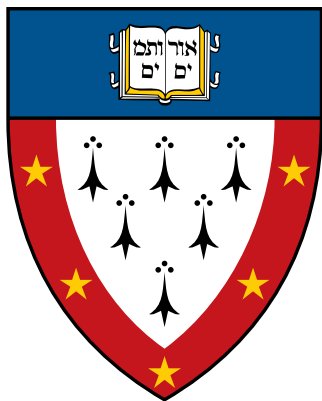


School of Music

2012–2013



BULLETIN OF YALE UNIVERSITY

Series 108 Number 8 July 30, 2012


BULLETIN OF YALE UNIVERSITY *Series 108 Number 8 July 30, 2012* (USPS 078-500) is published seventeen times a year (one time in May and October; three times in June and September; four times in July; five times in August) by Yale University, 2 Whitney Avenue, New Haven CT 06510. Periodicals postage paid at New Haven, Connecticut.

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

Managing Editor: Linda Koch Lorimer
Editor: Lesley K. Baier
PO Box 208230, New Haven CT 06520-8230

The closing date for material in this bulletin was July 15, 2012.
The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

©2012 by Yale University. All rights reserved. The material in this bulletin may not be reproduced, in whole or in part, in any form, whether in print or electronic media, without written permission from Yale University.

 The School of Music Bulletin is primarily a digital publication, available in both html and pdf versions at www.yale.edu/bulletin. A limited number of copies were printed on 50% postconsumer recycled paper for the School of Music and the permanent archive of the Bulletin of Yale University. Individual copies may also be purchased on a print-on-demand basis; please contact Yale Printing and Publishing Services, 203.432.6560.

School of Music

2012–2013

BULLETIN OF YALE UNIVERSITY

Series 108 Number 8 July 30, 2012

Contents

Welcome to the Yale School of Music	5
Calendar	6
The President and Fellows of Yale University	8
The Officers of Yale University	9
School of Music Faculty and Administration	10
Music at Yale	14
The School of Music	14
Norfolk	14
Yale Collection of Musical Instruments	15
The Department of Music	16
Yale Institute of Sacred Music	16
History of the School of Music	18
Facilities	21
Libraries	22
Degrees	24
Master of Music	24
Master of Musical Arts	24
Doctor of Musical Arts	25
Artist Diploma	27
Certificate in Performance	28
B.A./M.M. Program	28
Program Planning	30
Program Requirements	32
General Requirements	32
Requirements for Performance Majors	33
Requirements for Composition Majors	40
Areas of Instruction	42
Performance	42
Strings	
Wind and Brass Instruments	
Percussion	
Guitar and Harp	
Piano	
Chamber Music	
Organ	
Voice	
Orchestral Conducting	
Choral Conducting	
Composition	47
Center for Studies in Music Technology	48
Music in Schools Initiative	48
Courses of Instruction	49
Musicianship and Theory	49
Performance	50

Composition	53
Voice	53
History and Analysis	55
Special Studies	60
Yale Institute of Sacred Music	62
Graduate-Level Courses in the Department of Music	62
Performance Activities	63
Musical Organizations	63
Concerts and Recitals	66
Faculty Profiles	69
General Information	97
Academic Regulations	97
Credit from Other Institutions	98
Registration	99
Financial Aid	99
Veterans Administration Benefits	101
Satisfactory Academic Progress (SAP)	101
Student Accounts and Bills	102
Absence from Classes	103
Leaves of Absence	104
Dossier/Transcript Service	107
Student Responsibilities	107
Regulations Governing Student Recitals	108
Recordings, Images, and Web Streams	109
Standards of Behavior	109
Policy on Academic Integrity and Honesty	110
Student Grievances	110
Yale University Resources and Services	111
A Global University	111
Cultural and Social Resources	112
Athletic Facilities	113
Health Services	114
Housing and Dining	118
Office of International Students and Scholars	119
Resource Office on Disabilities	120
Resources on Sexual Misconduct	120
Admission Procedures	123
Instructions for Application	123
Auditions/Interviews	128
Named Scholarships	130
Student Prizes	134
Degrees and Enrollment	136
Degrees Conferred May 21, 2012	136
Enrollment, 2011–2012	139
The Work of Yale University	147
Maps	150

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 eleven other professional schools at the University, the Graduate School, 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 reflects 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.

MISSION STATEMENT

The Yale School of Music educates and inspires students with exceptional artistic and academic talent for service to the profession and to society. The School fosters a vibrant musical environment where graduate-level performers and composers realize their highest artistic potential with an internationally distinguished faculty. To prepare students for roles as cultural leaders, the School engages fully with the University's extraordinary intellectual and technological resources while collaborating with artistic centers throughout the world.

Calendar

FALL 2012

Aug. 27	M	Online course registration opens
Aug. 29	W	Yale College classes begin, 8:20 a.m.
Sept. 4	T	New and returning students orientation
Sept. 4–7	T–F	Placement testing, language exams, advisories, and ensemble auditions
Sept. 6	TH	Annual Opening Convocation and Reception (attendance mandatory)
Sept. 7	F	<i>Fall-term classes begin, 8:20 a.m.</i>
Sept. 14	F	Fall-term course schedules due, 4 p.m.
Sept. 21	F	Add/Drop deadline, 4 p.m.
Oct. 19	F	M.M.A. applications due (internal candidates)
Oct. 24	W	Yale College recess begins
Oct. 27	SA	M.M.A. entrance exam (internal candidates)
Oct. 29	M	Yale College classes resume, 8:20 a.m.
Nov. 9	F	Last day to elect Pass/Fail option, 4 p.m.
Nov. 17	SA	November recess begins
Nov. 26	M	Classes resume, 8:20 a.m.
Dec. 1	SA	Deadline for fall 2013 applications
Dec. 3	M	Online course registration opens Last day to withdraw from a class, 4 p.m.
Dec. 14	F	M.M.A. auditions <i>Fall-term classes end</i>
Dec. 17–21	M–F	Exam week
Dec. 22	SA	Winter recess begins

SPRING 2013

Jan. 14	M	<i>Spring-term classes begin, 8:20 a.m.</i>
Jan. 18	F	Spring-term course schedules due, 4 p.m.
Jan. 21	M	Martin Luther King, Jr. Day. Classes do not meet; offices closed
Jan. 25	F	Add/Drop deadline, 4 p.m.
Feb. 8–11	F–M	Written comprehensive exams for M.M.A. candidates in residence
Feb. 25–Mar. 2	M–SA	School of Music auditions
Feb. 27–Mar. 1	W–F	Classes do not meet
Mar. 2	SA	M.M.A. entrance exam
Mar. 9	SA	Spring recess begins
Mar. 25	M	Classes resume, 8:20 a.m.
Apr. 5	F	Last day to elect Pass/Fail option, 4 p.m.
Apr. 26	F	Last day to withdraw from a class, 4 p.m.
May 3	F	<i>Spring-term classes end</i>
May 5	SU	Honors Dinner
May 6–8	M–W	M.M.A. oral exams
May 6–10	M–F	Exam week
May 19	SU	Commencement concert
May 20	M	University Commencement

The President and Fellows of Yale University

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

Byron Gerald Auguste, B.A., Ph.D., Washington, D.C.

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

Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

Francisco Gonzalez Cigarroa, B.S., M.D., San Antonio, Texas (*June 2016*)

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

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

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

Charles Waterhouse Goodyear IV, B.S., M.B.A., London, England

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

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

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

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (*June 2017*)

Kevin Patrick Ryan, B.A., M.B.A., New York, New York (*June 2018*)

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

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

The Officers of Yale University

President

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

Provost

Peter Salovey, A.B., M.A., Ph.D.

Vice President and Secretary

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

Vice President and General Counsel

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

Vice President for New Haven and State Affairs and Campus Development

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

Vice President for Finance and Business Operations

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

Vice President for Human Resources and Administration

Michael Allan Peel, B.S., M.B.A.

Vice President for Development

Joan Elizabeth O'Neill, B.A.

School of Music Faculty and Administration

Officers of Administration

Richard Charles Levin, B.A., B.Litt., Ph.D., President of the University
Peter Salovey, A.B., M.A., Ph.D., Provost of the University
Robert Blocker, D.M.A., Henry and Lucy Moses Dean of Music
Melvin Chen, Ph.D., Deputy Dean
Martin D. Jean, A.Mus.D., Director of the Yale Institute of Sacred Music
Paul Hawkshaw, Ph.D., Director of the Yale Summer School of Music/Norfolk
Chamber Music Festival
William Purvis, B.A., Director of the Yale Collection of Musical Instruments
Michael Yaffe, M.A., Associate Dean

Emeriti

Charles Russell Krigbaum, M.F.A., Professor Emeritus of Music
Robert Earl Nagel, Jr., M.S., Professor Emeritus of Music
Leon Plantinga, Ph.D., Professor Emeritus of Music
John Warner Swallow, Professor Emeritus of Music
Frank Tirro, Ph.D., Professor Emeritus of Music History
Keith Leroy Wilson, M.M., Professor Emeritus of Music

Faculty

Ole Akahoshi, M.M., Assistant Professor (Adjunct) of Cello
Syoko Aki, M.M., Professor in the Practice of Violin
Janna Baty, M.M., Assistant Professor (Adjunct) of Voice
Astrid Baumgardner, J.D., Lecturer (Adjunct) in Music
Martin Beaver, Artist in Residence (Tokyo String Quartet)
Boris Berman, M.A., Professor in the Practice of Piano
Paul Berry, Ph.D., Assistant Professor (Adjunct) of Music History
Robert Blocker, D.M.A., Professor of Piano and Henry and Lucy Moses Dean of Music
Martin Bresnick, D.M.A., Charles T. Wilson Professor in the Practice of Composition
(on leave, spring 2013)
Jeffrey Brillhart, M.M., Visiting Lecturer in Organ Improvisation (joint appointment
with Yale Institute of Sacred Music)
Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting
(joint appointment with Yale Institute of Sacred Music)
Ettore Causa, M.M., Associate Professor (Adjunct) of Viola
Hung-Kuan Chen, Visiting Professor of Piano
Melvin Chen, Ph.D., Associate Professor (Adjunct) of Piano and Deputy Dean
Kendall Crilly, M.M., M.L.S., Lecturer in Musicology
Richard Cross, B.A., Lecturer in Voice
Allan Dean, M.M.Ed., Professor (Adjunct) of Trumpet
Douglas Robert Dickson, M.M.A., Lecturer in Voice and Opera
Jeffrey Douma, D.M.A., Associate Professor (Adjunct) of Choral Conducting

Thomas C. Duffy, D.M.A., Professor (Adjunct) of Music and Director of University Bands

Peter Frankl, Visiting Professor (Adjunct) of Piano

Michael Friedmann, Ph.D., Professor (Adjunct) of Music (joint appointment with Yale Department of Music)

Richard Gard, D.M.A., Lecturer in Hearing

Clive Greensmith, Artist in Residence (Tokyo String Quartet)

Arthur Haas, M.A., Lecturer in Harpsichord

Shinik Hahm, M.M., Professor in the Practice of Conducting

June Han, D.M.A., Lecturer in Harp

Scott Hartman, M.M., Lecturer in Trombone

Paul Hawkshaw, Ph.D., Professor in the Practice of Musicology and Director of the Yale Summer School of Music/Norfolk Chamber Music Festival

Robert Holzer, Ph.D., Associate Professor (Adjunct) of Music History

Kikuei Ikeda, Artist in Residence (Tokyo String Quartet)

Kazuhide Isomura, Artist in Residence (Tokyo String Quartet)

Carol Jantsch, B.M., Lecturer in Tuba

Martin D. Jean, A.Mus.D., Professor of Organ and Director of the Yale Institute of Sacred Music (joint appointment with Yale Institute of Sacred Music)

Hyo Kang, Professor (Adjunct) of Violin

Ani Kavafian, M.S., Professor in the Practice of Violin

Aaron Jay Kernis, B.M., Professor (Adjunct) of Composition

Eugene Ross Kimball, Lecturer in Sound Recording

Ezra Laderman, M.A., Professor of Composition (on leave, fall 2012)

David Lang, D.M.A., Professor (Adjunct) of Composition

Hannah Lash, Ph.D., Lecturer (Adjunct) in Composition

Robin Leaver, D.Theol., Visiting Professor of Music History

Judith Malafrente, M.A., Lecturer in Voice (joint appointment with Yale Institute of Sacred Music)

Ingram Marshall, M.F.A., Visiting Lecturer in Composition

Robert Mealy, A.B., Professor (Adjunct) of Early Music (joint appointment with Yale Department of Music)

Walden Moore, M.M., Lecturer (Adjunct) in Organ (joint appointment with Yale Institute of Sacred Music)

Frank A. Morelli, Jr., D.M.A., Associate Professor (Adjunct) of Music

Thomas Murray, B.A., Professor in the Practice of Organ and University Organist (joint appointment with Yale Institute of Sacred Music)

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 in the Practice of Hearing and Chamber Music

Aldo Simoes Parisot, M.M., Samuel Sanford Professor in the Practice of Cello

Elizabeth Sawyer Parisot, D.M.A., Associate Professor (Adjunct) of Piano

William Purvis, B.A., Lecturer in French Horn and Director of the Yale Collection of Musical Instruments

Markus Rathey, Ph.D., Associate Professor (Adjunct) of Music History (joint appointment with Yale Institute of Sacred Music; on leave, fall 2012)
Willie Henry Ruff, Jr., M.M., Professor (Adjunct) of Music
Wendy Sharp, M.M., Lecturer in Violin and Director of Chamber Music
David Shifrin, B.Mus., Professor in the Practice of Clarinet and Chamber Music
Toshiyuki Shimada, B.M., Associate Professor (Adjunct) of Conducting and Conductor of the Yale Symphony Orchestra (joint appointment with Yale Department of Music)
Avi Stein, M.M., Lecturer in Early Music (joint appointment with Yale Institute of Sacred Music)
Masaaki Suzuki, Visiting Professor of Choral Conducting (joint appointment with Yale Institute of Sacred Music)
James Taylor, M.Dipl., Associate Professor (Adjunct) of Voice (joint appointment with Yale Institute of Sacred Music)
Stephen Taylor, Dipl., Lecturer in Oboe
Ted Taylor, M.M., Lecturer in Voice (joint appointment with Yale Institute of Sacred Music)
Christopher Theofanidis, D.M.A., Professor in the Practice of Composition
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
Benjamin Verdery, B.F.A., Associate Professor (Adjunct) of Guitar
Marc Verzatt, Lecturer in Voice and Opera
Annette Wegener, Lecturer in Voice and Opera
Ransom Wilson, B.M., Professor (Adjunct) of Flute
Michael Yaffe, M.A., Lecturer in Community Engagement and Associate Dean
Wei-Yi Yang, D.M.A., Associate Professor (Adjunct) of Piano
Doris Yarick-Cross, M.M., Professor in the Practice of Voice
Kyung Yu, M.M., Lecturer in Violin

Curators

Brian L. Daley, A.A., Associate Curator of Pianos
Joseph F. Dzeda, Associate Curator of Organs
William J. Harold, B.A., Associate Curator of Pianos
Nicholas Renouf, M.M.A., Associate Curator, Collection of Musical Instruments
Susan E. Thompson, M.M., Curator, Collection of Musical Instruments
Nicholas Thompson-Allen, Associate Curator of Organs

Staff

Dana Astmann, M.A., Manager, Concerts and Public Relations
Laura Chilton, B.S., Assistant to the Dean
Deanne Chin, B.A., Associate Manager, Yale Summer School of Music/Norfolk Chamber Music Festival
Tara Deming, Operations Manager
Rosemary Gould, Administrative Assistant, Registrar's Office
Wilma M. Heggie, Receptionist

Danielle Heller, B.M., Box Office Coordinator and Artist Services
Carol Jackson, B.A., P.G.Dip., Associate Administrator, Yale Summer School of Music/
Norfolk Chamber Music Festival
Gregory G. Johnson, Desktop Support Specialist
Jessica J. Johnson, B.A., Administrative Assistant to the Associate Dean
Krista Johnson, B.A., Managing Director, Philharmonia and New Music New Haven
Austin Kase, B.A., New Media Producer
Jeanne A. Kazzi, Senior Administrative Assistant, Admissions Office
Eugene Ross Kimball, Recording Engineer
Christopher Melillo, Operations Assistant Manager
James Nelson, B.A., General Manager, Yale Summer School of Music/Norfolk
Chamber Music Festival
Erika Niemi, M.A., Manager, Yale Opera
Patricia Pappacoda, Associate Business Manager
Monica Ong Reed, M.F.A., Design Manager
Rubén Rodríguez, M.M., Lead Teacher, Music in Schools Initiative
Ashley Starkins, B.A., Assistant to the Deputy Dean
Suzanne Stringer, Director of Student Services
Lily Sutton, Ed.M., Director of Admissions
Jack Vees, M.F.A., Director, Center for Studies in Music Technology
Elizabeth Wilford, M.Ed., Administrative Assistant, Business Office
Kelly Yamaguchi-Scanlon, B.S., Administrative Assistant to the Dean

Irving S. Gilmore Music Library Staff

Mark Bailey, M.M., Project Archivist, Historical Sound Recordings
Helen Bartlett, M.L.S., Assistant Music Librarian for Technical Services
Richard Boursy, Ph.D., Archivist
Remi Castonguay, M.A., M.L.S., Public Services Project Librarian
Emily Ferrigno, Ph.D., Library Services Assistant
Eva M. Heater, M.M., Cataloguing Assistant
Michelle Koth, M.L.S., Catalogue Librarian
Suzanne Eggleston Lovejoy, M.S.L.S., Acting Music Librarian
Kathryn R. Mansi, B.S., Public Services Assistant
Vivian M. Perlis, M.M., Senior Research Scholar, Oral History of American Music
Anne Rhodes, M.L.I.S., M.A., Research Archivist, Oral History of American Music
Karl Schrom, Record Library Supervisor
Libby Van Cleve, D.M.A., Director, Oral History of American Music
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 stands at the center of this activity, with students and faculty presenting 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 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 major 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 limits its enrollment to 200 graduate students and maintains a faculty of sixty-five. This ratio of approximately three-to-one provides a distinctive educational environment for gifted young artists. The Yale School of Music is an accredited institutional member of the National Association of Schools of Music.

NORFOLK

Nestled among northwest Connecticut's pastoral Litchfield Hills, the village of Norfolk has hosted the Yale Summer School of Music and Norfolk Chamber Music Festival since 1941. Norfolk's three renowned programs are the Chamber Music Session, the New Music Workshop, and Chamber Choir and Choral Conducting. The admissions process is highly competitive, as these programs are among the most selective summer music offerings in the world.

All participants receive a full scholarship covering tuition, housing, and meals.

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 concerts and the Norfolk Chamber Music Festival.

During the months of June, July, and August, all three programs offer concerts in the Norfolk Festival Series and the Fellows' Performance Series. Festival Series concerts on Friday and Saturday evenings feature the artist-faculty, visiting guest artists, and fellows. As an integral part of the School's curriculum, all fellows receive free admission to the performances. Festival concerts are frequently broadcast nationally on Public Radio and live-streamed.

Fellows also have ample opportunity to perform in the Norfolk Fellows' Performance Series, which offers concerts two or three times weekly. During the Chamber Music Session, ensembles are selected each week by the faculty for inclusion in upcoming concerts. Programs for the Chamber Choir and New Music Workshop are determined prior to their respective sessions on the basis of the auditions. The Norfolk Fellows' Performance Series has developed a strong following, attracting area residents as well as people who travel many miles to hear them. Each performance is professionally recorded, and fellows may obtain CDs of their work. Fellows are also encouraged to perform in outreach presentations through the festival's nationally recognized Project Access program.

Applications are due by Friday, January 18, 2013. Admission is extremely competitive and is based on an audition tape or CD and, most importantly, a subsequent live audition. Applications and further information may be obtained at www.norfolkmusic.org or by e-mail, norfolk@yale.edu.

YALE COLLECTION OF MUSICAL INSTRUMENTS

The Yale University Collection of Musical Instruments is committed to fostering the understanding and appreciation of musical instruments from all cultures. It provides access to and disseminates information about its holdings to Yale students, faculty, and staff; to scholars, musicians, and instrument makers; and to the broader public.

One of the foremost institutions of its kind, the Collection of Musical Instruments acquires, preserves, and exhibits musical instruments from antiquity to the present, featuring restored examples in demonstration and live performance. Established in 1900 when Morris Steinert presented to Yale his collection consisting chiefly of keyboard instruments, the collection became one of the world's most important repositories of musical instruments with the acquisition of the Belle Skinner Collection, the Emil Herrmann Collection, the Albert Steinert Collection, and the Robyna Neilson Ketchum Collection. Since 1970 the collection has nearly trebled in size, today comprising nearly one thousand instruments, the majority documenting the history of Western art music.

The collection maintains permanent displays, regularly mounts special exhibits, and presents an annual series of concerts, lectures, and other special events. An important resource for the music curricula of the University, the collection serves as a laboratory for courses in the history of musical instruments and as a supplemental archive for courses taught in the arts and sciences. Special lectures and demonstrations as well as performance seminars are frequently presented to sessions of music history classes. The collection also acquires fine reproductions of period instruments to be used by music students for practical study and performance. More information is available at www.yale.edu/musicalinstruments.

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. Further information may be obtained at www.yale.edu/yalemus.

YALE INSTITUTE OF SACRED MUSIC

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

Music students who wish to pursue graduate work in programs in choral conducting, organ, composition, or voice (early music, oratorio, and chamber ensemble vocal track) must apply for and be accepted into one of the degree programs of the School of Music: M.M., M.M.A./D.M.A., or Artist Diploma. Institute students must be admitted to either the Yale School of Music or Yale Divinity School (or both), from which they receive their degrees. Students pursuing music degrees receive rigorous conservatory training and will typically go on to careers in church music, public performance, or teaching.

The Institute of Sacred Music was established in 1973 by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana. The chairman of the board of the foundation, Mrs. Robert S. Tangeman, described the Institute 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.”

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 which 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.

More information regarding the Institute may be found online at www.yale.edu/ism; or its Bulletin 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.

History of the School of Music

The origin of the Yale School of Music can be traced to the 1840s when members of the Battell family of Norfolk, Connecticut, became interested in the musical life of the University. Irene Battell Larned, an accomplished musician, moved to New Haven as the wife of a professor in Yale College in 1843. Convinced of the need for professional music instruction at the University and prompted by the arrival in New Haven of the German musician Gustave Jacob Stoeckel, she persuaded her brother to fund an endowment for musical studies with Stoeckel as the teacher. 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 Stoeckel as an instructor in church music and singing and as director of the Chapel Choir and other musical activities at Yale College in 1855. Continued support by members of the Battell family resulted in an endowment for a professorship of music. In 1890 Mr. Stoeckel was appointed Battell Professor of Music, and Yale offered the first credit courses in music.

The year 1894 was remarkable in the history of the School. The first Bachelor of Music degrees were awarded to a class of four. Gustave Stoeckel retired, and two new teachers were appointed as cochairs of the new department: Samuel Simons Sanford, a distinguished pianist of international rank, was appointed professor of applied music; and Horatio Parker, an outstanding composer and church musician, was named Battell Professor of the Theory of Music. In November the Corporation voted to make the music department a separate entity.

Also in 1894, Morris Steinert formed an orchestra in New Haven and conferred musical leadership on Parker. Called the New Haven Symphony Orchestra, it was nevertheless closely linked with the University. In 1900 Steinert donated eighty-three historical instruments to the University, both keyboards and string instruments, providing the core of the future Collection of Musical Instruments.

In 1904 the music department was designated a School, with Horatio Parker as dean. The School expanded, though its work was hampered by the lack of suitable facilities. The situation was remedied by the construction of Albert Arnold Sprague Memorial Hall in 1917, made possible through the generosity of Mrs. Sprague and her daughter, Elizabeth Sprague Coolidge. The only building on campus designed specifically for music, it was given “to advance the best interests of music and to widen the usefulness of Yale University.” Sprague Hall housed the entire School, including offices, studios, practice rooms, the music library, and a recital hall.

With Horatio Parker’s death in 1919, the deanship as well as the post of conductor of the New Haven Symphony Orchestra passed to David Stanley Smith. A composer, Smith served until 1940, and under his leadership academic programs were strengthened and the library was developed into one of the finest in the country. The School saw the development of a strong program of professional studies, resulting in the establishment of a graduate division, with the first Master of Music degree conferred in 1932.

In 1940 Yale designated a separate Department of Music for undergraduate studies, with Bruce Simonds as chair. Richard Donovan served a one-year term as acting dean of the School of Music, and the following year Simonds continued to serve as both chair of

the department and dean of the School. Music history classes were now offered through the department, though some music theory courses continued to be held through the School. The presence for twelve years of composer Paul Hindemith, who took an intense interest in the work of the School, lent a special distinction to this period. He established the Collegium concerts, thus helping to spark the early music movement. The year 1941 brought the first students to the Yale Summer School of Music/Norfolk Chamber Music Festival, held on the Battell-Stoeckel estate in northwest Connecticut.

Luther Noss, a member of the faculty since 1939, became dean in 1954, the year that Sprague Hall was remodeled to accommodate the School's rapidly growing library. The acquisition that year of York Hall, which was renovated and renamed Stoeckel Hall, helped meet the need for expanded studio facilities and administrative offices. Under Noss's guidance, 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.

Yale College became coeducational in 1969, though the School of Music and the Norfolk festival had both included women from their earliest days. The Collection of Musical Instruments moved to its current location on Hillhouse Avenue in 1961, and with further acquisitions in 1960 and 1962 it became one of the world's foremost collections of its kind. Under the guidance of faculty member Mel Powell, Yale opened its first electronic music studio in 1962. It was only the third such facility to be built in the United States.

From 1970 to 1980, Philip Nelson, a musicologist, served as dean of the School of Music. In 1973 Yale established the Institute of Sacred Music as an interdisciplinary graduate center for the study of music, liturgy, and the arts. The same year, the Philharmonia Orchestra of Yale took on its current name and role as the premiere graduate ensemble.

In 1980 Frank Tirro, a musicologist and early music specialist, was appointed dean. In the decade of the 1980s, the School acquired and renovated the building at 435 College Street, the Philharmonia Orchestra of Yale performed annually in Lincoln Center in New York and made its first European tours, and the Yale Cellos came together in 1983 under the leadership of professor Aldo Parisot. American composer Ezra Laderman assumed the deanship in July 1989, and in the fall term of 1995, pianist Robert Blocker joined the Yale administration as dean of the School of Music.

The School of Music has continued to expand over the past quarter-century and has benefited from an ambitious facilities renovation program. The Gilmore Music Library opened its doors in 1998, giving the music library a home inside Sterling Memorial Library. Sprague Hall reopened in 2003 after two years of extensive renovations, and the building at 435 College Street was renovated and officially reopened as Abby and Mitch Leigh Hall in 2005.

In 2005 a transformational gift of \$100 million from Stephen (B.A. 1959) and Denise Adams enabled the Yale School of Music to become tuition-free and to expand its programs and global partnerships. The same year, the Yale College Class of 1957, committed to improving the quality of music education in the public schools, created an endowment to sustain the Music in Schools Initiative at the Yale School of Music. In 2008 the School of Music undertook its largest-scale international collaboration to date, cohosting Musicathlon: The Conservatory Music Festival with Beijing's Central Conservatory of

Music. Nine other conservatories from North America, Europe, and Asia participated, convening in Beijing before the 2008 Summer Olympics.

The Yale School of Music adopted its first strategic plan, “Beyond Boundaries,” in 2009, and with it affirmed its mission to prepare a new generation of international artists and cultural leaders.

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, reopened in 2005 after a year of renovations. This beautiful building was built in 1930 in the Gothic style as the University's health center and has been thoroughly updated and modernized. It houses numerous faculty studios, the dean's office, and three classrooms.

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 first floor houses the admissions, business, concert, and registrar's office and the Fred Plaut Recording Studio, a fully equipped professional digital recording facility. Morse Recital Hall, located on the second and third floors of the building, has a seating capacity of 680, and its stage accommodates eighty musicians. It is the School of Music's primary performance venue. On the top floor of the building are a studio for the music director of the Philharmonia and a multimedia classroom.

Hendrie Hall, at 165 Elm Street, houses the Philharmonia Orchestra's library and the School's opera, brass, and percussion departments. Hendrie also houses offices and practice space for the major undergraduate musical organizations: the University bands, Yale Glee Club, and Yale Symphony.

Gustave Stoeckel Hall, directly across College Street from Sprague Hall, was named after Yale's first professor of music in 1954 and is home to the Yale Department of Music. The only Venetian Gothic structure on campus, Stoeckel Hall was completely renovated and expanded in 2008 and reopened in January of 2009.

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.

The Yale University Collection of Musical Instruments, located in its own building at 15 Hillhouse Avenue, was constructed in 1894 in the Romanesque revival style out of reddish-brown Connecticut sandstone. The collection contains nearly one thousand instruments, of which the majority document the Western European art music tradition, especially the period from 1550 to 1950. The instruments are on display in three galleries and in additional exhibit space in the foyer and hall areas. Permanent exhibits are maintained in the first-floor-east gallery and in the second-floor gallery, which is also used as a concert room noted for its fine acoustics.

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 to celebrate the University's bicentennial, 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, classrooms, and practice rooms in Sterling Divinity Quadrangle at 409 Prospect Street. At the heart of the complex is Marquand Chapel, the center of daily worship for the community. Extensively renovated in recent years, it is home to an E.M. Skinner organ as well as the new Baroque-style meantone

Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale.

Since 1941, the grounds of the Ellen Battell Stoeckel Estate in Norfolk, Connecticut, have been the home of the Yale Summer School of Music and the Norfolk Chamber Music Festival. The Music Shed, an acoustical marvel constructed of cedar and redwood, is the site of the festival's concerts. It seats seven hundred, and behind the stage is a choir loft that can accommodate a two-hundred-voice chorus. Whitehouse, originally the Battell family mansion, began as an eight-room house in 1800 and was enlarged periodically over the next hundred years, eventually becoming a thirty-five-room mansion. It has remained essentially untouched since it was completely redone in Victorian style during the early years of the twentieth century. At the entrance to the estate, Battell House contains a small recital hall, cafeteria, administrative offices, and box office. Numerous other buildings on the estate provide housing, practice and rehearsal rooms, and studios for students and faculty.

LIBRARIES

The Irving S. Gilmore Music Library contains approximately 100,000 scores and parts for musical performance and study; 70,000 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; 560 individual music manuscripts not forming a portion of a larger collection; 425 active subscriptions to music periodicals; and 19 active music database subscriptions. 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, Daniel Asia, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Benjamin Lees, Goddard Lieberon, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, Kay Swift, 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, Howard Boatwright, 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. Finding aids for 100 archival collections have been entered into the Yale University Library Finding Aid Database.

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 250,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is approximately 12.8 million. The library subscribes to hundreds of databases and more than 75,000 electronic periodicals.

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 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.

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. To qualify for the M.M. degree, two years of residency are required, and students must pass a minimum of 72 credit 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 juried 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/or the dean (or the dean's designee) examine the candidates. The examination is normally given in the final term of the departmental seminar. All proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.

MASTER OF MUSICAL ARTS

The Master of Musical Arts degree is awarded to candidates who successfully complete two 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.

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 internal 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 Audition/Interview Schedule, in chapter on Admission Procedures.) 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. 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 internal 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 their third M.M. term may apply for a two-year M.M.A. residency by taking 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. Candidates may apply no earlier than two full calendar years after receiving the M.M.A. degree, and applications made more than six full calendar years after graduation will be accepted only under exceptional circumstances and with prior permission of the D.M.A. Committee. Only under such exceptional circumstances is the D.M.A. conferred later than the seventh year. Enrollment as a nonresident student is possible only at the beginning of the fall term, and the application must be completed—including forms, references, dossier, and any other supporting material—by January 15 during the time period of the student's eligibility for candidacy.

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 Operations 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. A minimum of fourteen credits, which include one nonperformance course, are required per term for the Artist Diploma candidate. 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 at a level of 500 or higher satisfies the Musicianship proficiency. A passing grade in Music 510 or an equivalent course as assigned by the Music History faculty satisfies the Music History proficiency.

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. 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.

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is designed for a few excellent performers who have not completed a bachelor's degree. A high school diploma or equivalent is required for admission. Students enroll full-time in a program of performance and academic studies and participate in Philharmonia, Chamber Music, New Music New Haven, or other ensembles as appropriate. The Certificate in Performance is a three-year program requiring a minimum of 96 credits (16 per term). 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 for one term.

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, examination, 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. 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 the Baccalaureate in their senior year and for the 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 subjects other 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 two courses from the MUSI 301–311 series, and two of MUSI 350a, 351b, 352b, or 353a, 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 December 1 of that year. Music majors should also consult with the director of admissions.

Candidates admitted to the B.A./M.M. program are required to sit for 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, guitarists, 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:

1. the command of certain basic skills that are universally recognized as attributes of the musician;
2. the development of individual musical and intellectual interests;
3. 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 nonkeyboard 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 Master of Music and Master of Musical Arts candidates is 18 credit hours per term; a total of 72 is required for graduation. Students who already hold a Master of Music degree from Yale, and who are admitted to the M.M.A. program in the third term of their M.M. studies, complete 36 credits for the Master of Musical Arts and must do so in one year; those who are admitted in their last term of M.M. studies at Yale complete 72 credits for the M.M.A and must do so in two years. Sixteen credit hours is the minimum enrollment required for full-time M.M. and M.M.A. candidates. Certificate students must 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 music history. On the basis of these examinations, each student plans a program of studies in consultation with an academic adviser. Students may be required to enroll in sections of Hearing and Analysis (MUS 500, 501, 502, 503) during their first year. They may also be required to enroll in sections of the Music History Survey (MUS 510, 511, 512, 513) or an appropriate elective as determined by the placement examination. M.M. and A.D. candidates may be required to take one or two sections of the Music History Survey; Certificate candidates are required to take all four unless exempt on the basis of the placement exam. Students may also be required, on the basis of the same placement examinations or their admission materials, to enroll in MUS 521, Fundamentals of English Writing and Speaking.

All students must complete a total of 4 nonperformance (NP) courses including at least one class from each of distribution groups A, B, and C. Yale University courses outside the School of Music and the Department of Music qualify for 4 nonperformance credit hours per term under group C. Required Hearing and Analysis, Music History, and Fundamentals of English courses qualify under their appropriate groups as indicated in this bulletin.

All students must pass the keyboard proficiency. Requirements vary among departments and are available from the registrar on request. A reading knowledge of a foreign language, e.g., French, German, Italian, or Spanish, is required of all students in the Master of Music and Master of Musical Arts degree programs, as well as for Certificate students who plan to convert their Certificate in the future. 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. Students for whom English is a second language may be exempt from the foreign language proficiency with written permission.

MUS 519, 619, 719, Colloquium, is required each term of all ISM students. Individual departments may also require students to take specific courses as outlined below.

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 meet the exacting standards of today's profession. Performance majors are offered in piano, organ, harpsichord, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, harp, guitar, and voice, as well as in orchestral and choral conducting.

Admission is dependent upon the applicant's performance abilities, and candidates are admitted on the basis of screening recordings and a live audition.

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 may also encompass off-campus field trips and fieldwork as assigned by the instructors.

All students except orchestral conductors present a juried public degree recital in the final year of study; certain departments require an additional recital during the first year of residence. Orchestral conductors participate in the Conducting Fellows' Recital each year. 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. String, wind, harp, and percussion students perform in the Philharmonia, as assigned. All singers participate in Opera Workshop or Schola Cantorum and take classes in Vocal Repertoire, Opera Workshop, Body Movement, Acting, Performance Practice, and Diction as indicated below.

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 non-performance 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 minimum
†Hearing	4 minimum
Electives	24
Total	72

Piano

Chamber Music	8
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	16
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	20
Total	72

Choral Conducting

Camerata	8
Repertory Chorus	8
Recital Chorus	4
Secondary Voice	4
Seminar in the Major	8
Individual Instruction	16
‡Colloquium (ISM only)	4
*Music History	4 minimum
†Hearing	4 minimum
Electives	12
Total	72

Guitar

Chamber Music/New Music New Haven	8
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	32
Total	72

Orchestral Conducting

Score Reading/Analysis	16
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	24
Total	72

Voice (Opera)

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	12
Total	<hr/> 84

Voice (Early Music, Oratorio, and Chamber Ensemble)

Vocal Repertoire	4
Early Music Repertoire	2
Acting	2
Lyric Diction	8
Art Song Coaching	4
Performance Practice for Singers	3
Schola Cantorum	4
Vocal Chamber Music	2
Colloquium	4
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	12
Total	<hr/> 77

Organ

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

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete four credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

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

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. Yale M.M. students who are admitted to the M.M.A. program in the fall term of their second year must enroll in the M.M.A. Seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Individual Instruction	8	16
M.M.A. Seminar	12	16
Chamber Music (where applicable)	4	8
Philharmonia (where applicable)	4	8
Instrumental Seminar	—	8
Electives	8	16
Total	<hr/> 36	<hr/> 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 students cannot apply more than six years 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. One-year internal candidates must complete two nonperformance electives at the rate of at least one per term. Two-year external candidates must complete four nonperformance electives at the rate of at least one per term.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Orchestral Instruments		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	<hr/> 28	<hr/> 56
Piano		
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Seminar	—	16
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	16	8
Total	<hr/> 28	<hr/> 60
Choral Conducting		
Camerata	4	8
Repertory Chorus	4	8
Recital Chorus	4	4
Secondary Voice	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
‡Colloquium (ISM only)	2	4
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	<hr/> 34	<hr/> 68
Guitar		
Chamber Music/New Music New Haven	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	12	16
Total	<hr/> 28	<hr/> 56

Orchestral Conducting

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 minimum
†Hearing	—	4 minimum
Electives	8	16
Total	32	72

Voice (Opera)

Vocal Repertoire	—	8
Movement	2	4
Acting	2	4
Lyric Diction	—	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	12
Total	32	84

**Voice (Early Music, Oratorio,
and Chamber Ensemble)**

Vocal Repertoire	—	4
Movement	1	2
Early Music Repertoire	—	2
Acting	—	2
Lyric Diction	—	8
Art Song Coaching	2	4
Performance Practice for Singers	1	3
Schola Cantorum	2	4
Vocal Chamber Music	1	2
Colloquium	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	6	8
Total	27	75

Organ

‡Colloquium (ISM students only)	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	14	20
Total	28	56

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete four credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

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

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. All Certificate students must take the fall placement examinations in musicianship/analysis and music history (see M.M. degree) for placement in Hearing and Analysis (MUS 500, 501, 502, 503). Music History (MUS 510, 511, 512, 513) is required of all Certificate students unless exempt. Required courses from which a candidate is exempt on the basis of placement examinations must be replaced with electives. A minimum of 16 nonperformance credits is required to graduate — at least one each from distribution groups A, B, and C.

COURSE REQUIREMENTS**Orchestral Instruments**

Philharmonia/New Music New Haven	12
Chamber Music	12
Seminar in the Major	12
Individual Instruction	24
*Music History	16
†Hearing	8
Electives	12
Total	96

Piano

Chamber Music	12
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	24
Individual Instruction	24

*Music History	16
†Hearing	8
Electives	8
	<hr/>
Total	96

Guitar

Chamber Music/New Music New Haven	12
Seminar in the Major	12
Individual Instruction	24
*Music History	16
†Hearing	8
Electives	24
	<hr/>
Total	96

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete four credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

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 minimum
†Hearing	4 minimum
Electives	32
	<hr/>
Total	72

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete four credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

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. Yale M.M. students who are admitted to the M.M.A. program in the fall term of their second year must enroll in the M.M.A. Seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Individual Instruction	8	16
M.M.A. Seminar	12	16
Seminar in the Major	4	8
Electives	12	24
Total	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 students cannot apply more than six years after the M.M.A. degree has been received.

Artist Diploma

COURSE REQUIREMENTS

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

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete four credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

Areas of Instruction

PERFORMANCE

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

Strings

Syoko Aki, Hyo Kang, Ani Kavafian, Wendy Sharp, Kyung Yu, violin; Ettore Causa, 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 and Brass Instruments

Ransom Wilson, flute; Stephen Taylor, oboe; David Shifrin, clarinet; Frank Morelli, bassoon; William Purvis, horn; Allan Dean, trumpet; Scott Hartman, trombone; Carol Jantsch, tuba

Wind and brass 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 the Philharmonia.

Percussion

Robert van Sice

The percussion program offers 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; 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, Hung-Kuan Chen, Melvin Chen, Peter Frankl, Elizabeth Sawyer Parisot, Wei-Yi Yang, and guests

The close collaboration of piano faculty members working with one another is one of the unique features of Yale's piano department. Piano students have regular opportunities to play in master classes and receive additional individual lessons as well as chamber music coaching by faculty other than their major studio teachers. Moreover, many internationally acclaimed pianists visit the School each year to give recitals, lectures, 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 piano major's studies at Yale. This all-encompassing training is given so that graduates are superbly equipped to make their way in the highly competitive world of music today. Each year, every piano student is expected to give at least one solo recital, to perform with instrumentalists and/or singers, and to play chamber and contemporary music. There are myriad performing opportunities on campus and beyond. Many piano students compete in the

School's annual Concerto Competition, which offers the winners the opportunity to perform with the Philharmonia Orchestra of Yale. The piano department regularly presents outstanding current and former students in concerts in New York City. An all-Steinway school, the Yale School of Music maintains good grand pianos in all concert halls, studios, and practice rooms; the excellent practice facilities include access to faculty studios for practice.

In addition to the full-tuition scholarship and a living stipend given to all students of Yale School of Music, pianists have ample opportunities to earn extra money at Yale through teaching and accompanying. Each year, top students are given monetary awards and named scholarships. Yale pianists have been participants and top prizewinners in numerous important international competitions worldwide.

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.

Organ

Martin Jean, Walden Moore, 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, Michael Gaillit, Karel Paukert, Simon Preston, Thomas Trotter, Hans-Ola Ericsson, Jon Laukvik, Rachel Laurin, and Sophie-Véronique Cauchefer-Choplin. Vincent Dubois will be the guest artist in 2012–2013.

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); the organ in Marquand Chapel at the Divinity School (E. M. Skinner, three manuals, 1932); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most renowned

Romantic organs in the world. In the fall of 2007 the Krigbaum Organ, a meantone instrument in the Baroque style, was inaugurated in Marquand Chapel (Taylor & Boody, three manuals, 2007). The Organ Studio at the Institute of Sacred Music houses a new two-manual organ by Martin Pasi. Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and other builders are located both in Woolsey Hall and at the Institute, which also has five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and the Ortel Organ (Flentrop, 1960).

The Institute also offers an employment placement service for organ students at Yale.

Voice

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 early music track. The early music, oratorio, and chamber ensemble track is sponsored jointly by the School of Music and the Institute of Sacred 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); Richard Cross (voice); Douglas Dickson and Timothy Shaindlin (opera coaching); Kyle Swann (song coaching); Marc Verzatt (acting and body movement); and guest conductors and stage directors

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*, *The Rape of Lucretia*, *Don Giovanni*, *The Scarf*, *Dido and Aeneas*, *Le nozze di Figaro*, *La tragédie de Carmen*, *Le Rossignol*, *Die Zauberflöte*, *La Navarraise*, *The Bear*, *Die Fledermaus*, *L'heure espagnole*, *Bluebeard's Castle*, *La Bohème*, *Orphée aux Enfers*, *Trouble in Tahiti*, Britten's *A Midsummer Night's Dream*, *Kat'a Kabanova*, *Gianni Schicchi*, and *Suor Angelica*. Repertoire is chosen with young voices in mind, and to accommodate 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 Alan Held,

Michael Hampe, Jennifer Larmore, Elly Ameling, Carlo Bergonzi, Marilyn Horne, Evelyn Lear, Sherrill Milnes, and Renata Scotto.

Yale Opera is distinguished by its ongoing relationship with the Orchestra Sinfonica di Milano Giuseppe Verdi in Milan, Italy, which offers summer performance opportunities for Yale Opera students and alumni. Yale Opera was first invited to Milan in the summer of 2004 to present a series of concerts, and the unique artistic relationship that was kindled that summer has continued. During its 2008 residence in Milan, Yale Opera collaborated with the Orchestra Verdi to present concert performances of Mascagni's *Il si*, Offenbach's *La Périchole*, Weill's *Die Sieben Todsünden*, Lehar's *Der Fröhling*, Cole Porter's *Kiss Me Kate*, and J. Strauss's *Die Fledermaus*. In 2011 Yale Opera presented concert performances of Bernstein's *Wonderful Town* in Milan.

Yale Opera has performed and recorded operas in concert with the Beethoven Easter Festival in Warsaw, Poland. This relationship with the festival began in 2011, when Yale Opera singers performed with the Polish Radio Symphony Orchestra under the baton of Łukasz Borowicz. These performances and professional recordings include Donizetti's *Maria Padilla* in 2011 and Montemezzi's *L'amore dei tre re* in 2012. The Beethoven Easter Festival has invited Yale Opera to return to Warsaw to perform in the 2013 and 2014 festivals.

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

James Taylor (program adviser and voice); Judith Malafrente (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 Masaaki Suzuki. Schola performs major works featuring these voice students in the various solo roles, and Schola's touring and recording schedules provide invaluable professional experiences. 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, Lawrence Zazzo, and Emma Kirkby. 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 also participate in ISM's Colloquium on Wednesday afternoons, and 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, Jeffrey Douma, and Masaaki Suzuki

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 and 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, Robert Shaw, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Helmuth Rilling, Nicholas McGegan, Simon Carrington, Paul Hillier, Stephen Layton, Simon Halsey, David Hill, Stefan Parkman, and Dale Warland.

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Hannah Lash, Ingram Marshall, Christopher Theofanidis, 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 also encouraged to take as many courses as possible in music history and literature and are required to complete successfully courses in studio techniques and the analysis of tonal and nontonal music.

Composers are expected to produce enough new work in two years to fill one complete concert of their music. To achieve this end, student compositions are interspersed throughout 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 regular visits from distinguished composers. Guests who have recently addressed the composers' seminar include Samuel Adler, Mark Applebaum, Daniel Asia, Robert Beaser, Susan Botti, Margaret Brouwer, John Corigliano, Bryce Dessner, David Felder, Vinko Globokar, Annie Gosfield, John Harbison, Robert Kyr, Bruce MacCombie, Steven Mackey, Marc Mellits, Paul Moravec, Jeffrey Mumford, Matthias Pintscher, Bernard Rands, Steve Reich, Kaija Saariaho, Judith Shatin, Steven Stucky, Matthew Suttor, Augusta Read Thomas, Jacob Ter Veldhuis, Melinda Wagner, Stewart Wallace, Mark Wingate, James Wood, Yehudi Wyner, and Ellen Taaffe Zwilich. Michael Daugherty will be among the guest composers in 2012–2013.

CENTER FOR STUDIES IN MUSIC TECHNOLOGY

Jack Vees, 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.

MUSIC IN SCHOOLS INITIATIVE

Associate Dean Michael Yaffe (director); Rubén Rodríguez (lead teacher)

The mission of the Music in Schools Initiative is twofold: to train graduate music students as teaching artists, and to provide program support to the New Haven Public Schools music program.

Training is accomplished in two ways. Intensive noncurricular classes each September prepare students for work as graduate teacher artists; more than forty students are hired as teacher artists each year. In addition, a course for credit in Community Engagement is offered in the fall.

For New Haven, the Music in Schools Initiative provides teacher artists who collaborate with music teachers; a citywide honors band, choir, and string orchestra; a series of solo competitions for New Haven music students; and substantial programs at John C. Daniels School (band) and Lincoln-Bassett School (strings).

These school-year programs are funded through an endowment created by the Yale College Class of 1957.

The Music in Schools Initiative also includes the Morse Summer Music Academy, a monthlong daily intensive music program for seventy-five students from the New Haven Public Schools. It is funded by an endowment created by Lester and Dinny Morse. The Morse Summer Music Academy develops children's music skills through daily lessons, ensembles, and classes.

For further information, visit <http://music.yale.edu/community>.

Courses of Instruction

Key to course list A schedule of the hours and places at which various classes are to meet will be posted online at www.yale.edu/oci.

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 NP are nonperformance courses.

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

Courses designated Group A, B, or C qualify as distribution requirements in these groups.

MUSICIANSHIP AND THEORY

MUS 500a–b and 501a–b, Introductory Hearing and Analysis 2 credits in the fall; 4 credits in the spring. Group A. See MUS 502a, 503a, for description. Both sections must be completed to fulfill the degree requirement. Does not count as a nonperformance elective. Enrollment by placement exam. Richard Gard, Hannah Lash

MUS 502a, 503a, Hearing and Analysis 4 credits. Group A. This course develops aural and analytic skills through the exploration of a variety of musical styles, with and without score. The overall goal is to hear and articulate the effect of compositional choices and then to directly connect this understanding to performance. A short, significant composition is a requirement, and these compositions are performed. One of the sections is a degree requirement. Does not count as a nonperformance elective. Enrollment by placement exam. Joan Panetti, chair

MUS 610a–b, 710a–b, Score Reading and Analysis 4 credits per term. NP. Group A. An examination of repertoire from the eighteenth, nineteenth, and twentieth centuries. Appropriate analytic points of view are used to discover inherent stylistic similarities and differences in orchestration and texture. Class work includes a substantial term paper, as well as playing scores at the piano. Permission of the instructor required; enrollment limited to eight. Shnik Hahm

MUS 655a, Sixteenth-Century Counterpoint 4 credits. NP. Group A. Students learn the conventions of sixteenth-century counterpoint through the study of existing repertoire from such composers as Morales, Byrd, de Lassus, and Palestrina. Weekly exercises cover the study of species counterpoint and look specifically at such matters as melodic writing, two- and three-voice counterpoint, cadences and handling of dissonances, imitation and canon, and finally four-voice textures up to eight-voice textures in polychoral style. Although we touch upon several texts including Fux’s treatise, we use as a basic guide Robert Gauldin’s *A Practical Approach to Sixteenth-Century Counterpoint*. Texts, however, can only offer a summing up of the conventions that exist in the repertoire. So while such manuals are helpful, the most valuable way to learn these conventions is by study of the repertoire itself. Therefore a large component of the course is devoted to familiarizing

students with the music of the great masters of sixteenth-century polyphonic writing and to using that music as the jumping-off point for the student's own practice of counterpoint. Hannah Lash

MUS 658a, Twentieth-Century Music: Ear Training and Analysis 4 credits. NP. Group A. 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, Webern, 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. Enrollment limited to fifteen. Michael Friedmann

MUS 660b, Analysis from a Schenkerian Perspective 4 credits. NP. Group A. This class is both an analysis and a history class, focusing on Schenker's theory of harmony and the possibilities it provided for insight into music of the classical period. Students learn how to graph pieces and are expected to complete weekly analysis assignments. We also discuss the limitations of this theory, both in its exclusion of music in any style period other than the classical era, but also in its starkly reductive approach. Conversely, does it offer tools to understand a more expanded repertoire than Schenker envisioned? Can we apply its principles to music currently or recently written, or to music of the Baroque and before? Primary texts used are Allen Forte and Steven E. Gilbert's *Introduction to Schenkerian Analysis* and Allen Cadwallader and David Gagne's *Analysis of Tonal Music: A Schenkerian Approach*. Hannah Lash

MUS 692b, Advanced Hearing and Analysis 4 credits. NP. Group A. For musicians who are passionate about integrating aural, analytic, and performance skills. Students, in consultation with the instructor, choose repertoire to perform, present, and discuss in class. There are short papers as well. 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, Introduction to 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. 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: MUS 529a; 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 – Voice 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

MUS 532a–b, 632a–b, 732a–b, Repertory Chorus – Conducting 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

MUS 533a–b, 633a–b, 733a–b, Seminar in Piano Literature and Interpretation 4 credits per term. 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 – Voice 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, Recital Chorus – Conducting 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. Ted Taylor

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, Individual Instruction in the Major 4 credits per term. Individual instruction of one hour per week throughout the academic year, for majors in performance, conducting, and composition. Faculty

MUS 541a,b, 641a,b, 741a,b, Secondary Instrumental, Compositional, Conducting, and Vocal Study 2 credits per term. P/F. 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.

Secondary Instruction in Choral Conducting and Orchestral Conducting is only available with permission of the instructor and requires as prerequisites MUS 565a (Elements of Choral Technique) for secondary instruction in Choral Conducting, and both MUS 529a (Introduction to Conducting) and MUS 530b (Intermediate Conducting) for secondary instruction in Orchestral Conducting.

MUS 542a–b, 642a–b, 742a–b, The Philharmonia Orchestra of Yale and New Music New Haven 2 credits per term. Participation, as assigned by the faculty, is required of all orchestral students. In addition to regular participation in Philharmonia, students are assigned to New Music New Haven, to groups performing music by Yale composers, and to other ensembles as required. Shinik Hahm

MUS 543a–b, 643a–b, 743a–b, Chamber Music 2 credits per term. Required of instrumental majors (except organ) in each term of enrollment. Enrollment includes participation in an assigned chamber music ensemble as well as performance and attendance in master classes and chamber music concerts. Faculty and guests

MUS 544a–b, 644a–b, 744a–b, Seminar in the Departmental Major 2 credits per term. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. At the discretion of each department, seminar requirements can be met partially through off-campus field trips and/or off-campus fieldwork, e.g., performance or teaching. 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 required for voice majors enrolled through the Institute of Sacred Music. Masaaki Suzuki

MUS 656a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and those different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Hymn playing, with an emphasis on methods

of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Walden Moore

MUS 657a, Liturgical Keyboard Skills II 2 credits. The subject matter is the same as for MUS 656, but some variety is offered in the syllabus on a two-year cycle to allow second-year students to take the course without duplicating all of the means by which the playing techniques are taught. Walden Moore

MUS 677a, Continuo Realization and Performance 4 credits. Acquisition of practical skills necessary for a competent and expressive performance from thorough-bass. Learning of figures, honing of voice-leading skills, and investigation of various historical and national styles of continuo playing as well as relevant performance practice issues. Regular class performances with an instrumentalist or singer. Open to pianists, harpsichordists, organists, and conductors. Arthur Haas

COMPOSITION

MUS 505a, Orchestration through Contemporary Score Study 4 credits. NP. Group A. The study of advanced concepts in orchestral writing through the study of music of the past thirty years. Composers represented include Henri Dutilleux, Jacob Druckman, John Adams, Tan Dun, Magnus Lindberg, Thomas Adès, Helmut Lachenmann, and Marc-André Dalbavie, among others. Christopher Theofanidis

MUS 554b, Composition for Performers I 4 credits. NP. Group A. 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 652b, Instrumental Arranging 4 credits. NP. Group A. A practical study of writing for all instruments in all combinations including orchestra, concert band, jazz, and chamber ensembles. Enrollment limited. Willie Ruff

VOICE

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, English, Italian, Russian, and Latin are offered in alternating terms. Required. Faculty

MUS 507a–b, 607a–b, 707a–b, Vocal Repertoire for Singers 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 Yarick-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. Designed to address the specialized needs of the singing actor. Studies include technique in character analysis, together with studies in poetry as it applies to art song literature. Class work is extended in regular private coaching. Marc Verzatt

MUS 549a, Early Music Repertoire for Singers 2 credits. A survey of solo and chamber repertoire (song, madrigal, cantata, opera, oratorio, motet) from the early seventeenth century to the mid-eighteenth century. Related topics include performance practice, ornamentation, national styles, related instrumental music, research, and original sources and their modern transcriptions. Assignments emphasize practical applications such as composing ornaments, finding repertoire, and creating new editions. Avi Stein

MUS 594a, Vocal Chamber Music 1 credit. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. Occasional weekend sessions and extra rehearsals during production weeks can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a/b, 695b, Performance Practice for Singers 1 credit per term. Fall term: Introduction (required of all first-year students in the early music, oratorio, and chamber ensemble program). An exploration of the major issues of historically informed performance, such as the search for “authenticity” and the roles of the editor and the performer. Specific topics include performance context, application of sources, original notation and modern editions, national styles, aesthetics, and ornamentation. Students examine historical sources and read selections from seventeenth- and eighteenth-century treatises.

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

HISTORY AND ANALYSIS

MUS 510b, Music before 1700 4 credits. NP. Group B. An overview of music before 1700 within its cultural and social contexts. The goal of the course is knowledge of the repertoire representing the major styles, genres, and composers of the period. Course requirements include a midterm exam, two short papers, and a final exam. Markus Rathey

MUS 511b, Music of the Eighteenth Century 4 credits. NP. Group B. A survey of the principal forms and styles of the eighteenth century from Johann Sebastian Bach and George Frideric Handel to the early music of Beethoven. Major works from the operatic, liturgical, orchestral, keyboard, and chamber music repertoires illustrate the stylistic transformation from the high Baroque to the Classical period. Participants consider the music in the context of contemporary social and artistic thought. Course requirements include weekly readings and six short analytical papers. Paul Hawkshaw

MUS 512a, Music in the Nineteenth Century 4 credits. NP. Group B. An analytic and cultural survey of music in nineteenth-century Europe. The primary goal is intimate knowledge of repertoire representing the major styles, genres, and composers of the period, from Beethoven and Rossini to Strauss, Debussy, and Rimsky-Korsakov. Readings from primary documents (both critical and literary) provide grounding in historical events, aesthetic trends, and social contexts of nineteenth-century music making. Course requirements include weekly listening and reading, regular quizzes, two short music-analytic papers (2–3 pages), a midterm examination, and a final examination. Paul Berry

MUS 513a, Music since 1900 4 credits. NP. Group B. A detailed investigation of the history of musical style from ca. 1900 to the present. Issues to be considered include modernist innovations around 1910; serialism and neoclassicism in the interwar period; the avant-gardes of the 1950s and 1960s; postmodernism, neo-romanticism, and multiculturalism of the 1970s and beyond. Robert Holzer

MUS 523a, Phrase and Form in the Classical String Quartet 4 credits. NP. Group B. A detailed introduction to the Viennese classical style as exemplified in the string quartets of Haydn, Mozart, and early to middle-period Beethoven. Through close engagement with selected repertoire, the course helps the student develop a flexible and nuanced approach to the articulation of phrase groups and the interpretation of large-scale form. Quartets are chosen in part according to students’ interests and current performance projects. Among works to be addressed are Haydn’s quartets, Opus 20, 33, 50/1, 64/5, and 76; Mozart’s “Haydn Quartets,” especially K. 387, 421, and 464; and Beethoven’s quartets, Opus 18 and 59. Readings include Tovey, Rosen, Hertz, Ratner, Caplin, Schoenberg,

and Hepokoski and Darcy. Course requirements include weekly listening and short readings, four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 558a, Introduction to the Analysis of Nontonal Music 4 credits. NP. Group B. This course consists of the examination of various analytic techniques and their use in the analysis of music by Berg, Boulez, Dallapiccola, Ligeti, Lutoslawski, Schoenberg, Stravinsky, Varèse, Webern, and others. Helpful, but not a prerequisite, is some prior exposure to Schenker analysis and a knowledge of the fundamentals of set theory. Thomas C. Duffy

MUS 560a, Research and Editions 4 credits. NP. Group B. 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 a musical work, for which students compare various editions of the same work. Kendall Crilly

MUS 567b, The Ballets Russes 4 credits. NP. Group B. This course follows the evolution of the Ballets Russes, from its origins at the turn of the twentieth century as part of the Parisian “World of Art” exhibitions, in which Sergei Diaghilev imported contemporary art and experimental opera and dance productions from Russia, through its prime years (1909 to 1929) as an established ballet company, and ending in the company’s eventual breaking apart into groups settling in the United States and Monte Carlo. We further examine the subsequent impact of that splitting apart on the contemporary dance, music, and art scenes in the United States. The 1909 to 1929 years are the primary focus of the course, with an emphasis on the musical masterworks that were born of Diaghilev’s vision: works by Debussy, Milhaud, Poulenc, Prokofiev, Ravel, Satie, Respighi, Strauss, and, of course, Stravinsky, among many others. We examine how Diaghilev brought together many of the most influential artists of the time, such as Braque, Picasso, Chanel, Matisse, Derain, Miró, de Chirico, Dalí, and Cocteau, to collaborate with these composers. Students are given a brief primer on ballet and become familiar with the work of the important choreographers associated with the Ballets Russes, such as Michel Fokine, Vaslav Nijinsky (as both dancer and choreographer), Léonide Massine, and George Balanchine. Course requirements include a midterm, a final exam, and a paper. Christopher Theofanidis

MUS 572a, Analysis of Music from the Composer’s Perspective 4 credits. NP. Group B. 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. Selected compositions are discussed and analyzed. The class includes listening, lectures, and discussions, with readings and analysis from prepared scores (available for purchase) and reserved materials. Attendance is monitored. Grades are determined primarily by a midterm and final exam. Enrollment limited to twenty. Martin Bresnick

MUS 575b/REL 961b, Psalms in Literature and Music 4 credits. NP. Group B. This course is a study of the richness and power of the Psalter through an examination of a few key Psalms (e.g., 23, 51, 130, and 150) as literary and theological works that have had a long history in Jewish and Christian worship. We look at these scriptural texts as inspiration for a wide variety of poetic and musical compositions and artistic flowering. Students explore the relationship between scripture and art, especially in music and literature. What happens to the biblical text over time and as it is interpreted in different media? Musical works include settings by Johann Sebastian Bach, Leonard Bernstein, and Orlando di Lasso, and poetry includes works by Philip and Mary Sidney, Christopher Smart, Gerard Manley Hopkins, John Berryman and Anne Sexton, Jacqueline Osherow, Brooks Haxton, and Brad Davis. Limited enrollment. Markus Rathey, Peter S. Hawkins

MUS 577b, Learning about Music Using Primary Sources 4 credits. NP. Group B. An introduction to learning about music by using primary source materials from special collections in Yale's libraries and museums. The class focuses on rare printed and manuscript material in the special collections of the Irving S. Gilmore Music Library; early audio recordings in the Historical Sound Recordings collection; original interviews and transcripts in the Oral History of American Music project; the Koch Collection of musical, literary, and historical manuscripts in the Beinecke Rare Book and Manuscript Library; and musical iconography that appears in paintings and prints in the Yale Center for British Art. Participants in the class give one class presentation and write three short papers. Kendall Crilly

MUS 627b, How to Tell a Story in Music 4 credits. NP. Group B. In many ways, music and storytelling began their lives together. This class investigates the ways that music has traditionally intertwined itself with narrative. How does music support narrative? How does it add, subtract, challenge, or qualify a story as it is being told? How do different kinds of stories require composers to change the way they write? How does music imply narrative in the absence of text or story or program? How do listeners superimpose narrative on abstract musical sources, and how does that superimposition affect the way we think of music history? In this class we examine music that deals with all of these narrative approaches; in addition, we write our own short stories, write and perform our own music to accompany them, and perform for each other John Cage's masterpiece of storytelling, *Indeterminacy*. David Lang

MUS 628b, The Operas of Giuseppe Verdi 4 credits. NP. Group B. A survey of Verdi's operas, with special attention to the interaction of music and drama, as well as to the larger context of his works in nineteenth-century Italian history. Regular attendance and informed participation in classroom discussion, in-class presentations, two papers. Four excused absences are permitted; more than four absences results in severe consequences for the final grade. Robert Holzer

MUS 630b, The Music of Johannes Brahms 4 credits. NP. Group B. A detailed study of Brahms's compositional style across a variety of genres: piano sonata and piano miniature, song and part-song, instrumental chamber music, symphony, concerto, and large-scale works for choir and orchestra. Readings and class discussion focus on Brahms's approach to harmony, phrase, and form. Also addressed are the application of music-analytic and

historical inquiry to the performance of Brahms's works and the challenges and rewards of relating his music to his interpersonal relationships. Course requirements include weekly listening and short readings, four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 634b, The History and Repertoire of the Wind Orchestra 4 credits. NP. Group B. Thomas C. Duffy

MUS 648a, Edison's Talking Machine and the American Jazz Century 4 credits. NP. Group B. A term-long series of lecture presentations by Willie Ruff that draws heavily on interviews he recorded in 1974 with Ethel Waters, Eubie Blake, Earl Hines, Benny Carter, Dizzy Gillespie, Miles Davis, and others. These interviews, together with an extensive conversation between Ruff and Columbia Records producer John Hammond, subsequently became an annotated Anthology of Classic Jazz on phonograph records. The anthology will be useful in tracing the story of the creation and evolution of the American entertainment scene along with the social, artistic, and technical circumstances that prevailed in the recording industry from the 1880s into the twentieth century and beyond. The brilliance of Edison's 1877 idea for a "Talking Machine" is matched only by the serendipitous fact that it came into being almost in time to capture the beginnings of jazz. The great news is that it was precisely in time to capture the voices of the iconic jazz masters telling their own stories for the anthology. There are powerful stories behind all their classic masterworks, from "Stormy Weather" to "Saint Louis Blues" to "West End Blues" to "Charleston Rag" to "Grooving High" to "Miles Ahead" and more. Willie Ruff

MUS 654b, Radical Piano Miniatures, 1800–2000 4 credits. NP. Group B. A study of compositional innovation in single-movement works for solo piano. Beginning with Beethoven's bagatelles and Schubert's impromptus, the course charts a path through some of the most important developments of the nineteenth and twentieth centuries: chromatic harmony, serial and other post-tonal idioms, formal and temporal experimentation, and the emergence of texture as a central compositional preoccupation. A parallel concern is the composer's response to an evolving instrument and changing performance practices. Repertoire is chosen in part according to students' interests and current performance projects. Among composers addressed are Beethoven, Schubert, Chopin, Liszt, Schumann, Brahms, Debussy, Schoenberg, Cage, Babbitt, Ligeti, and Adams. Course requirements include weekly listening and short readings, four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 661a, Bach: New Perspectives 4 credits. NP. Group B. The music of Bach continues to come under intense scrutiny, with many new ideas and interpretations. The course investigates various new approaches to Bach's music. Some are the result of musicological research that also has important ramifications for performance practice. Others have begun as quests to understand performance practices and in the process have led to further studies in musicology. There are new ideas regarding Bach's compositional process and the performing resources that were available to him, as well as new proposals regarding the connections between specific compositions. The course is run as a seminar, and each student is expected to prepare material in advance and contribute to

the discussions. Each session comprises two components: biographical issues, based on Christoph Wolff's biographical study, *Johann Sebastian Bach: The Learned Musician*; and particular issues of Bach studies and performance practice. Robin Leaver

MUS 662b, Minimalism: The Aftershocks 4 credits. NP. Group B. The phenomenon of minimalism in the late sixties and early seventies was explosive but rather short-lived. What started as idea (aesthetic) quickly became style (technique). The experimental directions of Glass, Reich, and Riley had a massive impact on a generation of young composers and some older ones as well. Composers who were caught up in the movement's wake brought their own creativity to this new sensibility and helped to turn around the aesthetic direction of contemporary classical music. The list of composers is expansive, from J. Adams (and J.L. Adams as well) to Pärt, Rzewski, Kernis and Torke, Górecki, Bryars, M. Monk, L. Anderson, Lang, Gordon, Ligeti, Foss, Feldman, among others. Influences from non-Western music, pop, and jazz, as well as parallel movements in the visual arts (where the term minimalism originated) are examined. There are short response papers every few weeks and a research paper due at the end, or a class presentation, which could be a performance or possibly a composition reflecting the postminimalist style. Ingram Marshall

MUS 667a, Lieder of Schumann 4 credits. NP. Group B. This course delves into the lieder of Schumann, taking an in-depth analytical approach. We discuss Schumann's relationship to the poetry; his approach to form, harmony, and timbre; and the synthesis of all these elements. The cycles on which we concentrate include *Myrthen*, Op. 25; *Dichterliebe*, Op. 48; and *Liederkreis*, Op. 24 and 39. We approach analysis of the lieder from an organic yet rigorous standpoint, graphing harmonies, harmonic relationships, and the large- and small-scale implications of chromaticism. Although we concentrate on the music, we look at some biographical writings, such as Herbert Bedford's *Robert Schumann – His Life and Work* and Hermann Abert's *Robert Schumann*, as well as some of Schumann's own writings. Hannah Lash

MUS 668b, Schubert and Beethoven in Vienna: The Last Years 4 credits. NP. Group B. In his last four years Schubert produced a series of magnificent big instrumental compositions: the "Great" Symphony in C, the Piano Trios in E-flat and B-flat, the String Quintet in C, and the final four Piano Sonatas in G, C minor, A, and B-flat. Schubert seems – against his own financial best interests – to have labored at this remarkable series of works in the hope of challenging his fellow Viennese composer, Beethoven, on his own turf. This course compares the lives and certain works of these two residents of Vienna, focusing mainly on Schubert's last desperate attempt to emerge from under the shadow of his older, vastly more famous contemporary. In this course we study the scores, do some background reading, and (it is hoped) have fine performances in class. Leon Plantinga

MUS 669b/REL 912b, Music in American Religion 4 credits. NP. Group B. This course introduces students to the role of music in a variety of American religious traditions and explores generally the links between spiritual experience and musical expression. Students leave the course with an enhanced understanding of American religious history, the varieties of religious experience, and the development of American vernacular music. The course is also designed to strengthen students' skills in critical listening and introduce

them to a variety of methods for analyzing the interplay between religious belief and musical practice. David Stowe

MUS 675b/MUSI 424b/555b/REL 911b, Music, Ritual, and Religion in Haiti and Its Diaspora 4 credits. NP. Group B. This course examines Haiti's sonic and spiritual landscapes, paying particular attention to the intersections of musical practice, religious experience, and various forms of spiritual and political power. A recurring theme is the role of music in shaping ritual, negotiating cultural identities, and sustaining transnational linkages between Haiti and the United States. Highlighting the migration of sound and ritual practice to and from the Caribbean region, we carefully consider the extent to which music, ritual, and religious practice in Haiti constitute forms of resistance in the face of sociopolitical and natural hardships. Melvin Butler

MUS 849b, 850a, 851b, Seminar for Master of Musical Arts Candidates NP. Group B. 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, Robert Holzer

SPECIAL STUDIES

MUS 521a, English: Fundamentals of Writing and Speaking 4 credits. Group C. Classes are designed for students who are at a basic or intermediate level of English and are intended to address specifically writing skills and grammar. Students who have passed the TOEFL and students needing to improve TOEFL scores attend. Classes consist of lectures, discussions, class participation, in-class writing exercises, vocabulary tests, and fluency exercises. Attendance is required at all sessions. Serena Blocker

MUS 550a, Music Technology for the Practicing Musician 2 credits. NP. Group C. An overview of pertinent technological developments and their historical contexts. Designed for students who have had little or no prior experience in this area. The discussion groups for this course are hands-on workshops. These provide an opportunity for students to meet in small groups and gain firsthand experience using the digital systems in the Center for Studies in Music Technology (CSMT). Students are expected to attend one workshop per week. Jack Vees

MUS 551b, Studio Techniques and Contemporary Popular Music 2 credits. NP. Group C. This course combines a detailed presentation of the various elements of the Center for Studies in Music Technology (CSMT) studios with a survey of popular music that has been shaped by the studio environment. The works of artists from ABBA to Zappa and the recordings of performers from Les Paul to Brian Eno are typical of the works that are presented. The discussion groups for this course are hands-on workshops. These provide an opportunity for students to meet in small groups and gain firsthand experience using the digital systems in CSMT. Students are expected to attend one workshop per week. Jack Vees

MUS 562b, Music in Art 4 credits. NP. Group C. This course addresses specific topics in musical iconography, i.e., the manner in which artists and sculptors of different periods have used music for symbolic purposes. An objective of the course is to consider the degree to which the portrayal of music in the visual arts reflects a particular society's attitude toward music. From this, one can draw conclusions about the function of music within that society. Readings are assigned, and a paper is required. Paul Hawkshaw

MUS 578a, Community Engagement 4 credits. NP. Group C. This class provides students with practical, hands-on methods to communicate with different kinds of audiences, with a special focus on teacher-artist programs in public schools. The class includes examples of teaching techniques that work, how to collaborate with public schools to establish programs, and an opportunity to create and present a community engagement program. Michael Yaffe and guests

MUS 621a,b, Careers in Music: Creating Financially Sustainable Careers in the Arts 2 credits. NP. Group C. This course teaches the entrepreneurial skills required to create financially sustainable careers in the arts, including career planning, financial and project planning, branding, marketing, and public speaking. Students apply these skills by working on a project throughout the term. The class combines instruction with group discussions and coaching on the project. Course requirements include weekly readings, interviews, blogs, the final project, a Web site, and a final paper. Enrollment limited to twelve. Astrid Baumgardner

MUS 673b, Leadership Strategies for Music Presenters 4 credits. NP. Group C. This course explores the conceptual, entrepreneurial, financial, and managerial elements of presenting classical and popular music. Symphony, opera, music theater, and large-scale (stadium) popular concerts receive primary focus. Guest lecturers include presidents/CEOs of major symphonies and opera companies, Broadway producers and entrepreneurs, and the former president of CBS Productions. The class sessions are supplemented by case studies, and each student develops a comprehensive business plan for a project. Limited to twelve students; an interview with the instructor is prerequisite to enrollment. Robert Blocker

MUS 680a–b, The Art of Recording for Music 2 credits per term. NP. Group C. 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 the instructor required. Counts as one NP for the year. Eugene Kimball

MUS 690a,b, Independent Study Project 2 credits per term. NP. Second- or third-year students with the consent of the deputy dean 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. P/F. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. Martin Jean

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 2012–2013 (4 credits each term).

MUSI 506b, World Music Theories, Aesthetics, and Practice Sarah Weiss

MUSI 697a, Proseminar in Ethnomusicology Group C. Michael Veal

MUSI 698b, Proseminar in Music Theory Group A. Ian Quinn

MUSI 705a, Nineteenth-Century Theory and Aesthetics of Music Group B.
Patrick McCreless

MUSI 842a, American Music Genres Group B. James Hepokoski

MUSI 844a/HIST 792a, Musical Consumerism Group B. Emily Green

MUSI 846b, Petrarchism and the Italian Madrigal Group B. Ellen Rosand

MUSI 847a/GMAN 680a/DRAM 456a, Wagner in and on Production Group B.
Gundula Kreuzer

MUSI 910b, Contemporary Tonality Group A. Daniel Harrison

MUSI 920b, Auditory Culture Group C. Brian Kane

MUSI 930b, Multiple Temporalities Group A. Ève Poudrier

MUSI 952a, Metric States and Scripts Group A. Richard Cohn

Performance Activities

MUSICAL ORGANIZATIONS

Philharmonia Orchestra of Yale

The Philharmonia Orchestra of Yale is one of America's foremost music school ensembles. The largest performing group at the Yale School of Music, the Philharmonia offers superb training in orchestral playing and repertoire.

Performances include an annual series of concerts in Woolsey Hall as well as Yale Opera productions in the Shubert Performing Arts Center. The Philharmonia Orchestra of Yale has performed on numerous occasions in Carnegie Hall and Alice Tully Hall in New York City, Symphony Hall in Boston, and at the Kennedy Center in Washington, D.C. Recent appearances at Carnegie Hall as part of the Yale in New York series were praised by the *New York Times* as "sensational" and "tightly wrought, polished, and dramatic." The Philharmonia has toured in France and Italy, and in 2008 undertook its first tour of Asia, with acclaimed performances in the Seoul Arts Center, the Forbidden City Concert Hall and National Centre for the Performing Arts (Beijing), and the Shanghai Grand Theatre.

The beginnings of orchestral music at Yale can be traced to 1894, when an orchestra was organized under the leadership of the School's first dean, Horatio Parker. Music directors in recent years have included such distinguished musicians as Gustav Meier, Otto-Werner Mueller, William Steinberg, Eleazar de Carvalho, Günther Herbig, and Lawrence Leighton Smith. Shinik Hahm is the conductor in residence, and Peter Oundjian is the orchestra's principal guest conductor.

Guest conductors who have worked with the orchestra over the years include William Christie, Aaron Copland, Reinbert de Leeuw, David Effron, Szymon Goldberg, Sidney Harth, Danny Kaye, Anatoly Levin, Jahja Ling, Andrew Litton, John Mauceri, Krzysztof Penderecki, Robert Shaw, Leopold Stokowski, Georg Tintner, and Samuel Wong. Guest soloists Hermann Baumann, horn; Maureen Forrester, contralto; Richard Goode, piano; Anne-Sophie Mutter, violin; Ivo Pogorelich, piano; Tony Randall, narrator; Shauna Rolston, cello; Mstislav Rostropovich, cello; Jian Wang, cello; and André Watts, piano, have all appeared with the orchestra.

New Music New Haven

New Music New Haven, under the direction of Christopher Theofanidis, presents new and recent compositions by faculty, students, and guest composers. Performers are students in the School and often include guest artists as well. The programs often feature music by a member of the composition faculty or by a renowned guest composer. An important part of the series is a program of new works for orchestra by Yale composers performed by the full Philharmonia Orchestra in Woolsey Hall.

Yale Opera

Under the artistic direction of Doris Yarick-Cross, Yale Opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances during the 2011–2012 academic year were directed by acclaimed directors Justin Way, Marc Verzatt,

and Vera Calábria; additionally, world-renowned opera director Michael Hampe directed and taught Yale Opera students in a weeklong workshop. Recent productions, including *Così fan tutte*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, *Die Fledermaus*, *La Bohème*, Britten's *A Midsummer Night's Dream*, *Gianni Schicchi*, and *Suor Angelica*, were presented at New Haven's historic Shubert Performing Arts Center. Yale Opera has produced more intimate productions in Sprague Hall, including *The Rape of Lucretia*, *The Scarf*, *Dido and Aeneas*, *Le Rossignol*, *La tragédie de Carmen*, *The Bear*, *La Navarraise*, *Bluebeard's Castle*, *L'heure espagnole*, *Orphée aux Enfers*, *Trouble in Tahiti*, *Kat'a Kabanova*, and *Le Médecin malgré lui*.

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

The Yale Symphony Orchestra

The Yale Symphony Orchestra is Yale's premier undergraduate orchestra. Under the direction of its music director, Toshiyuki Shimada, the YSO performs an average of seven concerts annually in Woolsey Hall and elsewhere. In addition to providing the Yale community a stellar musical outlet, the YSO is notorious for its annual Halloween Show, which has been an institution of the Yale College community for over thirty years.

Many of the Yale Symphony's alumni have gone on to roles in major orchestras around the world, from the New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony to the Israel Philharmonic and Orchestre National de France. The orchestra has shared the stage with internationally recognized artists such as Yo-Yo Ma, Frederica von Stade, David Shifrin, Emanuel Ax, and Dawn Upshaw, and annually gives undergraduates the opportunity to perform major concerti through the 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 YSO has performed at major concert halls in the United States and around the world, and tours both internationally and domestically.

The Yale Bands

Although the constituency of the Yale Bands is predominantly undergraduate, wind, brass, and percussion instrument majors of the School of Music are eligible for membership and often have the opportunity to gain conducting experience by assisting the director. The Yale Bands include a concert band of fifty-five select musicians, a jazz ensemble (drawn from the core group – an eighteen-piece big band), and a marching band of approximately 50–100 students that performs at sports events throughout the year.

The Concert Band and its component ensembles perform in Woolsey Hall and Morse Recital Hall. Since 1959, the Concert Band has produced twenty-six international concert tours, performing in England, France, Japan, Austria, Ireland, Italy, Spain, Finland, Russia, the Czech Republic, Brazil, and Mexico; it was the first Yale ensemble to perform on the continent of Africa (Ceuta). American tours have featured concerts in Washington, D.C., at the U.S. Marine Corps Band Hall, the Kennedy Center, and the National Building Museum, in New York City's Symphony Space and Carnegie Hall, and at the Miami

Ives Festival. The band's ninety-fourth season of free concerts will feature three world premieres, a collaboration with the Yale Glee Club, and an international tour.

The Yale Jazz Ensemble has performed in London's finest jazz club, Ronnie Scott's, and twice with the Mel Lewis Band in New York City's Village Vanguard. The Jazz Ensemble performs classic big band and combo jazz, and premieres music by Yale composers. Students in the School of Music are welcome to audition for the group, and have the opportunity to serve as assistant to the director.

The Yale Glee Club

Yale's oldest musical organization and principal undergraduate mixed chorus, the Glee Club began as thirteen members of the class of 1863 and has evolved today into a chorus of eighty women and men from across the University. The ensemble performs a broad range of choral repertoire from the sixteenth century to the present, commissioning new choral works and performing major choral orchestral works every season, frequently in collaboration with the University's other major choral ensembles and orchestras. In recent years the Glee Club has appeared under the baton of such distinguished guest artists as Sir Neville Marriner, Helmuth Rilling, Sir David Willcocks, and Krzysztof Penderecki. One of the world's most traveled collegiate choruses, the Glee Club tours extensively each year and has appeared on six continents in 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. Qualified students in the School of Music and Institute of Sacred Music often have the opportunity to serve as assistant conductor to the Glee Club and director of the Glee Club Chamber Singers.

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. 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 they traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine and in 2001 spent a week in residence at Saint Paul's Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. 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, founded in 2003 by Simon Carrington, is a twenty-four-voice chamber choir that sings in concerts and choral services. Supported by the Yale Institute of Sacred Music with the School of Music, and open by audition to all Yale students, it specializes in music from before 1750 and the last hundred years. Since 2009 Schola Cantorum has been under the direction of Masaaki Suzuki. In addition to performing regularly in New Haven and New York, the choir records and tours nationally and internationally. Schola Cantorum's live recording with Robert Mealy and Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores* has received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. A commercial recording on the Naxos label of Mendelssohn and Bach Magnificats was released in fall 2009. Schola Cantorum has toured internationally in England, Hungary, France, China, South Korea, Italy, Greece, and Turkey, and will travel to Japan and Singapore in June of 2013. In recent years, the choir has sung under the direction of the internationally renowned conductors Helmuth Rilling, Krzysztof Penderecki, Sir Neville Marriner, Stephen Layton, Paul Hillier, Nicholas McGegan, Dale Warland, James O'Donnell, Simon Halsey, David Hill, and Stefan Parkman. During the 2012–2013 season, Schola performs Bach motets with Masaaki Suzuki in New Haven and Boston; Suzuki conducts performances of Bach's *Mass in B Minor* with Schola and Juilliard⁴¹⁵ in New Haven and New York. Guest conductors in 2012–2013 include Nicholas McGegan, Erwin Ortner, and Simon Carrington.

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

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.

The Oneppo Chamber Music Series

The Oneppo Chamber Music Series at Yale, sponsored by the School of Music and under the direction of David Shifrin, presents its ninety-sixth season of Sprague Hall subscription concerts in 2012–2013. Formerly known as the Chamber Music Society at Yale, the concert series has been named the Oneppo Chamber Music Series in honor of its former director, Vincent Oneppo. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the 2012–2013 season features concerts by the Tokyo and Jasper string quartets; Tafelmusik; the unconventional duo of Igudesman and Joo; the Orion String Quartet with Windscape; and a program by winners of the School's 2013 Chamber Music Competition.

The Horowitz Piano Series at Yale

Directed by Boris Berman, this series of piano recitals was established in 2000 and is 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 Anton Kuerti, Idil Biret, Malcolm Bilson, Pierre Réach, Severin von Eckardstein, Yefim Bronfman, Garrick Ohlsson, Alexei Lubimov, Emanuel Ax, Tigran Alikhanov, Radu Lupu, Ruth Laredo, Mischa Dichter, and Fou Ts'ong. The upcoming season features recitals by guest artists Radu Lupu, Emanuel Ax, and Paul Lewis as well as recitals by faculty artists including Boris Berman, Hung-Kuan Chen, Peter Frankl, and Wei-Yi Yang.

Yale in New York

In 2011–2012 the School of Music presented four concerts at Carnegie Hall as part of the Yale in New York Series, directed by David Shifrin. Concerts in Zankel Hall included "Vocal Britain," with music by Britten and Walton, and an all-Handel program featuring guest conductor William Christie. Concerts in Weill Recital Hall included a marathon of the complete Prokofiev piano sonatas and "De Profundis," a program of music for low instruments including Gubaidulina's concerto for bassoon and low strings. The 2012–2013 season features four concerts, beginning with a celebration of the Tokyo String Quartet in its last season together. A conductor-less string orchestra of faculty, alumni, and students will perform. In Weill Hall, the series celebrates Mozart's birthday and commemorates the fiftieth anniversary of Hindemith's death.

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 Florilegium, guitarist John Schneiderman, Sarasa, harpsichordist Linda Skernick, the Aulos Ensemble, La Riche & Co., Ensemble El Mundo, Ensemble Caprice, David Owen Norris with Sonnerie, violinist John Holloway, London Baroque, harpsichordists Corey Jamason and Davitt Moroney, pianists Carsten

Schmidt and Steven Lubin, cellist Anner Bylsma, ensemble project Ars Nova, violinist Jaap Schröder, and the Amsterdam Loeki Stardust Quartet. The concerts frequently feature the use of restored instruments from the collection.

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 groups headed by Jane Ira Bloom, Dave Brubeck, Kenny Burrell, Don Byron, Ron Carter, Eddie Daniels, Elvin Jones, James Moody, Joshua Redman, Clark Terry, Frank Wess, and Randy Weston; the Carnegie Hall Jazz Band with Jon Faddis; solo pianists Dick Hyman and Barry Harris; bass-baritone William Warfield; and “The Whole Drum Truth,” a concert by drummers Albert “Tootie” Heath, Louis Hayes, Kenny Washington, and Willie Jones III. The Mitchell-Ruff Duo, with Professor Ruff on horn and bass and 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.

Great Organ Music at Yale

Great Organ Music at Yale is a concert series sponsored by the Institute of Sacred Music. The series includes programs by the faculty, visiting artists, and other noted performers. In 2012–2013 the visiting guest artist will be Vincent Dubois. Additional concerts in the series will be by Isabelle Demers and Francesco Cera.

Chamber Music, Ensembles, and Vocal Concerts

School of Music performers have ample opportunities to perform publicly as members of various ensembles and as soloists. Among the prominent departmental ensembles that perform regularly are the Yale Cellos, directed by Aldo Parisot, and the Yale Percussion Group, under Robert van Sice. In addition, a number of concert series are organized through the School’s chamber music program, directed by Wendy Sharp. These include the Lunchtime Chamber Music series, which takes place in Sprague Hall and at the Yale Center for British Art; Vista, a series that features chamber music groups that provide commentary and program notes; and concerts of chamber music for guitar in combination with other instruments, under the direction of Benjamin Verdery. Yale Opera offers a *Liederabend* series, in which a different language (German, Italian, French, or Russian) is featured in each program. Concerts by singers in the early music, oratorio, and chamber ensemble program feature thematic programs for vocal ensembles and soloists.

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, the nation’s fourth-oldest orchestra, offers a series of concerts every year in Woolsey Hall and features leading artists as guest soloists.

Faculty Profiles

Ole Akahoshi Assistant Professor (Adjunct) of Cello. Professor Akahoshi, from Germany, has appeared on four continents in recitals and as soloist with orchestras, including the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Deutsche Symphonie-Orchester Berlin, and the Czechoslovakian Radio Orchestra. He is the winner of numerous competitions, including the Concertino Praga and Jugend Musiziert, and the recipient of a fellowship from Charlotte White's Salon de Virtuosi. He has played on CNN, NPR, WQXR, and radio in Germany and Korea, and has performed in Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Suntory Hall and Tsuda Hall in Tokyo, Seoul Arts Center in Korea, Wigmore Hall in London, and Berliner Philharmonie. He has made recordings for the Albany, New World Records, Composers Recordings, Inc., Calliope, Bridge, and Naxos labels. At age eleven he was the youngest student to be accepted by Pierre Fournier. He received a bachelor's degree from Juilliard; a Master of Music degree from Yale, where he studied with Aldo Parisot; and the Artist Diploma from Indiana University, where he studied with János Starker. He was a teaching assistant for both Aldo Parisot and János Starker. Professor Akahoshi is the principal cellist of Sejong in New York and has been a member of Seiji Ozawa's Saito Kinen Orchestra since 1998 and Tokyo Opera Nomori. He is on the faculty of the Manhattan School of Music and has been on the faculty of the Yale School of Music since 1997.

Syoko Aki Professor in the Practice of Violin and Coordinator of the String Department. Professor Aki 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. As concertmaster and soloist with the New York Chamber Symphony, Professor Aki has recorded extensively on several major labels, including Delos and Pro Arte. She has appeared as soloist with such leading conductors as Seiji Ozawa, Gerard Schwarz, and Kenneth Schermerhorn. Her most recent appearance at Carnegie Hall was with composer and conductor Krzysztof Penderecki and the Yale Philharmonia. She 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. Professor Aki has been a member of the Yale faculty since 1968.

Janna Baty Assistant Professor (Adjunct) of Voice. Mezzo-soprano Janna Baty's recent engagements include appearances with the Boston Symphony, Los Angeles Philharmonic, Daejeon Philharmonic, Hamburgische Staatsoper, Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, and Boston Lyric Opera. She has performed at festivals worldwide, including the Aldeburgh and Britten festivals in England, the Varna Festival in Bulgaria, the Semanas Musicales de Frutillar Festival in Chile, and the Tanglewood, Norfolk, and Coastal Carolina festivals in the United States. With Boston Modern Orchestra Project, Ms. Baty has recorded the critically lauded *Vali: Flute*

Concert/Deylaman/Folk Songs (sung in Persian), Lukas Foss's opera *Griffelkin*, and the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*.

Astrid Baumgardner Lecturer (Adjunct) in Music. Astrid Baumgardner brings her experience as a lawyer, nonprofit executive and consultant, orchestra board chair, and career and life coach to her work at the Yale School of Music, where she teaches career entrepreneurship and serves as coordinator of career strategies. A graduate of Mount Holyoke College and Rutgers Newark School of Law, where she was a member of the *Law Review*, Ms. Baumgardner practiced law in New York City for twenty-five years. She then combined her professional skills with her love of the arts and served as the deputy executive director of the French Institute Alliance Française of New York. She subsequently became an independent consultant to nonprofit arts boards before starting her coaching business. A lifelong amateur pianist and champion of new music, she is cochair and past chair of the board of the American Composers Orchestra. She is also a past board member of Sanctuary for Families and a member of Sanctuary's Legal Advisory Council. As president of Astrid Baumgardner Coaching + Training, she coaches musicians, lawyers, and creative professionals on professional and personal development issues. She also guest lectures at conservatories including the Juilliard School and Manhattan School of Music, has provided professional development workshops for music faculty at Stetson University, and conducts leadership training workshops at major New York City law firms.

Martin Beaver Artist in Residence. Martin Beaver is the newest member of the Tokyo String Quartet, having joined the ensemble in 2002. A prominent chamber musician, he was a founding member of two Canadian ensembles: the Toronto String Quartet and Triskelion. He has appeared with the Boston Chamber Music Society and Bargemusic, as well as at Ravinia, the Seattle Chamber Music Festival, and Reizend Muziekgezelschap in Amsterdam. As a soloist, Mr. Beaver has appeared with the San Francisco Symphony, Indianapolis Symphony, Montreal Symphony, Toronto Symphony, National Orchestra of Belgium, and the Portuguese Radio Orchestra, among others. He was a top prizewinner at the international violin competitions in Indianapolis and Montreal, and won a silver medal at the Queen Elisabeth Competition in Belgium. A former pupil of Victor Danchenko, Josef Gingold, and Henryk Szeryng, he has served on the faculties of the Royal Conservatory of Music in Toronto, the University of British Columbia, and the Peabody Conservatory of Music, and has presented master classes in North America, Europe, and Asia. He is currently on the faculty at the Steinhardt School at New York University. Mr. Beaver has recorded for the René Gailly, Naim Audio, Naxos, SM5000, and Musica Viva labels.

Boris Berman Professor in the Practice of Piano. Well known to the audiences of more than forty countries on six continents, Professor Berman 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, he was the first pianist to record the complete solo works of Prokofiev. Other acclaimed releases include all piano sonatas by Alexander Scriabin and a recital of Shostakovich piano works, which received the Edison Classic Award (the Dutch equivalent of the Grammy). He also recorded three Prokofiev concertos with

the Royal Concertgebouw Orchestra with Neeme Jarvi conducting, as well as works by Mozart, Beethoven, Weber, Schumann, Brahms, Franck, Debussy, Stravinsky, Janáček, Schnittke, Shostakovich, Joplin, and Cage. In 1984 Professor Berman joined the faculty of the Yale School of Music, where he is coordinator of the piano department and music director of the Horowitz Piano Series. He was 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 and is a frequent juror of international competitions. In 2005 he was given the title of Honorary Professor of the Shanghai Conservatory of Music. In 2000 Yale University Press published Professor Berman's *Notes from the Pianist's Bench*, which has been translated into several languages. In 2008 the same publisher released his book *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer*. He is the editor of the new critical edition of *Piano Sonatas by Prokofiev* (Shanghai Music Publishing House).

Paul Berry Assistant Professor (Adjunct) of Music History. A historian of chamber music and song in nineteenth-century Germany and Austria, Professor Berry received his B.A. and Ph.D. from Yale University. His essays and reviews have appeared in *The Journal of Musicology*, *Music and Letters*, *The Oxford Handbook of Neo-Riemannian Music Theories*, and the *Journal of the American Liszt Society* (in press). He is the recipient of a Whiting Fellowship in Humanities, the American Musicological Society's Paul A. Pisk Prize, the American Brahms Society's Karl Geiringer Scholarship, and, most recently, a fellowship from the National Endowment for the Humanities. He is currently completing a book entitled "Brahms's Rhetorics of Memory: The Making of Music and the Claims of Friendship." Mr. Berry is also active as a tenor specializing in early music, German lieder, and twentieth-century compositions. From 2007 until 2010, he served on the faculty of the University of North Texas College of Music.

Robert Blocker Henry and Lucy Moses Dean of Music. Robert Blocker is acknowledged as one of the nation's leading arts administrators. He holds appointments of Professor of Piano and a joint appointment as an Adjunct Professor with the Yale School of Management. Before assuming his current position in July of 1995, he was the founding dean of the UCLA School of the Arts and Architecture, where he held a joint appointment in the Anderson School of Management, teaching arts administration. Following baccalaureate studies at Furman University (B.A., 1968), Dean Blocker earned graduate degrees (M.M., 1970; D.M.A., 1972) at the University of North Texas. He was a fellow at the Institute for Educational Management at Harvard in 1986 and is the recipient of three honorary degrees. In 2006 he was named honorary professor of piano at the Central Conservatory of Music in Beijing, and in 2010 he gave the keynote address at the conservatory's celebration of its seventieth anniversary. He also spoke at the seventy-fifth anniversary of the Shanghai Conservatory. Dean Blocker's many contributions to the music community include service on the advisory boards for the Avery Fisher Artist program and the Stoeger Prize at Lincoln Center, the Van Cliburn Foundation, the Gilmore Artist Advisory Board, and the Curatorium of the Liszt Ferenc Academy of Music. He was featured in the Steinway & Sons 2000 film commemorating the tercentennial year of the piano. He appears regularly on national radio and television as an artist and commentator and is active as a consultant to major educational institutions and government

agencies. Under his leadership, the Yale School of Music endowment has grown more than tenfold, including a transformative gift of \$100 million. During his tenure as dean there have been unprecedented renovations on the School of Music's campus, including the enhancement of Leigh Hall and historic Sprague Memorial Hall, and the planning process is complete for the renovation of Hendrie Hall. Dean Blocker is highly regarded internationally for his artistry as a concert pianist. Recent orchestral engagements include the Beijing Symphony Orchestra, Shanghai Symphony, Monterey Philharmonic, Houston Symphony, and the Prague and Moscow Chamber Orchestras. His recordings appear on the Naxos and Credia labels.

Martin Bresnick Charles T. Wilson Professor in the Practice of Composition. Professor Bresnick's music 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. In 2006 he was elected a member of the American Academy of Arts and Letters. He has had commissions from the Koussevitzky and Fromm foundations, Chamber Music America, Meet-the-Composer, the National Endowment for the Arts, as well as individual ensembles and performers. Martin Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; and CommonMuse Music Publishers, New Haven, and have been recorded by Cantaloupe, New World, Albany, Bridge, CRL, Centaur, and Artifact Music. He joined the Yale faculty in 1981 and is currently the coordinator of the Composition department.

Jeffrey Brillhart Visiting Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist and is known for his musical versatility. He was awarded first place at the American Guild of Organists National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. At Singing City he follows a distinguished line of conductors that includes Elaine Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the Kronos Quartet, the Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, and Rossen Milanov, and on tours to Cuba, Northern Ireland, and Brazil. Mr. Brillhart maintains an active schedule as conductor, organist, and clinician, most recently at the Curtis Institute of Music, Eastman School of Music, Westminster Choir College, Furman University, Walla Walla College, and Baylor University. His improvisation textbook, *Breaking Free: Organ Improvisation in the Modern French Style*, was published by Wayne Leopold Editions in 2011. Mr. Brillhart holds a Master of Music degree from Eastman School of Music.

Marguerite L. Brooks Associate Professor (Adjunct) of Choral Conducting. Professor Brooks holds degrees from Mount Holyoke College and Temple University. She has served on the faculties of Smith and Amherst colleges 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, Professor 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.

Ettore Causa Associate Professor (Adjunct) of Viola. Ettore Causa studied at the International Menuhin Music Academy in Switzerland with Alberto Lysy, Sir Yehudi Menuhin, and Johannes Eskar, as well as with Michael Tree at the Manhattan School of Music. He was appointed first solo viola of the Carl Nielsen Philharmonic in Odense (Denmark) and also became the leader of the Copenhagen Chamber Soloists. In 2000 he was awarded both the Peter Schidlöf Prize and the John Barbirolli Prize at the prestigious Lionel Tertis International Viola competition in England. He has since made solo and recital appearances in major venues in Europe, Japan, and the United States and has played at major festivals including the Menuhin Festival (Gstaad), Festival de Estoril (Portugal), Salzburg Festival, Tivoli Festival (Copenhagen), Festival of Perth (Australia), Prussia Cove (England), Savonlinna, (Finland), and Lanauidiere (Canada). He is frequently invited to prestigious chamber music festivals where he has performed with renowned colleagues such as Pascal Rogé, Thomas Adès, Natalie Clein, Alberto and Antonio Lysy, Jeremy Menuhin, Anthony Marwood, Ani Kavafian, and many others. Since 2004 he has been a member of the Aria Quartet, which performs regularly in Switzerland and other countries. In 2001 he was appointed professor of viola and chamber music at the International Menuhin Music Academy. He regularly presents master classes in Switzerland, France, Spain, Portugal, Italy, and Argentina. His first recording for Claves, a collection of transcriptions of romantic music for viola and piano, was released in 2006 and was awarded the 5 Diapason. A second recording, also on Claves, features Brahms's viola sonatas.

Hung-Kuan Chen Visiting Professor of Piano. Hung-Kuan Chen is a pianist of uncompromising individuality and a remarkably inspiring pedagogue. Born in Taipei and raised in Germany, Professor Chen balances strong roots in Germanic Classicism with the sensibility of Chinese philosophy. The result is a dynamic and imaginative artistry. Professor Chen won top prizes in the Arthur Rubinstein, Busoni, and Geza Anda International Piano Competitions and is a recipient of the prestigious Avery Fisher Career Grant. He has collaborated with major orchestras including Houston, Baltimore, Israel, Montréal, the Tonhalle, San Francisco, and Shanghai. He has performed with such esteemed conductors as Hans Graf, Christoph Eschenbach, and Andrew Parrett, and with colleagues including Yo-Yo Ma, Cho-Liang Lin, and David Shifrin. Professor Chen has served as chair of the piano department of the Shanghai Conservatory and is the director of the International Piano Academy in Shanghai. He is a member of the piano faculty of the New England Conservatory. In 1992 Hung-Kuan Chen suffered an injury to his hand,

but through meditation and his own research, he was able to heal and return to his life as a concert artist. He performed his first post-accident solo recital in 1998 and received rave reviews.

Melvin Chen Associate Professor (Adjunct) of Piano. A native of Tennessee, pianist Melvin Chen has received acclaim for performances throughout the United States and abroad. As a soloist and chamber musician, Professor Chen has performed at major venues in the United States, including Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall, the Kennedy Center, and Boston's Jordan Hall, in addition to appearances throughout Canada and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the United States. Solo recordings include Beethoven's *Diabelli Variations* on the Bridge label, praised as "a classic" by the *American Record Guide*, and a recording of Joan Tower's piano music on the Naxos label. Recordings of the Shostakovich piano sonatas and Gordon's *Orpheus and Euridice* were released in 2007. An enthusiastic chamber musician, Professor Chen has collaborated with such artists as Ida Kavafian, David Shifrin, Pamela Frank, and Peter Wiley, and with the Shanghai, Tokyo, Miami, Penderecki, and Miró quartets. A performer in numerous music festivals, he has performed at the Bravo! Vail Valley Music Festival, Norfolk Chamber Music Festival, Bard Music Festival, and Music from Angel Fire, among others. Professor Chen earned a doctorate in chemistry from Harvard University and also holds a double master's degree from the Juilliard School in piano and violin. He attended Yale University, earning a B.S. in chemistry and physics, and also studied with Boris Berman, Paul Kantor, and Ida Kavafian. Professor Chen was previously on the piano faculty of the Bard College Conservatory of Music, where he was also associate director. He is the artistic director of the chamber music program at the Hotchkiss Summer Portals.

Kendall Crilly Lecturer in Musicology and Associate University Librarian for Program Development and Research in the Yale University Library. Kendall Crilly formerly served as director of the Irving S. Gilmore Music Library at Yale. He holds degrees in music history and performance from Yale and Drake universities, and he has published articles and given presentations on a variety of topics in the fields of music history and bibliography. A practicing musician as well as a scholar, from 1998 to 2011 he served as codirector of music at the First Church of Christ in New Haven, the historic Center Church on the Green.

Richard Cross Lecturer in Voice. Richard Cross is an American bass-baritone who had an active international opera career from the late 1950s through the 1990s. His broad repertoire encompassed works from a wide variety of musical periods and styles. A member of the Yale School of Music faculty since 1997, he has also taught at the Juilliard School, SUNY Stony Brook, and Mannes College of Music. Mr. Cross 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 Cologne Festival, the Festival of Two Worlds in Spoleto, Italy, and the Schwetzingen Festival, and has recorded for London Records, RCA, and Columbia. In addition to his work in opera, he has worked as a recitalist and a concert soloist, notably

appearing in concerts with several major symphony orchestras, including the Philadelphia Orchestra, the San Francisco Symphony, the Seattle Symphony, and the Pittsburgh Symphony Orchestra, among others.

Allan Dean Professor (Adjunct) of Trumpet. Professor Dean plays trumpet with Summit Brass, St. Louis Brass, and the Yale Brass Trio. In the field of early music, he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. A member of the New York Brass Quintet for eighteen years, he was a freelance concert and recording artist in New York City for more than twenty years. He has served on the faculties of Indiana University, the Manhattan School of Music, the Hartt School, and the Eastman School. In 1988 Professor Dean joined the faculty of the Yale School of Music, where he coaches brass chamber music and directs the Yale Cornet and Sacbut Ensemble in addition to teaching trumpet. He performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival in Norfolk, Connecticut. He is a frequent soloist with Keith Brion's New Sousa Band. He has also appeared at the Spoleto and Casals festivals, the Banff Centre (Canada), the Orford Arts Centre (Canada), Musiki Blekinge (Sweden), the Curitiba Music Festival (Brazil), and the Morella Festival (Spain). He can be heard playing both modern trumpet and early brass on more than eighty recordings on most major labels including RCA, Columbia, Nonesuch, and Summit. On early instruments he has recorded with Calliope, the New York Cornets and Sacbuts, the Waverly Consort, the Ensemble for Early Music, and the Smithsonian Chamber Players.

Douglas Dickson Lecturer in Voice and Opera. Pianist Douglas Dickson received his B.A. 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. His performances have been heard on NPR stations in many states, Colombian National Radio, and ABC-T. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac University, 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. Since 1993 he has served on the faculty of Quinnipiac University, where he founded the Young Voices Competition. Mr. Dickson joined the Yale faculty in 1998.

Jeffrey Douma Associate Professor (Adjunct) of Choral Conducting and Director of the Yale Glee Club and Yale Choral Artists. Professor Douma has appeared as guest conductor throughout the world with ensembles including the Royal Melbourne Philharmonic, Daejeon Philharmonic Choir, Symphony Choir of Johannesburg, Tekfen Philharmonic, Moscow Chamber Orchestra, Buenos Aires Philharmonic, and Windsor Symphony Orchestra, and he has prepared choruses for such renowned conductors as Valery Gergiev, Sir David Willcocks, Sir Neville Marriner, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. He currently serves as choirmaster at the Cathedral of St. Joseph in Hartford, Connecticut. Before assuming his present positions at the School

of Music in the fall of 2003, Professor Douma was director of choral activities at Carroll College and held faculty positions at Smith College, St. Cloud State University, and the Interlochen Center for the Arts. An advocate of new music, he has established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award; has premiered new works by such composers as Ned Rorem, Dominick Argento, Lewis Spratlan, and James MacMillan; and 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 professional choirs, including the Dale Warland Singers, Oregon Bach Festival Chorus, and the Robert Shaw Festival Singers under Robert Shaw. In 2003 he was one of only two American conductors invited to compete for the first Eric Ericson Award. He earned a B.M. degree from Concordia College and holds both M.M. and D.M.A. degrees in conducting from the University of Michigan.

Thomas C. Duffy Professor (Adjunct) of Music and Director of University Bands. A composer and conductor, Thomas Duffy 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 president of the College Band Directors National Association. 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.

Peter Frankl Visiting Professor (Adjunct) of Piano. 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, concertos and four-hand works by Mozart, the two Brahms piano concertos, the Brahms violin and clarinet

sonatas, the Brahms trios, Bartók pieces for violin and piano, and the piano quintets by Brahms, Schumann, Dvorák, Martinů, and both Dohnányis. In recognition of his artistic achievements, Professor Frankl was awarded the Officer's Cross 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 Professor (Adjunct) of Music. Professor Friedmann's career has encompassed activities as a theorist, pianist, pedagogue, and composer. His specialties involve analytical articles about the music of Schoenberg and performances of that composer's complete piano music. He has evolved a method in teaching ear training especially focused on twentieth-century music, and wrote a book (*Ear Training for Twentieth-Century Music*, published by Yale University Press) that received special recognition from the Society of Music Theory. In addition to Schoenberg, his piano performances have focused on late Beethoven and Schubert. He specializes in classes relating the analysis of Brahms's and Schumann's chamber music to their performance. In addition to teaching at Yale, Professor Friedmann taught at Beijing University and at that city's Central Conservatory of Music, and lectured and performed at the Beijing Modern Music Festival. He has devoted considerable energy to audience education in the form of public lectures at venues such as New York City's 92nd Street Y.

Richard Gard Lecturer in Hearing. Richard Gard enjoys a successful career as a conductor, composer, teacher, and producer with more than thirty years of performance experience. A lifelong church musician, Mr. Gard is director of music for Saint Thomas More Chapel at Yale and conducts the Chapel Choirs and the Bruckner Choir. He is concurrently professor of music and chair of the Department of the Arts at Naugatuck Valley Community College, where he oversees Connecticut's most comprehensive two-year arts program, with degrees in music, theater, dance, visual art, and digital art. Mr. Gard received his D.M.A. and M.M. degrees from the Yale School of Music and the Institute of Sacred Music and was honored with two named scholarships and four academic prizes. He is known as an outstanding teacher, with two Connecticut State Merit Awards and a national teaching award. His choral arrangements, translations, and compositions have been published and produced nationally. In addition to creating performing editions of early music, he writes program notes and articles with an emphasis on the influence of courtly dance within Baroque sacred vocal music.

Clive Greensmith Artist in Residence. Clive Greensmith, cello, joined the Tokyo String Quartet in June 1999. He is a graduate of the Royal Northern College of Music and the Musikhochschule in Cologne, where his principal teachers were Donald McCall and Boris Pergamenschikow. He has held the position of principal cellist of London's Royal Philharmonic Orchestra. As a soloist he has appeared with the London Symphony Orchestra, the Royal Philharmonic, English Chamber Orchestra, Mostly Mozart Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. He has collaborated with distinguished musicians such as Andrés Schiff, Midori, Claude Frank, and Steven Isserlis and has won several prizes including second place in the inaugural Premio Stradivari held in Cremona, Italy. Mr. Greensmith has served on the faculties of the Royal Northern College of Music,

Yehudi Menuhin School, and San Francisco Conservatory of Music and is currently on the faculty of New York University. His recording of Brahms Sonatas with Boris Berman was released on the Biddulph label in 2008.

Arthur Haas Lecturer in Harpsichord. The American harpsichordist and organist Arthur Haas is internationally renowned as a gifted pedagogue and performer of Baroque and contemporary music. After receiving top prize in the 1975 Paris harpsichord competition, he performed at most major French early music festivals, including the Festival Estival de Paris, Mai Musical de Bordeaux, and the Festival de Saintes. He has also appeared as a soloist in the Festival de Saintes, Spectaculum (Vienna), Festwochen der alten Musik (Innsbruck), Festival di Ascona, Dresdner Musikfestspiele, Mostly Mozart (New York), and the Berkeley Music Festival. His partners for duo recitals and concerts with early music specialists include Marius van Altena, Julianne Baird, James Bowman, Phoebe Carrai, William Christie, Alan Curtis, Bruce Dickey, Jan DeGaetani, Laurence Dreyfus, Paul Leenhouts, Judith Nelson, Paul O'Dette, Stephen Preston, and Marion Verbruggen. He played the premiere performance of William Albright's Concerto for Harpsichord and Orchestra in 1994. Currently he is a member of the Aulos Ensemble, Musical Assembly, and Collegium Atlantis. Praised by *Le Monde* for his interpretation of French keyboard music, he has recorded duo harpsichord music of Gaspard Le Roux with William Christie and solo CDs of music by Jean-Henri d'Anglebert, Forqueray, and harpsichord music of the English Restoration. Mr. Haas is a faculty member of summer early music institutes at Berkeley, Amherst, and the Longy School of Music.

Shinik Hahm Professor in the Practice of Conducting and Conductor of the Philharmonia Orchestra of Yale. A dynamic and innovative conductor, Shinik Hahm is the chief conductor of the KBS (Korean Broadcasting System) Symphony Orchestra, which he has led on tour with concerts at the General Assembly of the United Nations, Carnegie Hall, and the Kennedy Center. Professor Hahm's extensive work in China includes collaborations with the China Philharmonic Orchestra, Guangzhou Symphony Orchestra, Shenzhen Symphony, and Shanghai Opera. He was named an honorary professor of Hwa Gong University in China. In 2006 he successfully completed his tenure as the artistic director and principal conductor of the Daejeon (Korea) Philharmonic Orchestra, with which he toured the United States and Japan. He served as music director of the Abilene Philharmonic Orchestra from 1993 to 2003 and was profiled on ABC's *World News Tonight* for his role in rejuvenating the Abilene community. His leadership was similarly vital to the Tuscaloosa Symphony, where he was music director for ten years. Inspirational to young musicians, he has led the Philharmonia Orchestra of Yale at Carnegie Hall and in Boston, Seoul, Beijing, and Shanghai, and his Yale students have won top prizes at the Besançon, Pedrotti, and Toscanini conducting competitions. Professor Hahm has won the Gregor Fitelberg Competition for Conductors, the Walter Hagen Conducting Prize from the Eastman School of Music, and the Shepherd Society Award from Rice University. In 1995 he was decorated by the Korean government with the Arts and Culture Medal. He studied conducting at Rice University and the Eastman School of Music.

June Han Lecturer in Harp. Born to diplomat parents, June Han lived in Belgium, Indonesia, Ivory Coast, the Netherlands, and France prior to her arrival in the United States in 1994. She is a member of Sequitur Ensemble, Ensemble 21, and Manhattan Sinfonietta

and has performed with the Chamber Music Society of Lincoln Center, Speculum Musicae, Music from Japan, the Group for Contemporary Music, Jupiter Chamber Players, and Bronx Art Ensemble. An active orchestral player, she has collaborated with Orchestre de Paris, Kirov Opera Orchestra, Mariinsky Opera Orchestra, and New York City Opera, to name a few, and frequently appears with the New York Philharmonic. Her summer music festivals as a student include Aspen and Tanglewood in the United States and Villecroze, Gargilesse, and Nice in France. In recent summers, she was a guest artist at the Santa Fe Chamber Music Festival, Norfolk Chamber Music Festival, and OK Mozart Festival. She was a featured soloist with the Young Artists Orchestra in Aspen, Colonial Symphony Orchestra in Morristown, N.J., Durham-Oshawa Symphony Orchestra in Canada, and OK Mozart Festival. Ms. Han has recorded for various labels and, as an avid proponent of the music of living and modern composers, has premiered works by numerous composers including Charles Wuorinen, Samuel Adler, Lei Liang, and her mother, Young-Ja Lee. In 2009 she and Bridget Kibbey gave the U.S. premiere performance of Stockhausen's *Freude*, the second hour of *Klang*, for two harps at the Guggenheim Museum. She holds a Premier Prix for harp and for 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. Ms. Han also serves on the faculties of Columbia University, Pre-College Division at the Juilliard School, and Bowdoin International Music Festival.

Scott Hartman Lecturer in Trombone. Mr. Hartman, who joined the Yale faculty in 2001, 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 regularly performs and records with the Yale Brass Trio, Proteus 7, the Millennium Brass, the Brass Band of Battle Creek, and the trombone quartet Four of a Kind. Mr. Hartman spends several weeks each summer in residence at the Norfolk Chamber Music Festival.

Paul Hawkshaw Professor in the Practice of Musicology and Director of the Yale Summer School of Music/Norfolk Chamber Music Festival. Paul Hawkshaw has been a member of the faculty since 1984 and director of Norfolk since 2003. Recognized throughout the world as an authority on the music of Anton Bruckner, in May 2011 he received the Bruckner Society of America's Kilenyi Medal of Honor for "furthering the understanding and appreciation of the life and work of Anton Bruckner." That same year he was appointed coeditor of the *New Bruckner Edition*, published under the auspices of the Austrian National Library with the patronage of the Vienna Philharmonic Orchestra. Since 2004 he has also been coeditor of *Wiener Bruckner-Studien* for the Austrian Academy of Sciences. His numerous publications include the Bruckner biography for *The New Grove Dictionary of Music and Musicians*. Since coming to Yale, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He worked with the New Haven School Board, Yale faculty and students, and the Yale College Class of 1957 to establish a music and literacy program in the city's public schools. Professor Hawkshaw has been publicly recognized for his contribution to the New Haven Schools by an official proclamation of Mayor John DeStefano and, in the spring of 2000, he was

awarded the Yale School of Music's highest honor, the Samuel Simons Sanford Medal, for his scholarship and community service. Born in Toronto, Canada, Professor Hawkshaw received his Ph.D. in musicology from Columbia University in 1984.

Robert Holzer Associate Professor (Adjunct) of Music History. A specialist in the music of the Italian Baroque and the Second Viennese School, Professor Holzer received his Ph.D. from the University of Pennsylvania and 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*, and *Studi musicali*. He serves on the editorial boards of *The Journal of Musicology* and *Journal of the American Musicological Society* and is a musical commentator for Radiotelevisione Italiana.

Kikuei Ikeda Artist in Residence. A violinist with the Tokyo String Quartet, Mr. Ikeda studied violin at the Toho Academy of Music with Saburo Sumi and Josef Gingold and chamber music with Hideo Saito. While still living in Japan, he performed as soloist with the Yomiuri Symphony and the Tokyo Metropolitan and Tokyo Symphony orchestras and toured Europe as concertmaster of the Toho String Orchestra. Mr. Ikeda came to the United States in 1971. He studied with Dorothy DeLay and members of the Juilliard String Quartet at the Juilliard School of Music, where he was a scholarship student. He was a prizewinner in the Mainichi, NHK and Haken competitions in Japan, the Washington International Competition for Strings in Washington, D.C., and the Vienna da Motta in Portugal. He has played the Mozart Violin Concerto with the Aspen Chamber Orchestra, given many recitals in Italy, New York, and Tokyo, and performed chamber music with numerous ensembles.

Kazuhide Isomura Artist in Residence. Kazuhide Isomura, viola, is a graduate of the Toho Academy, where he studied with Jeanne Isnard, Kenji Kobayashi, and Hideo Saito. Upon his arrival in this country, he became assistant concertmaster of the Nashville Symphony, but his love for chamber music and the violin led him to the Juilliard School, where, on full scholarship, he studied violin with Ivan Galamian and Paul Makanowitzky, chamber music with Robert Mann and Raphael Hillyer, and viola with Walter Trampler. Mr. Isomura is a founding member of the Tokyo String Quartet. He also records solo viola repertoire for MusicMasters/Musical Heritage Society.

Carol Jantsch Lecturer in Tuba. Tubist Carol Jantsch has been Principal Tuba of the Philadelphia Orchestra since 2006. She won the position while still a senior at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. Ms. Jantsch began piano lessons at age six and began studying euphonium at Interlochen Arts Camp at age nine. After switching to tuba, she attended the Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under the tutelage of Fritz Kaenzig, graduating *summa cum laude* with a B.M. degree. During this time she won first place in four international solo tuba competitions and received laureates at several others. Ms. Jantsch has appeared as a soloist with the Columbus Symphony Orchestra, Saint Petersburg Symphony Orchestra, Henry Mancini Institute Orchestra, and the United States Marine Band, among others. She has

performed in Carnegie's Zankel Hall with the Musical Olympus Festival, has appeared on NPR's radio series *From The Top*, and has been a featured artist at brass festivals in Finland, Germany, Canada, and the United States. In 2009 she was honored with a Best of Philly award from *Philadelphia Magazine*. Ms. Jantsch has given master classes in Europe, Asia, and North America and is also on the faculty of the Curtis Institute of Music, Temple University Boyer College of Music and Dance, and Manhattan School of Music. In 2009 she released her first solo recording, *Cascades*.

Martin D. Jean Professor of Organ and Director of the Institute of Sacred Music. Professor Jean 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. He has performed on four continents and in nearly all fifty states. In 2001 he presented a cycle of the complete organ works of Bach at Yale, and his compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label. Professor Jean is on the board of directors of Lutheran Music Program. He earned the A.Mus.D. from the University of Michigan.

Hyo Kang Professor (Adjunct) of Violin. Professor Kang has led a flourishing and versatile career as performer, teacher, and artistic director for the past three decades. He makes regular concert tours in the United States, Europe, Asia, Canada, and Central America. 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. He has been on the faculty of the Juilliard School since 1978 and was on the faculty of the Aspen Music School in Colorado from 1978 to 2005. He was born in Seoul, Korea, and graduated from the Juilliard School, where he studied with Dorothy DeLay. In 1995 Professor Kang founded Sejong, which has performed more than 300 concerts on major stages around the world. In March 2003 Professor Kang was appointed Honorary Ambassador by the Governor of Gangwon Province, Korea and was asked to bring the first international music festival to PyeongChang. He launched the Great Mountains Music Festival and School in August 2004 and serves as its artistic director. He has been the subject of four television documentaries including KBS-TV's *Teaching Genius: Juilliard Professor Hyo Kang*. In 2004 the Korean government awarded him the National Arts Medal. Professor Kang joined the Yale faculty in 2006.

Ani Kavafian Professor in the Practice of Violin. Professor Kavafian has enjoyed a career as soloist with major orchestras, chamber musician, and recitalist. She is also in great demand as a teacher, having taught at the Mannes and Manhattan schools of music, Queens College, and McGill and Stony Brook universities. She joined the Yale faculty in 2006. Professor Kavafian has appeared as soloist with the New York Philharmonic, the Philadelphia and Cleveland orchestras, and the Los Angeles and St. Paul chamber orchestras. She and her sister, Ida, have appeared around the country in recital and as soloists with orchestras. As an artist member of the Chamber Music Society of Lincoln

Center since 1979, Professor Kavafian continues to tour the United States, Canada, and the Asia. She is also a member of Trio da Salo with violist Barbara Westphal and cellist Gustav Rivinius and the Triton Horn Trio with William Purvis and pianist Mihae Lee. Professor Kavafian performs frequently with clarinetist David Shifrin and pianist André-Michel Schub. Along with cellist Carter Brey, she is the artistic director of the New Jersey chamber music series Mostly Music. A 1979 recipient of the Avery Fisher Prize, she has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Ani Kavafian and Kenneth Cooper released a live recording of Bach's Six Sonatas on the Kleos Classics label in 2005. In 2007 a recording of Mozart sonatas for piano and violin with pianist Jorge Federico Osorio was released by Artek. Professor Kavafian is concertmaster of the New Haven Symphony Orchestra, with which she performs frequently as a soloist.

Aaron Jay Kernis Professor (Adjunct) of Composition. A winner of the coveted 2012 Nemmers Prize and 2002 Grawemeyer Award for Music Composition, and one of the youngest composers ever awarded the Pulitzer Prize, Professor Kernis has taught composition at the Yale School of Music since 2003. His music is featured prominently on orchestral, chamber, and recital programs worldwide, and he has been commissioned by many of America's foremost performing artists, including sopranos Renée Fleming and Dawn Upshaw, violinists Joshua Bell and Nadja Salerno-Sonnenberg, and guitarist Sharon Isbin, and by institutions including the New York Philharmonic, San Francisco Symphony, Birmingham Contemporary Music Group, Minnesota Orchestra, the Los Angeles and Saint Paul chamber orchestras, Walt Disney Company, Chamber Music Society of Lincoln Center, and Rose Center for Earth and Space at the Museum of Natural History in New York. He was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, and the Rome Prize, and he received Grammy nominations for "Air" and his Second Symphony. His music is widely available on CDs, including the labels Naxos, Decca, Koch, Dorian, Phoenix, Virgin Classics, New Albion, Cedille, Nonesuch, Arabesque, and Innova. He served as new music adviser to the Minnesota Orchestra for ten years and is chairman and director of the Minnesota Orchestra Composer Institute. He was recently named to the American Academy of Arts and Letters.

Eugene Kimball Lecturer in Sound Recording. Mr. 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 Professor of Composition. A distinguished and widely performed composer, Professor Laderman has composed works commissioned by the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony; the orchestras of Minnesota, Dallas, Louisville, Houston, Detroit, Albany, Denver, New Jersey, Indianapolis, Syracuse, and New Haven; and the New York City, Turnau, and Tri-Cities operas. He has also 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 others. In 2003 the Pittsburgh Symphony with Gunter Herbig conducting and Richard Page as soloist premiered Ezra Laderman's Concerto for Bass Clarinet and Orchestra. He 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. He was elected to the American Academy of Arts and Letters in 1989 and served as president from 2006 to 2008. From 1989 to 1995 he served as dean of the Yale School of Music.

David Lang Professor (Adjunct) of Composition. The music of David Lang has been performed by major musical, dance, and theatrical organizations throughout the world, including the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, the Cleveland Orchestra, the Kronos Quartet, the Nederlands Dans Theater, and the Royal Ballet, and has been performed in the most renowned concert halls and festivals in the United States and Europe. He is well known as cofounder and co-artistic director of New York's legendary music festival Bang on a Can. In 2008 Professor Lang was awarded the Pulitzer Prize in Music for *The Little Match Girl Passion*, commissioned by Carnegie Hall for Paul Hillier's vocal ensemble, Theater of Voices. He has also been honored with the Rome Prize, the BMW Music-Theater Prize (Munich), a Kennedy Center/Friedheim Award, the Revson Fellowship with the New York Philharmonic, a Bessie Award, a Village Voice OBIE Award, and grants from the Guggenheim Foundation, the Foundation for Contemporary Performance Arts, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. His work is recorded on the Sony Classical, Teldec, BMG, Point, Chandos, Argo/Decca, Caprice, Koch, Albany, CRI, and Cantaloupe labels. David Lang holds degrees from Stanford University and the University of Iowa and received the D.M.A. from the Yale School of Music in 1989. He has studied with Jacob Druckman, Hans Werner Henze, and Martin Bresnick. His music is published by Red Poppy (ASCAP) and is distributed worldwide by G. Schirmer, Inc. Professor Lang joined the Yale faculty in 2008.

Hannah Lash Lecturer (Adjunct) in Composition. Prize-winning composer Hannah Lash has emerged as a leading voice of her generation. In addition to numerous academic awards, she has received the ASCAP-Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a fellowship from Yaddo Artist Colony, the Naumburg Prize, the Bernard Rogers Prize, and the Bernard and Rose Sernoffsky Prize. She has received commissions from the Fromm Foundation, the Naumburg Foundation, the Great Lakes Chamber Music Festival, Aspen Music Festival, the Orpheus Duo, the Howard Hanson Foundation, Case Western Reserve's University Circle Wind Ensemble, MAYA, Great Noise Ensemble, and the Aspen Contemporary Ensemble. Her orchestral music has been singled out by the American Composers Orchestra, which selected *Furthermore* for the 2010 Underwood New Music Readings, and by the Minnesota Orchestra, which selected her work *God Music Bug Music* for performance in January 2012 as part of the Minnesota Composers Institute. Her chamber opera *Blood Rose* was presented by NYC Opera's VOX in the spring of 2011. Ms. Lash's music has also been performed at Carnegie Hall, Le Poisson Rouge, the Chelsea Art

Museum, Harvard University, Tanglewood Music Center, the Times Center, and the Chicago Art Institute. Ms. Lash earned a bachelor's degree in composition from the Eastman School of Music, a Ph.D. from Harvard University, a performance degree from the Cleveland Institute of Music, and an Artist Diploma from the Yale School of Music. Her primary teachers include Martin Bresnick, Bernard Rands, Julian Anderson, and Robert Morris. Her music is published by Schott.

Judith Malafronte Lecturer in Voice. 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*.

Robert Mealy Professor (Adjunct) of Early Music. One of America's leading historical string players, Robert Mealy has performed on more than fifty recordings on most major labels, in works ranging from Hildegard of Bingen with *Sequentia* and Renaissance consorts with the Boston Camerata to Rameau operas with *Les Arts Florissants*. In New York he is a frequent leader and soloist with the New York Collegium, ARTEK, Early Music New York, and the Clarion Society. He also leads the distinguished Boston Early Music Festival Orchestra and has appeared as guest concertmaster and director with the Phoenix Symphony. A devoted chamber musician, he is a member of the medieval ensemble *Fortune's Wheel*, the Renaissance violin band *The King's Noyse*, and the seventeenth-century ensemble *Quicksilver*. Since 2002 he has performed frequently at Yale as director of the Yale Collegium Musicum players, and he received Early Music America's Binkley Award for outstanding teaching at Yale and Harvard in 2004. He joined the School of Music faculty in 2008.

Frank Morelli Associate Professor (Adjunct) of Music. A former student of Stephen Maxym at the Manhattan and Juilliard schools of music, Professor Morelli was the first bassoonist to be awarded a doctorate by the Juilliard School. He has appeared as a soloist in Carnegie Hall on nine occasions. Active internationally as a soloist and with chamber and orchestral ensembles, he has made more than one hundred fifty recordings for major record labels. 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* with Orpheus for Nonesuch Records was named Recording of Special Merit by *Stereo Review*. Professor 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, he released *Romance and Caprice* with

pianist Gilbert Kalish in 2006. Professor Morelli has appeared often with the Chamber Music Society of Lincoln Center. He is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra, and is a member of the woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey & 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. Professor Morelli joined the Yale faculty in 1994.

Thomas Murray Professor in the Practice of Organ and University Organist. A graduate of Occidental College, Professor Murray has been a member of the Yale faculty since 1981, was appointed University organist in 1990, and is chair of the program in organ. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the Organ Literature Seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, 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, and in 2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching.

Peter Oundjian Professor (Adjunct) of Music. Violinist Peter Oundjian 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 Professor 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, Royal Stockholm Philharmonic, Zurich Tonhalle, and the St. Paul Chamber Orchestra. He is the music director of the Toronto Symphony Orchestra and the Royal Scottish National Orchestra. In 2009 he received an honorary doctorate from the San Francisco Conservatory. He has been on the School of Music faculty since 1981 and is principal guest conductor of the Philharmonia Orchestra of Yale.

Donald Palma Assistant Professor (Adjunct) of Double Bass. A graduate of the Juilliard School, Professor Palma studied with 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. Professor 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*. Professor 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. Professor Palma joined the Yale faculty in 1992.

Joan Panetti Sylvia and Leonard Marx Professor in the Practice of Hearing and Chamber Music. Joan Panetti, pianist and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris, received her B.A. degree from Smith College, and earned her D.M.A. degree from the Yale School of Music. She taught at Swarthmore College, Princeton University, and the Department of Music at Yale University before joining the faculty of the School of Music. 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 in chamber music ensembles. She has recently recorded a disc of works by Schumann, Schubert, Debussy, and Gershwin with violinist Syoko Aki on the Epsom label. Her most recent compositions include a piano quintet, commissioned by Music Accord, which she performed with the Tokyo String Quartet; a piano trio, commissioned by the St. Luke's Chamber Ensemble; *Fanfare for six trumpets* (2007); "*Lobgesang for Keith*" (2007) for eight clarinetists; "*Within the cycles of our lives: Movement for String Quartet*," premiered by the Meritage Quartet in 2007; and "*To the flashing water say: I am*," premiered in Norfolk in 2008. A renowned teacher, Professor Panetti has developed a nationally recognized course, *Hearing*, that emphasizes the interaction between performers and composers. In 2007 she conducted an interactive *Hearing* workshop at the National Conference of Chamber Music America and taught and coached at the Central Conservatory in Beijing, China. She is the recipient of the Luise Voschergian Award from Harvard University, the Nadia Boulanger Award from the Longy School of Music, and the Ian Minninberg Distinguished Alumni Award from the Yale School of Music. She was named the Sylvia and Leonard Marx Professor at Yale University in 2004.

Aldo Parisot Samuel Sanford Professor in the Practice of Cello. Long acknowledged as one of the world's master cellists, Aldo Parisot 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, Professor Parisot has premiered numerous works for cello, written especially for him by such composers as Carmago Guarnieri, 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 Professor Parisot in his New York Philharmonic debut. Since then he has appeared with the Philharmonic on nearly a dozen occasions. He created a sensation when he introduced Donald Martino's *Parisonatina al'Dodecafonía* at Tanglewood. Professor 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, he received the Gustave Stoeckel Award in 2002.

Elizabeth Sawyer Parisot Associate Professor (Adjunct) of Piano. Pianist Elizabeth Parisot received her D.M.A. from the Yale School of Music in 1973 and has served on the faculty of the School since 1977. She has appeared in solo and chamber music concerts throughout the world, performing at such prestigious venues as Carnegie Hall and Alice Tully Hall, the Kennedy Center, the National Gallery, Queen Elizabeth Hall in London, the Hispanic Institute in Madrid, and the Jerusalem Music Center. With her husband, Brazilian cellist Aldo Parisot, she has toured extensively, joining him in sonata performances as well as in chamber music with other renowned artists. She served as coordinator and performing artist at the Aldo Parisot International Competitions and Courses in Brazil for several years and has been a guest artist at the International Music Institute (Santander, Spain), the Banff Festival, and the Norfolk Chamber Music Festival. She has toured Korea and Italy with violinist Kyung Yu and performed with faculty colleagues Erick Friedman and Aldo Parisot in Taiwan. She has also performed with Yo-Yo Ma, János Starker, and Ralph Kirshbaum. A collaborative artist with cellists for many years, Professor Parisot was awarded the title "Grande Dame du Violoncelle" in 2007 by the Eva Janzer Memorial Cello Center at Indiana University. Her numerous recordings include the two Brahms Sonatas for Cello and Piano with Aldo Parisot (Musical Heritage Society); music by Leo Ornstein and Alexei Haieff with cellist Italo Babini (Serenus); *Cellists from Yale*, issued in Brazil (Phonodisc); the *Yale Cellos of Aldo Parisot* and *The Yale Cellos Play Favorites* (Delos); three CDs with Nai-Yuan Hu; a disc with cellist Carol Ou; music by Ezra Laderman (Albany Records); and works by Strauss and Prokofiev with violinist Kyung Yu.

William Purvis Lecturer in French Horn and Director of the Yale Collection of Musical Instruments. A native of Western Pennsylvania, Mr. Purvis pursues a multifaceted career both in the United States and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, Mr. Purvis has participated in numerous premieres as hornist and conductor, including horn concerti by Peter Lieberson and Bayan Northcott, trios for violin, horn, and piano by Poul Ruders and Paul Lansky, and Steven Stuckey's *Sonate en Forme de Préludes* with Emanuel Ax in Carnegie Hall. Mr. Purvis is a member of the New York Woodwind Quintet, the Orchestra of St. Luke's, the Yale Brass Trio, and the Triton Horn Trio and is an emeritus member of Orpheus. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, and Fine

Arts string quartets. His extensive list of recordings—ranging from original instrument performance to standard solo and chamber music repertoire to contemporary solo and chamber music works as well as numerous recordings of contemporary music as conductor—includes the Horn Concerto of Peter Lieberson on Bridge (which received a Grammy and a WQXR Gramophone Award); the Quintet for Horn and Strings by Richard Wernick with the Juilliard Quartet; and, most recently, the quintets for piano and winds of Mozart and Beethoven on historical instruments with the Smithsonian Players. Since 1999, Mr. Purvis has been a faculty member at the Yale School of Music, where he is coordinator of winds and brass.

Markus Rathey Associate Professor (Adjunct) of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster and received his Ph.D. from the University of Münster in 1998. He taught at the University of Mainz and the University of Leipzig, and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His primary research interests are music of the seventeenth, eighteenth, and early nineteenth centuries; Johann Sebastian Bach; and the relationship among music, religion, and politics during the Enlightenment. Publications include the books *Johann Rudolph Ahle (1625–1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim, 2007; 2nd edition, 2008), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2009). He was the recipient of several grants from the German Science Foundation (DFG), and in 2011 he received the William H. Scheide Research Grant from the American Bach Society. Professor Rathey is past-president of the Forum on Music and Christian Scholarship and serves on the editorial board of *BACH: Journal of the Riemenschneider Bach Institute* and the board of directors of the Society for Eighteenth-Century Music.

Willie Ruff Professor (Adjunct) of Music. 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, Professor 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, Professor 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. Professor Ruff's project on 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 continued in 2007 with a conference that included the Muscogee Creek Nation in Oklahoma. Professor 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. He was awarded an honorary degree of doctor of artistic letters from Haverford College in 2003.

Wendy Sharp Lecturer in Violin and Director of Chamber Music. Ms. Sharp performs frequently as a recitalist and a chamber musician. In demand as a teacher and chamber music coach, she has been on the faculty at the Yale School of Music since 1995, serves on the faculty at California Summer Music, and maintains a private studio. 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 the 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, Britten-Pears, and Music Academy of the West festivals. She is a fellow of Berkeley College and served as a fellow at the Whitney Humanities Center from 2010 to 2011.

David Shifrin Professor in the Practice of Clarinet and Chamber Music. Winner of the 2000 Avery Fisher Prize, clarinetist David Shifrin 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. An artist member of the Chamber Music Society of Lincoln Center since 1989, he served as its artistic director from 1992 to 2004. A faculty member at Yale since 1987, Professor Shifrin is artistic director of the One90 Chamber Music Series at Yale and the Yale in New York concert series.

Toshiyuki Shimada Associate Professor (Adjunct) of Conducting and Music Director of the Yale Symphony Orchestra. Professor Shimada is also music director of the Eastern Connecticut Symphony Orchestra and the Orchestra of the Southern Finger Lakes, music director laureate of the Portland (Maine) Symphony Orchestra, and principal conductor of the Vienna Modern Masters (Vienna, Austria). Prior to his post in Portland, he was associate conductor of the Houston Symphony Orchestra and served as music director of the Nassau Symphony Orchestra and the Shepherd School Symphony Orchestra at Rice University. Professor Shimada has been a frequent guest conductor of the Moravian Philharmonic Orchestra, and recent engagements include the Lithuanian State Symphony Orchestra, Orquesta Filarmónica de Jalisco, Jiangsu State Symphony Orchestra, the Slovak Philharmonic, Tonkünstler Orchestra in Austria, Orchestre National de

Lille, the Royal Scottish National Orchestra, and the Prague Chamber Orchestra. 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. Professor Shimada studied with distinguished conductors Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarowsky, Sergiu Comissiona, David Whitwell, and Michael Tilson Thomas. He collaborated with such distinguished artists as Itzhak Perlman, André Watts, Emanuel Ax, Yefim Bronfman, Janos Starker, Joshua Bell, Hilary Hahn, Nadjia Salerno-Sonnenberg, Cho-Liang Lin, James Galway, and Doc Severinsen. He records with the Naxos, Vienna Modern Masters, Capstone, Albany, and Querstand labels. He was awarded an honorary doctorate of fine arts from Maine College of Art.

Avi Stein Lecturer in Early Music. Avi Stein teaches harpsichord, vocal repertoire, and chamber music at the School of Music and is the music director at St. Matthew and St. Timothy Episcopal Church in New York. He also teaches continuo accompaniment at the Juilliard School. An active continuo accompanist, he plays regularly with the Boston Early Music Festival, the Trinity Church Wall Street Choir and Baroque Orchestra, the Clarion Music Society, and Bach Vespers NYC. He has also performed with the Baroque orchestras of Los Angeles, Seattle, and Indianapolis, and with the Warsaw, Toulouse, and Indianapolis symphony orchestras. The recipient of a Fulbright scholarship for study in Toulouse, Mr. Stein holds degrees from the Eastman School of Music and the University of Southern California. He is completing his doctoral studies in organ and harpsichord at Indiana University. He previously directed the young musicians program at the Carmel Bach Festival. Mr. Stein has performed throughout the United States and in Europe, Canada, and Central America. He has conducted a variety of ensembles, including Opéra Français de New York, Opera Omnia, and the critically acclaimed annual 4x4 Baroque Music Festival.

Masaaki Suzuki Visiting Professor of Choral Conducting and Conductor of Yale Schola Cantorum. Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of J.S. Bach. He has remained the Collegium's music director ever since, taking the group regularly to major venues and festivals in Europe and the United States and building an outstanding performance reputation. In addition to conducting, Professor Suzuki is also acclaimed as an organist and harpsichordist. He is regularly invited to work with distinguished European soloists and groups, such as Collegium Vocale Gent and the Freiburger Barockorchester; he recently appeared in London with the Britten Sinfonia, the Hong Kong Philharmonic, the Nagoya Philharmonic, and the Netherlands Radio Chamber Philharmonic Orchestra. In 2001 he was decorated with the Federal Order of Merit from Germany. His impressive discography on the BIS label includes his interpretations with Bach Collegium Japan of Bach's major choral works and sacred cantatas. He has now completed fifty volumes. He has translated into Japanese the entire Genevan Psalter, a book of psalm settings developed in the Reformation that enabled congregations to sing the sacred texts in their own language. This collection is now used in Christian churches throughout Japan.

James Taylor Associate Professor (Adjunct) of Voice. The American lyric tenor James Taylor joined the Yale faculty in 2005 after serving as professor of voice at the Musikhochschule in Augsburg, Germany, since 2001. He is one of the most sought-after oratorio singers of his generation, appearing worldwide with such renowned conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, René Jacobs, Iván Fischer, 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, Berlin, Israel, and Los Angeles philharmonics; the Cleveland and Minnesota orchestras; the Toronto, Houston, and San Francisco symphonies; Concentus Musicus of Vienna; Tafelmusik; Gewandhaus Orchestra Leipzig; Orchestra of St. Luke's; Saint Paul Chamber Orchestra; and the Academy of St. Martin in the Fields. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus* and *Elijah*, Beethoven's *Missa Solemnis*, Handel's *Messiah*, Bach's B Minor Mass and *Christmas Oratorio*, and the songs of John Duke. 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 Lecturer in Oboe. Stephen Taylor 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 codirector 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. *Stereo Review* named his recording of Mozart's *Sinfonia Concertante* for winds (Deutsche Grammophon with Orpheus) the "Best New Classical Recording." 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. He has premiered many of Carter's works including *A Mirror on Which to Dwell*, *Syringa*, *Tempo e Tempi*, *Trilogy for Oboe and Harp*, *Oboe Quartet*, and *A6 Letter Letter*. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is also a member of its faculty, and teaches at SUNY Stony Brook, SUNY Purchase, and the Manhattan School of Music. Mr. Taylor joined the Yale faculty in 2006.

Ted Taylor Lecturer in Voice. Equally at home in the pit conducting a repertoire of more than fifty operas and musicals, on the stage accompanying some of the world's preeminent vocalists, or appearing in the country's top cabaret venues, Ted Taylor enjoys a varied international career. As pianist he has appeared with such luminaries as Sylvia McNair, Ben Heppner, and Christine Schäfer and Kathleen Battle, with whom he has performed

thirty-three concerts worldwide; and as maestro he made his debut at New York City Opera in 2003 leading *La Traviata*. More recently, he conducted the world premiere of Libby Larsen's opera *Picnic* for the University of North Carolina at Greensboro in 2009. Formerly music director for the New York City Opera National Company and Mobile (Alabama) Opera, he has served on the conducting staff of the Metropolitan Opera and has led performances for many American opera companies. Mr. Taylor worked closely with composer and Oscar winner Tan Dun on the premiere of his first opera, *Marco Polo*, preparing the Hong Kong and Tokyo Philharmonic Orchestras for performances. He appeared as pianist with legendary singer Eileen Farrell for her CBS cable show and has served as accompanist in master classes with such greats as Elisabeth Schwarzkopf and Carlo Bergonzi. Appearances by Mr. Taylor include the New York Philharmonic Orchestra, the Cleveland Orchestra at Blossom Festival, and Ravinia with the Chicago Symphony Orchestra. He has performed with the Chamber Music Society of Lincoln Center, the Philadelphia Orchestra Chamber Music Series, Newport Music Festival, La Jolla Music Society Summerfest, and Music Mountain. Among his cabaret venues are the Algonquin's Oak Room and the Royal Room of the Colony Hotel in Palm Beach. A native of Texas, Mr. Taylor is in his fourteenth year on the faculty of Mannes College The New School for Music in New York City, where he maintains an active studio as coach and teacher. B.M., George Peabody College, Vanderbilt University; M.M., Indiana University

Christopher Theofanidis Associate Professor (Adjunct) of Composition. Christopher Theofanidis has had performances by many leading orchestras around the world, including the London Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Moscow Soloists, and the National, Atlanta, Baltimore, St. Louis, Pittsburgh, and Detroit Symphonies, among many others. He holds degrees from Yale, the Eastman School of Music, and the University of Houston, and he has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. In 2007 he was nominated for a Grammy for best composition for his chorus and orchestra work *The Here and Now*, based on the poetry of Rumi. His orchestral concert work *Rainbow Body* has been one of the most performed new orchestral works of the last ten years, having been played by more than one hundred orchestras internationally. Professor Theofanidis has recently written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra, and a violin concerto for Sarah Chang; and he currently has two separate opera commissions for the San Francisco and Houston Grand Opera companies. He has a long-standing relationship with the Atlanta Symphony, which just premiered and recorded his first symphony. He has served as a delegate to the U.S.-Japan Foundation's Leadership Program and has been a faculty member at the Peabody Conservatory and the Juilliard School. He joined the Yale faculty in 2008.

The Tokyo String Quartet The quartet consists of Martin Beaver and Kikuei Ikeda, violin; Kazuhide Isomura, viola; and 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 Lecturer in Percussion. Mr. van Sice 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, with many broadcasts 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 Lecturer in Electronic Music and Director, Center for Studies in Music Technology. A composer and electric bassist, 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. Vees joined the Yale faculty in 1988.

Benjamin Verdery Associate Professor (Adjunct) of Guitar. Professor Verdery 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, 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 numerous recordings include CDs on GRI, Sony Classical, and 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. Benjamin Verdery is artistic director of the Yale Guitar Extravaganza and Art of the Guitar at the 92nd Street Y in New York. He is honorary board member of the Suzuki Association of the Americas, Inc., and held his tenth annual international master class on the Island of Maui, Hawaii, in July 2008. Professor Verdery joined the faculty of the Yale School of Music in 1985.

Marc Verzatt Lecturer in Voice and Opera. A stage director, Mr. Verzatt 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 Theater. 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.

Ransom Wilson Professor (Adjunct) of Flute. Ransom Wilson is recognized internationally as one of the most prominent flutists of his generation. After graduating from the Juilliard School in 1973, he studied privately with Jean-Pierre Rampal in Paris. In 1976 he gave his official debut concert in New York City with Rampal as guest artist. An exclusive recording contract with Angel/EMI followed soon after. As flute soloist, he has appeared in concert with the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, and London Symphony, and with Frederica von Stade, Jessye Norman, Thomas Hampson, Susan Graham, Dolora Zajick, Nadja Salerno-Sonnenberg, Hilary Hahn, Jean-Pierre Rampal, Sir James Galway, Barry Douglas, Peter Frankl, Robin Sutherland, and many others. He is an artist member of the Chamber Music Society of Lincoln Center. Professor Wilson was recently named conductor and teacher of conducting at SUNY Purchase Conservatory of Music. In 1981 he founded Solisti New York, with which he appeared as conductor in hundreds of concerts and recordings. He has

conducted two productions at the New York City Opera, and since 2006 he has been an assistant conductor at the Metropolitan Opera. He is the artistic director and conductor of the ensemble *Le Train Bleu*. He has appeared as guest conductor with the London Symphony Orchestra, Hallé Orchestra, Hermitage State Orchestra, Cracow Philharmonic, KBS Symphony (South Korea), Saint Paul Chamber Orchestra, Houston Symphony, Denver Symphony, Los Angeles Chamber Orchestra (with Sir James Galway), San Francisco Chamber Symphony, Orchestra of St. Luke's, New York's Mostly Mozart Festival, New Jersey Symphony, Budapest Strings, Hartford Symphony, and Berkeley Symphony. He has conducted numerous productions with the opera companies of Glimmerglass, Minnesota, and Portland. He joined the Yale faculty in 1991.

Michael Yaffe Lecturer in Community Engagement. Associate Dean Michael Yaffe is a national leader in the field of community arts education. Before arriving at Yale, he served as director of the Hartt School Community Division at the University of Hartford. He has led workshops and classes on community engagement throughout the country and has created the Music in Schools Initiative at Yale. He serves on the board of the Hartford Symphony Orchestra and has been active in both the National Guild for Community Arts Education and the National Association of Schools of Music. He holds degrees in music from Clark University and the University of Toronto.

Wei-Yi Yang Associate Professor (Adjunct) of Piano. Internationally acclaimed pianist Wei-Yi Yang enjoys a flourishing concert career, appearing before audiences on four continents in solo recitals, chamber music concerts, and with symphony orchestras. Winner of the Gold Medal and Grand Prize in the San Antonio International Piano Competition, Professor Yang has performed in such prestigious venues as Carnegie Hall, Lincoln Center, Steinway Hall, Merkin Hall, the Kennedy Center, Kumho Art Hall (Seoul, South Korea), the Royal Scottish Academy of Music, the Great Hall (Leeds, England), the Royal Dublin Society, and the Australian Broadcasting Corporation, among many others around the world. An avid chamber musician, he has performed with members of the New York Philharmonic; the Cleveland, Philadelphia, and Minnesota orchestras; the Chicago, San Francisco, Pittsburgh, Singapore, and London symphonies; Orpheus and Saint Paul chamber orchestras; and Orquestra Sinfônica do Estado de São Paulo, among others. Born in Taiwan of Chinese and Japanese heritage, Professor Yang was educated first in the United Kingdom, and then as a scholarship recipient under the tutelage of Arkady Aronov at the Manhattan School of Music. He has worked with such artists as Claude Frank, Peter Frankl, Vera Gornostaeva, Byron Janis, Murray Perahia, and the late Hans Graf. Under the guidance of Boris Berman, he was awarded a D.M.A. degree by Yale University in 2004. His performances have been featured around the world via television, radio, and Web broadcasting media. He can be heard on the Renegade Classics, Albany Records, and Holland-America Music Society labels. Professor Yang has appeared at festivals in Novi Sad (Serbia), Konstanz (Germany), Monterrey (Mexico), Kotor (Montenegro), PianoFest (Long Island), Norfolk (Connecticut), Napa Valley, and La Jolla (California). He joined the Yale faculty in 2005.

Doris Yarick-Cross Professor in the Practice of Voice. An internationally celebrated soprano and a distinguished teacher of singing, Doris Yarick-Cross is the head of voice and opera at Yale and the director of the Yale Opera program at the Yale School of Music.

Under her leadership, Yale Opera has become one of the premier training programs for young singers. Yale singers perform leading roles at the Metropolitan Opera, New York City Opera, Chicago, San Francisco, Covent Garden, La Scala, Berlin, Munich, and Vienna. Professor Yarick-Cross has appeared with many major American opera companies, including as Susanna in *Le nozze di Figaro* at New York City Opera, Musetta in *La bohème* at Chicago Lyric, Pamina in *Zauberflöte* in San Francisco, Ann Trulove in *The Rake's Progress* in Boston, and Mimi in *La bohème* in San Antonio. At the Vancouver Opera she sang Marguerite in *Faust* and Gretel in *Hänsel und Gretel*. Her debut took place under the baton of Leopold Stokowski at New York City Opera in Monteverdi's *Orfeo*. At the Santa Fe Opera, she sang the role of Anne Trulove in *Rake's Progress* and Parasha in *Mavra* under Stravinsky's supervision, as well as many other roles including Pamina, Susanna, Despina, Mimi, and Micaela. She toured Australia with the Sutherland-Williamson Opera Company, singing the roles of Tatyana in *Eugene Onegin* and Marguerite in *Faust*. She was heard frequently at the opera in Frankfurt am Main and on many other European stages. She has been a soloist with the New York Philharmonic and the Pittsburgh, Seattle, Montreal, Québec, and Minneapolis symphonies. In Germany, with members of the Hessian Radio Orchestra, she has conducted *Messiah*, *The Creation*, Copland's *Lincoln Portrait*, Verdi's *Requiem*, and Brahms's *German Requiem*. As a recitalist she appeared in forty-eight of the fifty United States and has recorded lieder and French songs for Hessian Radio.

Kyung Yu Lecturer in Violin. Ms. Yu holds both B.M. and M.M. degrees from the Juilliard School and a Master of Music degree from the Yale School of Music. She has studied with Dorothy DeLay, Paul Kantor, and the late Professor Emanuel Zetlin. Ms. Yu was concertmaster of the New Haven Symphony Orchestra from 1988 until 1999 and has appeared as a soloist with the Seattle Symphony, the New Haven Symphony, and Yale Philharmonia, and has performed numerous recitals in New York City, Seattle, Aspen, and throughout Korea. She gave her New York debut concert in Weill Recital Hall in Carnegie Hall as a winner of the Artists International Competition. Ms. Yu has taught at the Aspen Music Festival and was an assistant to Dorothy DeLay at the Juilliard pre-college division. She served on the Fulbright Scholarship Screening Committee for Strings from 1999 to 2002. Ms. Yu has taught violin at Lehigh University and Swarthmore College in Pennsylvania and has served on the faculty at Yale since 1988. Ms. Yu performs extensively with pianist Elizabeth Sawyer Parisot, with whom she recorded the Strauss and Prokofiev sonatas and performed on the CD *The Music of Ezra Laderman* for Albany Records. She performed the Beethoven Triple Concerto with Elizabeth Parisot and Ole Akahoshi, cello, with the Yale Symphony Orchestra under the direction of Shinik Hahm. With Elizabeth Parisot, Ms. Yu has played numerous recitals throughout Connecticut and Pennsylvania, and has performed to acclaim in concert tours of Korea and Italy.

General Information

ACADEMIC REGULATIONS

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 degree and diploma 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 B in either course will be placed on academic warning for the subsequent term. Students whose grade-point average (GPA) falls below B (3.0) in any term will also be placed on academic warning for the subsequent term. Students may only be on academic warning for one term. By the end of that term they must have accumulated the appropriate number of academic credits required at that stage of their respective programs; earned a grade of B or better in both Individual Instruction in the Major and Seminar in the Major; and obtained a GPA of 3.0. Failure to achieve any of these three requirements may result in a reduction in financial aid or dismissal from the School.

A grade submitted by the instructor of a course to the registrar may not be changed, except by permission of the deputy dean after written petition of the instructor, unless the grade is the result of a clerical error.

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.

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 Student Affairs. 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 \$50 per course. To withdraw from a class, students must file the appropriate form in the Office of Student Affairs. No one may withdraw from a class after 4 p.m., December 7, 2012, in the fall term and after 4 p.m., April 26, 2013, in the spring term. If a student has not attended a

class since the add-drop period, and has neglected to remove the course from his or her schedule, the student will be permitted to withdraw from the class, and an additional \$50 fee will be assessed.

Academic affairs The deputy dean's office 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 (<http://music.yale.edu/registrar>), or may be obtained from the registrar. These forms and other special requests must be submitted in writing to the registrar's office.

Completion deadlines All course work for the fall term must be completed by December 21, 2012; course work for the spring term must be completed by May 10, 2013. Students who expect that work in a course will not be finished by the final day of classes must petition the instructor and the registrar 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 14, 2012, for the fall term and by May 3, 2013, for the spring term). A grade of F will be given to students whose work is incomplete by these deadlines.

If for any reason a candidate is unable to complete requirements for the M.M.A., M.M., Certificate of Performance, or Artist Diploma programs within the specified time of residence, he or she may petition the deputy dean for an extension to complete the requirements. All requirements must be completed within 365 days from the last day of class of his or her final term of residence.

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.

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 deputy dean 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 deputy dean 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.

REGISTRATION

Deposit

Upon notification of acceptance to the Yale School of Music, a \$500 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

Online course registration for all students at the School of Music will begin on August 27, 2012. Orientation will take place on September 4, 2012. 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 deputy dean.

Students must be present for the beginning of the spring term on January 14, 2013.

The fee for conversion of the Certificate in Performance to a Master of Music degree is \$125, payable to Yale University.

Course Registration

The deadline for registering online for fall-term courses is 4 p.m. on Friday, September 14, 2012. The deadline for registering online for spring-term courses is 4 p.m. on Friday, January 18, 2013. Students who register after these deadlines without written permission from the deputy dean will be assessed a late fee of \$50 per day until the form is submitted. There is a one-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.

FINANCIAL AID

Tuition

A full tuition scholarship of \$28,500 and a modest fellowship 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 \$28,500. 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 2012–2013 are estimated to be \$14,830.

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

A federal tax fee may be assessed based on 14 percent of the fellowship accepted. Each international student is required to pay this fee.

Students coming from countries that have currency restrictions should make necessary arrangements before arriving so that they will have access to funds to be used for living expenses. Also, before an I-20 will be issued, students must give appropriate evidence of support. If you are being supported by a foreign government or agency, you must have a signed statement attesting to the level and time period of your support. There are no loans available for international students.

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 School of Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule that 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 percent point has earned 100 percent of the Title IV funds. In 2012–2013, the last days for refunding federal student aid funds will be November 3, 2012, in the fall term and March 30, 2013, 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 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 16, 2012, in the fall term and January 23, 2013, in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 30, 2012, in the fall term and February 7, 2013, in the spring term).

- c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 25, 2012, in the fall term and March 5, 2013, 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, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
 5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.

VETERANS ADMINISTRATION BENEFITS

A student seeking general information about Veterans Administration benefits should consult the Office of the Registrar. See also the section U.S. Military Leave Readmissions Policy.

SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations mandate that an institution establish a reasonable SAP policy for determining whether an otherwise eligible student is making satisfactory academic progress in his or her educational program and may receive assistance under the Title IV, HEA programs, and institutional financial aid (referred to as financial aid). SAP is the successful completion of degree requirements according to published increments that lead to degree completion within published time limits. Sound academic principles require that students be required to maintain standards of SAP both qualitative and quantitative (pace). The SAP policy provides that a student's academic progress is evaluated at the end of each payment period (term) (Option 1) or annually (Option 2). The following standards apply to all matriculating students, whether they are financial aid recipients or not.

Process

The Yale School of Music evaluates SAP at the end of each payment period. For the payment period following the payment period in which the student did not make SAP, the School of Music will:

- Place the student on financial aid warning;
- Disburse federal financial aid to the student, if eligible;
- Provide notification of financial aid warning status to the student from the deputy dean.

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, or visit www.yale.edu/sfs/contactus.

Bills

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students 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 late fees of \$125 per month (up to a total of \$375 per term) 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. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

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

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

Charge for Rejected Payments

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

1. If the payment was for a term bill, a \$125 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Yale University eBill-ePay

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

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

Yale Payment Plan

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" from the Main Menu. The enrollment link can be found online in the Yale Payment Plan section of the Student Accounts Web site: www.yale.edu/sfas/financial/accounts.html#payment.

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 (<http://music.yale.edu/registrar>). Students should submit this form as soon as they are aware of the conflict, but no later than thirty days before the beginning of the proposed absence. When all required signatures have been obtained, the form is to be submitted to the Office of Student Affairs. Upon approval by the deputy dean, students will be notified of the 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 are expected to follow a continuous course of study at the School of Music. However, a student who wishes or needs to interrupt his or her study temporarily may request a leave of absence. There are three types of leave—personal, medical, and parental—all of which are described below. The general policies that apply to all types of leave are:

1. Any student who is contemplating a leave of absence should see the deputy dean to discuss the necessary application procedures.
2. All leaves of absence must be approved by the deputy dean. Medical leaves also require the written recommendation of a Yale Health physician, as described below.
3. A student may be granted a leave of absence of no more than one year. Any leave approved by the deputy dean will be for a specified period.
4. International students who apply for a leave of absence must consult with OISS regarding their visa status.
5. A student on leave of absence may complete outstanding work in any course for which he or she has been granted extensions. He or she may not, however, fulfill any other degree requirements during the time on leave.
6. A student on leave of absence is not eligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of nonenrollment.
7. A student on leave of absence is not eligible for the use of any University facilities normally available to enrolled students.
8. A student on leave of absence may continue to be enrolled in Yale Health by purchasing coverage through the Student Affiliate Coverage plan. In order to secure continuous coverage from Yale Health, 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 approved. Coverage is not automatic; enrollment forms are available from the Member Services department of Yale Health, 203.432.0246.
9. A student on leave of absence must notify the registrar in writing of his or her intention to return at least eight weeks prior to the end of the approved leave. In addition, if the returning student wishes to be considered for financial aid, he or she must submit appropriate financial aid applications to the School's financial aid office to determine eligibility.
10. A student on leave who does not return at the end of the approved leave, and does not request and receive an extension from the deputy dean, is automatically dismissed from the School.

Personal Leave of Absence

A student who wishes or needs to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing all leaves of absence are described above. A student who is current with his or her degree requirements is eligible for a personal leave 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 apply in writing 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 deputy dean finds the student to be eligible, the leave will be approved. In any case, the student will be informed in writing of the action taken. A student who does not apply for a personal leave of absence, or whose application for a personal leave is denied, and who does not register for any term, will be considered to have withdrawn from the School.

Medical Leave of Absence

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the deputy dean, on the written recommendation of a physician on the staff of Yale Health. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward his or her degree requirements is eligible for a medical leave any time after matriculation. The final decision concerning a request for a medical leave of absence will be communicated in writing by the deputy dean.

The School of Music reserves the right to place a student on a medical leave of absence when, on the recommendation of the director of Yale Health or the chief of the Department of Mental Health and Counseling, the deputy dean of the School determines that the student is a danger to self or others because of a serious medical problem.

A student who is placed on medical leave during any term will have his or her tuition adjusted according to the same schedule used for withdrawals (see Tuition Rebate and Refund Policy). Before re-registering, a student on medical leave must secure written permission to return from a Yale Health physician.

Leave of Absence for Parental Responsibilities

A student who wishes or needs to interrupt study temporarily for reasons of pregnancy, maternity care, or paternity care may be granted a leave of absence for parental responsibilities. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward his or her degree requirements is eligible for parental leave any time after matriculation.

Any student planning to have or care for a child is encouraged to meet with the deputy dean to discuss leaves and other short-term arrangements. For many students, short-term arrangements rather than a leave of absence are possible. Students living in University housing units are encouraged to review their housing contract and the related policies of the Graduate Housing Office before applying for a parental leave of absence. Students granted a parental leave may continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

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 deputy dean regarding withdrawal; their signatures on an official withdrawal form are required for withdrawal in good standing. The deputy dean 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 deputy 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 deputy 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 Tuition Rebate and Refund Policy. 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 1 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 deputy dean. The student's remaining tuition obligation will be determined at the time of readmission.

U.S. Military Leave Readmissions Policy

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student withdraws or takes a leave of absence from Yale School of Music to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or verbal notice of such service to the deputy dean. In providing the advance notice the student does not need to indicate whether he or she intends to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the deputy dean to determine if the student remains eligible for guaranteed readmission.

4. The student must notify the School within three years of the end of his or her U.S. military service of his or her intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the military service has up until two years after recovering from the illness or injury to notify the School of his or her intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

A student who meets all of these conditions will be readmitted for the next term, unless the student requests a later date of readmission. Any student who fails to meet one of these requirements may still be readmitted under the general readmission policy but is not guaranteed readmission.

Upon returning to the School, the student will resume his or her education without repeating completed course work for courses interrupted by U.S. military service. The student will have the same enrolled status last held and with the same academic standing. For the first academic year in which the student returns, the student will be charged the tuition and fees that would have been assessed for the academic year in which the student left the institution. Yale may charge up to the amount of tuition and fees other students are assessed, however, if veteran's education benefits will cover the difference between the amounts currently charged other students and the amount charged for the academic year in which the student left.

In the case of a student who is not prepared to resume his or her studies with the same academic status at the same point where the student left off or who will not be able to complete the program of study, the School will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the School determines that there are no reasonable efforts it can take, the School may deny the student 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 or progress is unsatisfactory, or whose conduct is disruptive, will be reviewed by the deputy dean and may be required to withdraw.
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, depending on the student's major. 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.
10. The possession or use of explosives, incendiary devices, or weapons on or about the campus is absolutely prohibited.

REGULATIONS GOVERNING STUDENT RECITALS

1. All recital dates must be approved by the major teacher and the operations manager.
2. 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. Listings for contracted degree recitals are also submitted to the *Yale Bulletin & Calendar*.
3. 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.
4. Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the deputy dean, major teacher, and operations manager. Unless a doctor's note is submitted with this form, the student will be subject to a \$500 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
5. A complete recital program must be submitted to the concert office no later than ten business days before the date of the recital. Programs submitted 6–9 business days before the recital are subject to a \$50 fine. Programs submitted 1–5 business days before the recital date are subject to a \$100 fine.

6. Trading of dates is allowed only with permission of the major teacher(s), the operations manager, and the deputy dean, and must be requested *in writing*.
7. All requests for exceptions to these regulations must be submitted in writing to the operations manager and approved by the deputy dean.
8. 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 operations manager. If a recital is no longer a degree recital, it may be canceled or rescheduled to comply with the scheduling policies stated above.
9. Recitals must take place during term, by the last day of classes in each term (by December 14, 2012, in the fall term and May 3, 2013, in the spring term). Conflicts with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music are to be avoided and will be permitted only at the discretion of the director of the concert office.
10. Degree recitals recorded by the Fred Plaut Recording Studio may be streamed at a private URL that students may distribute to friends, family, and colleagues. Streaming is limited to concerts in Morse Recital Hall (video streaming) and Sudler Hall (audio streaming) and requires written permission of both the student and the faculty studio teacher. Verbal permission cannot be accepted. If the faculty member is out of town, he or she may send an e-mail to dana.astmann@yale.edu. Degree recitals with ensembles of more than six players may only be streamed with written permission of the faculty member and the dean or deputy dean.

RECORDINGS, IMAGES, AND WEB STREAMS

Numerous Yale School of Music performances are recorded and photographed for various purposes, including live and on-demand streaming on the School's Web site. The School retains all rights to the audio and visual reproduction of these performances, including the right to use the name and likeness of the participating performers. All students are required to sign a blanket waiver assigning such rights to the School of Music. Individual degree recitals, available at a private URL, will not be streamed without specific permission of the student and the studio faculty member.

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.

STUDENT GRIEVANCES

There are four grievance procedures available to School of Music students:

1. Graduate School Procedure for Student Complaints
2. Provost's Procedure for Student Complaints
3. University-Wide Committee on Sexual Misconduct
4. President's Procedure for Addressing Students' Complaints of Racial or Ethnic Harassment

A student may use no more than one of these procedures for redress of any single complaint. For more information on policies on student grievances, see www.yale.edu/graduateschool/policies/grievances. See also Resources on Sexual Misconduct in the chapter Yale University Resources and Services.

Yale University Resources and Services

A GLOBAL UNIVERSITY

In a speech entitled “The Global University,” Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world: “The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.”

Yale University’s goals and strategies for internationalization are described in a report entitled “International Framework: Yale’s Agenda for 2009 to 2012,” which is available online at www.world.yale.edu/framework.

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

The Office of International Affairs (OIA) supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale’s international activities around the globe. See <http://world.yale.edu/oia>.

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

The Whitney and Betty MacMillan Center for International and Area Studies is the University’s principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures. See description in this bulletin and www.yale.edu/macmillan.

Opened in fall 2010, the Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See <http://jackson.yale.edu>.

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

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

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

CULTURAL AND SOCIAL RESOURCES

Two sources of information about the broad range of events at the University are the *YaleNews* Web site at <http://news.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. *YaleNews* also features news about Yale people and programs, as well as videos and slide-shows.

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology.

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including the artifacts excavated at the ancient Roman city of Dura-Europos; the Jarves, Griggs, and Rabinowitz collections of early Italian paintings; the Société Anonyme Collection of early-twentieth-century European and American art; Impressionist, modern, and contemporary works; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. The gallery is in the final phase of a comprehensive expansion project that began with the restoration and renovation of the landmark Louis Kahn building (1953), completed in 2006, and continues today with the renovation and restoration of the Old Yale Art Gallery (1928) and Street Hall (1866). The current phase of construction will unite all three buildings into a cohesive whole opening in December 2012. The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit www.artgallery.yale.edu.

The Yale Center for British Art is home to the largest and most comprehensive collection of British paintings, sculpture, prints, drawings, and rare books outside the United Kingdom. Given to the University by Paul Mellon, Yale Class of 1929, it is housed in a landmark building by Louis Kahn.

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

More than four hundred musical events take place at the University during the academic year. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Onepo Chamber Music Series at Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

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

The religious and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Yale University Church at Battell Chapel, an open and affirming church; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., and Sunday evenings from 5 to 11 p.m. Additional information is available at www.yale.edu/chaplain.

ATHLETIC FACILITIES

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

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are

available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC runs seven days a week from the third week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, 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://sportsandrecreation.yale.edu>.

HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at www.yalehealth.yale.edu/understand-your-coverage.

Eligibility for Services

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

Students on leave of absence or on extended study and paying less than half tuition are not eligible for Yale Health Basic Coverage but may enroll in Yale Health Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for Yale Health Basic Coverage but may enroll

in the Yale Health Billed Associates Plan and pay a monthly fee. Associates must register for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for Yale Health 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 Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

Health Coverage Enrollment

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health 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 by the University's deadlines noted below.

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, see the *Yale Health Student Handbook*, available online at www.yalehealth.yale.edu/understand-your-coverage.

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

Waiving Yale Health Hospitalization/Specialty Coverage Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at www.yhpstudentwaiver.yale.edu that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. 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 Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the 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. Yale Health fees will not be prorated.

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Yale Health Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) 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.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH PRESCRIPTION PLUS COVERAGE

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

Eligibility Changes

Withdrawal A student who withdraws from the University during the first ten days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage and/or Yale Health Prescription Plus Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health 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 Yale Health for thirty days following the date of withdrawal or to the last day of the term,

whichever comes first. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in Yale Health 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. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Fees 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 Yale Health Hospitalization/Specialty Coverage and Yale Health Prescription Plus Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). 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 Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (rubeola), German measles (rubella), and mumps All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. 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, rubella, and mumps.

Meningitis All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2008. Students who are not compliant with this state law will not be permitted to register for classes or move into

the dormitories for the fall term, 2012. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Varicella (chicken pox) All students are required to provide proof of immunization against varicella. Connecticut state law requires two doses of varicella vaccine. The first dose must have been given on or after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. Documentation from a health care provider that the student has had a confirmed case of the disease is also acceptable.

TB screening The University requires tuberculosis screening for all incoming students. This screening includes a short questionnaire to determine high-risk exposure and, if necessary, asks for information regarding resulting treatment. Please see the Yale Health Web site (www.yalehealth.yale.edu/forms) for more details and the screening form.

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

HOUSING AND DINING

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

Applications for 2012–2013 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing/application.html). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.4578.

Yale Off Campus Housing is a database of rental and sale listings available to the Yale community. The system has been designed to allow incoming affiliates to the University access to the online database at www.yale.edu/och. The use of your University NetID allows you immediate access to search the listings. It also allows you to set up a profile to be a roommate or search for roommates. Those without a NetID can set themselves up as guests by following the simple instructions. For answers to questions, please e-mail offcampushousing@yale.edu or call 203.432.9756.

Yale Dining (YD) 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 *HGS 150 Plan* is a block meal plan that gives graduate and professional school students 150 meals to use anytime during the term. The plan is required for all Hall of Graduate Studies residents as a minimum meal plan and is optional for nonresident

students. Meal plan participants can dine in the HGS Dining Room, which serves lunch and dinner Monday through Friday, eat any meal at any residential dining hall, or eat breakfast and lunch at Commons during the week. Meals can also be swiped at the Divinity Rectory and Marigolds using an equivalency of \$4 for breakfast, \$7 for lunch, and \$8.35 for dinner. Lunch only can be swiped at Durfee's, Thain Family Café in Bass Library, and uncommon at Commons using an equivalency of \$7; and at KBT Café using an equivalency of \$8. The plan also includes \$75 per term in points that can be spent at Yale Dining retail locations and at the Blue Dog Café in the McDougal Center in HGS, as well as three bonus meals for the student, family, or guests. The cost of the plan for 2012–2013 is \$2,214 per term.

Inquiries concerning food services should be addressed to Yale Dining, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel., 203.432.0420. More information can be found online at www.yale.edu/dining.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 4,500 international students, faculty, staff, and their dependents. OISS staff provides assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS can provide assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see www.yale.edu/oiss/coming/arrival/oiss.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community.

The OISS Web site (www.yale.edu/oiss) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through several listservs and Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. In addition, the center has nine work carrels that can be reserved by academic departments for short-term international visitors. For more information about reserving space at the

center, send a message to oisss@yale.edu or call 203.432.2305. For information about the center, visit www.yale.edu/oisss/about/icenter.

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 course accommodations at Yale University contact the Resource Office by June 15. 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 at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax 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).

RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including rape, sexual assault (which includes any kind of nonconsensual sexual contact), sexual harassment, intimate partner violence, stalking, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening or intimidating a person or persons. Sexual activity requires consent, which is defined as voluntary, positive agreement between the participants to engage in specific sexual activity. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, sexual misconduct may lead to civil liability and criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <http://smr.yale.edu>.

SHARE: Advocacy, Information, and Support

24/7 hotline: 203.432.2000
<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available at any time of day or night via its direct hotline to discuss sexual misconduct with any member of the Yale community. SHARE counselors offer confidential or anonymous support and help callers make informed decisions. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital), as well as advice and assistance with contacting police and/or initiating a complaint. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the crisis number (203.432.2000) at any time. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at the Yale Health Center or the Yale-New Haven Emergency Room. If it is not an acute situation and you would like to speak with Dr. Carole Goldberg, the director of SHARE, she can be reached at 203.432.0290 during business hours or via e-mail at carole.goldberg@yale.edu.

Title IX Coordinators

<http://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal funding. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Each school, including Yale College, has assigned a senior administrator to act as a Title IX coordinator. Coordinators provide information, track and resolve complaints, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. They also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.432.1834 (business hours)
<http://provost.yale.edu/uwc>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC strives to address allegations of sexual misconduct fairly and expeditiously and has procedures for

both formal and informal resolutions. Core UWC members can answer inquiries about procedures and the University definition of sexual misconduct. Operated from the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. In cases where formal resolution is sought, investigations are conducted by professional, independent fact finders.

Yale Police Department

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/departments-information#sensitivecrimes>

The Yale Police Department (YPD) offers 24-hour availability by telephone and walk-in for confidential consultations regarding possible criminal investigations and actions. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Robbins-Hoffman, the Sensitive Crimes coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at marnie.robbsins@yale.edu. The YPD works closely with the New Haven State's Attorney, the Yale SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to collecting evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2013–2014 academic year is available online at <http://music.yale.edu>. The information that follows will assist applicants 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, 2012, applicants are urged to submit credentials well before the deadline.

Application Fee

Each application submitted to the School of Music Office of Admissions must be accompanied by an application fee in the amount of \$100 (U.S.). This application fee is non-refundable and will not be credited toward tuition or any other account upon admission. There are no fee waivers. There is no additional charge for audition appointments.

Master of Music (M.M.) Degree

Applicants who will have earned a bachelor's degree or its equivalent prior to September 2013 qualify to apply to the M.M. program, a two-year curriculum.

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

Applicants who will have earned a master's degree in music prior to September 2013 may apply to the M.M.A. program, a two-year curriculum. On the basis of the audition recording (detailed below), applicants may be invited to New Haven to audition for a faculty committee and to take written examinations. Candidates must also demonstrate proficiencies in musicianship, keyboard, and a second language. Applicants to 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 required letters of recommendation, one must be an academic reference.

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 in Performance 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 will have received a master's degree prior to September 2013 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 and will be expected to complete work for the Artist Diploma in one year.

Recording and Audition Repertoire Guidelines

An audition recording, labeled with name, instrument, and works performed, is required from all applicants. Audio recordings are expected, unless otherwise noted. Please enclose your repertoire listing within the recording case; 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 the faculty as appropriate repertoire for the recording and audition. Some substitution may be acceptable, but students should adhere to the suggested repertoire as closely as possible. Please note that the repertoire guidelines listed below are subject to change. The most up-to-date repertoire may be found online at <http://music.yale.edu>.

KEYBOARD

Piano (1) a Bach prelude and fugue or another original work by Bach (not a transcription); (2) a sonata or variations by Haydn, Mozart, Beethoven, or Schubert (for the recording, provide at least two contrasting movements; for the live audition, prepare an entire work); (3) a larger Romantic nineteenth-century work; and (4) a twentieth- or twenty-first-century composition (for a multi-movement work, provide at least two contrasting movements).

Organ Prescreening Recording Guidelines: Representative works from the major areas of organ literature: (1) a major Bach work; (2) a Romantic work; and (3) a contemporary work.

Live Audition Guidelines: Organ applicants are strongly encouraged, though not required, to perform different works from those on the prescreening recording. However, works should be chosen from the same three categories. Applicants will also be asked to demonstrate sight-reading ability and other essential musical skills.

STRINGS

Violin (1) a movement of an unaccompanied Bach sonata or partita; (2) a movement of a Romantic or twentieth-century concerto; (3) any Paganini caprice; (4) a short work of the applicant's choice that shows off his/her violinistic style; and (5) a movement of a Mozart concerto.

Viola Prescreening Recording Guidelines: Violists must submit a recording of their playing with high-quality audio. A DVD or video upload is preferred, but only if the sound quality is high. If high-quality audio is not possible on a video recording, then applicants should submit a CD or audio upload instead. Provide at least fifteen minutes of music, including the applicant's choice of three works of contrasting style. One movement of each work is acceptable. Piano accompaniment is required, where applicable. It is not necessary to choose pieces listed in the live audition guidelines below for the prescreening recording. The repertoire chosen for the recording is the applicant's choice.

Live Audition Guidelines: Prepare one piece by Bach, one sonata, one concerto, and one short piece, as follows: (1) the Prelude from any Bach cello suite or the first movement

of any Bach sonata or partita for solo violin; (2) the first movement of a Romantic viola sonata by a composer such as Brahms, Glinka, Franck, Schubert, or Vieuxtemps, or a transcription of a piece such as Brahms Op. 38, the Rachmaninoff Cello Sonata, the Grieg Cello Sonata, etc.; (3) the first movement of a viola concerto by a composer such as Bartók, Hindemith, Walton, Martinů, Bowen, Penderecki (first and second movements), Schnittke (first and second movements), Elgar (Cello Concerto, arr. L. Tertis), etc.; (4) a short required piece will be announced to invited applicants four to six weeks before the audition; (5) Artist Diploma and Master of Musical Arts viola applicants only: in addition to the repertoire listed above, prepare the Bach-Kodály Chromatic Fantasy or one of the Primrose transcriptions (with advance approval by the viola faculty, another piece of similar character and degree of difficulty may be substituted).

Cello Prescreening Recording Guidelines: (1) the second movement of the Prokofiev Sinfonia Concertante or the first movement of the Shostakovich Concerto No. 1; (2) the first movement of the Haydn D Major Concerto or the last movement of the Haydn C Major Concerto. For the prescreening round, a video is required (DVD in NTSC format).

Live Audition Guidelines: Prepare the same two pieces that were submitted on the prescreening recording.

Bass (1) a movement of a Bach cello suite; (2) a movement of a concerto or sonata; and (3) two contrasting orchestral excerpts. For the live audition, add a short contemporary piece.

Guitar (1) a work from the Renaissance period; (2) a work from the Baroque repertoire (transcriptions and arrangements of the music of Weiss, Scarlatti, and Bach are preferred); (3) a work from either the Classical or Romantic repertoire; and (4) a twentieth- or twenty-first-century composition. Guitar applicants who are composers are encouraged to include a work of their own (although it cannot replace requirement number 4). For the audition, a short required piece will be announced to invited applicants four to six weeks before the audition and should be prepared in addition to the repertoire above.

Harp (1) a work by Bach or another Baroque composer; (2) a solo work from the standard repertoire, such as *Impromptu* by Fauré, *Suite* by Britten, *Légende* by Renié, works by Parish Alvars, *Rhapsodie* by Grandjany, and so forth; and (3) a sonata from the standard repertoire by composers such as Casella, Tournier, Tailleferre, Hindemith, Houdy, and so forth.

WOODWINDS

Flute Prescreening Recording Guidelines: (1) Sonatine of Dutilleux (with piano); (2) the second movement of Mozart's Concerto in D Major; (3) on piccolo: Rossini's *Semiramide* Overture (select one of the standard excerpts); and (4) a work of the applicant's choice. For the prescreening round, a video is required (DVD in NTSC format or video upload).

Live Audition Guidelines (all live auditions must have piano accompaniment): (1) the third movement of the Ibert concerto or Jolivet's *Chant de Linos*; (2) from memory: the second movement of Mozart's Concerto in D Major; and (3) the first movement of any Vivaldi C Major piccolo concerto.

Oboe Prescreening Recording Guidelines: Recordings must include piano accompaniment where applicable. Applicants provide 15–20 minutes of music of their choice, sampled from each of the following: (1) a major sonata; (2) a solo piece or *étude*; (3) a major concerto; and (4) four varied orchestral excerpts.

Live Audition Guidelines: Auditions must include piano accompaniment where applicable. Prepare (1) two movements of a major sonata; (2) two movements of a Baroque concerto, sonata, or solo piece; (3) two movements of a major concerto (with cadenzas where applicable); and (4) six varied orchestral excerpts.

Clarinet Prescreening Recording Guidelines: (1) exposition of the Mozart Concerto with accompaniment, orchestral or piano; (2) Stravinsky: second of the Three Pieces for solo clarinet; (3) Mendelssohn: Scherzo from *A Midsummer Night's Dream* (through the trill passages); (4) exposition of a Brahms clarinet sonata of the applicant's choice with piano; and (5) a five-minute selection of the applicant's choice that shows his or her best qualities, preferably a contemporary work.

Live Audition Guidelines: selections from the above may be requested, in addition to possible sight-reading.

Bassoon Prescreening Recording Guidelines: Recordings must include piano accompaniment where applicable. Applicants provide no more than fifteen minutes of their playing, excerpted from the following: (1) a sonata; (2) a concerto; and (3) two to four varied orchestral excerpts. Video is preferred, but audio is also acceptable.

Live Audition Guidelines: Auditions must include piano accompaniment where applicable. Prepare (1) at least two movements of a major sonata; (2) at least two movements of a major concerto (with cadenzas where applicable); and (3) six varied orchestral excerpts.

BRASS

Applicants should prepare repertoire that will show their playing to the best advantage with the most variety possible both instrumentally and musically. Repertoire should display a broad range of styles, genres, and technical demand, with examples covering the full range of the instrument, and should include the following: (1) four or more varied standard orchestral excerpts; and (2) four or more varied selections from the solo repertoire. A "selection" is defined as a solo piece, *étude*, or individual movement of a sonata or concerto.

PERCUSSION

Prescreening recording guidelines All applicants must submit an unedited video (DVD in NTSC format or video upload) containing the following repertoire: (1) a major work for either marimba or vibraphone; (2) one piece from Elliott Carter's *Eight Pieces for Four Timpani*; (3) a solo piece for multiple percussion; and (4) an *étude* for snare drum.

Live audition guidelines Percussion auditions each last one hour. (1) a major work for either marimba or vibraphone (examples of acceptable works include, but are not limited to, Minoru Miki's *Time for Marimba*; Gordon Stout's *Two Mexican Dances*; Steven Mackey's *See Ya Thursday*; Philippe Manoury's *Le Livre des Claviers*; or Franco Donatoni's *Omar*); (2) a solo piece for multiple percussion (examples of acceptable works include,

but are not limited to, Iannis Xenakis's *Rebonds* or *Psappha*; David Lang's *Anvil Chorus*; or James Wood's *Rogosanti*); (3) Jacques Delecluse's Étude No. 1; (4) Anthony Cirone's Étude No. 32; (5) two pieces from Elliott Carter's *Eight Pieces for Four Timpani*; (6) two- and four-mallet marimba sight-reading will be required; (7) the following orchestral excerpts: (a) timpani: Beethoven, Symphony No. 9; (b) timpani: Richard Strauss, *Burleske*; (c) timpani: Mozart, Symphony No. 39; (d) snare drum: Rimsky-Korsakov, *Scheherazade*; (e) xylophone: Messiaen, *Exotic Birds*; (f) glockenspiel: Debussy, *La Mer*.

VOICE

Opera Provide seven selections from the operatic, oratorio, and/or art song repertoire of contrasting style and language. Four of these selections should be operatic arias.

Early Music, Oratorio, and Chamber Ensemble Prescreening Recording Guidelines: Include seven selections of contrasting style and language from the sacred music (oratorio, mass, cantata, sacred song, etc.), opera, and art song repertoire. Selections can be chosen from any period, including contemporary compositions. However, at least three selections should be from the Renaissance and Baroque periods. At least one aria by J.S. Bach is required. Applicants should choose selections that highlight their versatility as a performer.

Live Audition Guidelines: Prepare five pieces of contrasting style, language, and period. These selections may be the same or different works from the prescreening recording. Of the five selections, prepare at least two Baroque selections (including one aria by J.S. Bach) and a third selection written prior to 1700. All works should be chosen from the same reportorial categories as above. Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

COMPOSITION

Applicants must submit scores and recordings of three recent works (no more than three, please), each written for a different group of instruments, voice, and/or electronic media. Those applicants who advance beyond the prescreening round will be invited to New Haven for a thirty-minute interview with the composition faculty.

Composers may upload recordings and PDFs of scores to the online application, or submit hard copies by mail. Large scores that would be difficult to review on a computer screen should be sent by mail. Please submit all portfolio materials by the same method. Do not submit a combination of uploaded files and hard-copy materials.

CONDUCTING

Orchestral Conducting Applicants must submit a video (DVD in NTSC format or video upload) of up to twenty-five minutes in length. The video camera should be positioned behind the orchestra and pointed toward the front of the conductor. We are primarily interested in rehearsal footage, although some concert footage may be included. Those applicants invited to New Haven for a live audition will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, performance on their primary instrument, and score reading. In addition, invited applicants will be asked to conduct several selections from the standard orchestral repertoire (announced in January) with a University ensemble.

Choral Conducting Applicants must submit a video (DVD in NTSC format or video upload) of up to fifteen minutes in length showing the conducting of both rehearsal and performance. Those applicants invited to New Haven for a live audition will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

Recommendations

Each application must include three reference letters to support the applicant's candidacy for graduate study.

Transcripts

Applicants must submit official transcripts (academic records) from all colleges or universities attended. Faxes and photocopies are not acceptable.

Graduate Record Examinations (GRE)

All applicants to the composition department must take the GRE General Test, with the exception of those who already hold a degree from, or are currently enrolled in, the Yale School of Music.

Contact the Educational Testing Service for further information at www.gre.org or call 609.771.7670.

Note: Applicants 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 a level of language proficiency appropriate for graduate study. The School of Music requires a minimum TOEFL score of 86 on the Internet-based test (equivalent to 227 on the computer-based test and 567 on the paper-based test). TOEFL applications may be obtained online at 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.

Note: Applicants who have not submitted the required test scores will not be considered for admission.

AUDITIONS/INTERVIEWS

Applicants are invited for a personal audition (interview for composers) in New Haven on the basis of the prescreening recording and other credentials. Applicants will be notified in January or February and must be prepared to perform all material specified in the repertoire guidelines. Qualified Yale undergraduates who are interested in studying with School of Music faculty may request to audition at the same time as graduate applicants. High school seniors who have been admitted to Yale College may request to audition for School of Music faculty during Bulldog Days in April. Applicants 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, 2013

Auditions and interviews for all applicants will be heard Monday, February 25, through Tuesday, March 5, 2013. Audition dates for specific instruments are posted online at <http://music.yale.edu/admissions/dates.html>.

M.M.A. entrance examinations, required of all M.M.A. candidates, will be given only on Friday, March 1, and Saturday, March 2, 2013. Applicants are required to be present on both days.

Named Scholarships

The date when the scholarship fund was established at the University is given, followed by additional information according to donors' wishes.

Stephen and Denise Adams (1999). To students in the School of Music.

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.

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.

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

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 students in the School of Music.

Bradley-Keeler Memorial (1942). Susanna Massey Keeler in memory of her husband, Walter Bradley-Keeler. To students in composition.

Alfonso Albano Cavallaro Memorial (1991). To a student in violin.

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.

Charles Finch Dalton Memorial (1964). May L. Dalton of White Plains, New York, in memory of her son, Charles Finch Dalton, B.A. 1941, B.M. 1943. To students in performance or composition.

Bruce G. Daniels '48 (1998). To students in the School of Music.

Annie DeLoache Memorial (1994). Benjamin DeLoache. To students in voice.

Elizabeth Denis (2000). To students in the School of Music.

Conway Dickson (1989). To students in the School of Music.

Charles H. Ditson (1931). To students in the School of Music.

Jacob Druckman (1999). To a student composer who shows outstanding talent, academic growth, and demonstrated compositional achievement.

Ender Scholarship (1994). To students in the School of Music.

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

Dorothy Green Osborn Ferguson (1991). To students in woodwinds or brass.

Harriet Gibbs Fox Memorial (1955). Howard Fox, B.A. 1894, in memory of his mother, Harriet Gibbs Fox. To students in the School of Music.

Irving S. Gilmore Scholarships (1986). Estate of Irving S. Gilmore, Yale College 1923. To students in the School of Music.

Rena Greenwald MUS '31 Memorial (1961). For an outstanding student who writes the best composition for solo piano during the current year.

George Lauder Greenway B.A. '25 Fellowship (1988). Gilbert C. Greenway, LL.B. 1937, in honor of his brother. To deserving students.

Ellsworth Grumman (1965). Friends, in honor of Professor Ellsworth Grumman, member of the School of Music faculty from 1919 to 1960. To students in piano.

Julia Loomis Havemeyer Fund (1969). Loomis Havemeyer, Ph.B. 1910, M.A. 1912, Ph.D. 1915, of New Haven, Connecticut, in memory of his sister, Julia Loomis Havemeyer. To outstanding majors in either performance or composition.

Stephen Hendel '73 (1997). To support students at the School of Music.

George Knight Houpt Memorial (1936). Wilber E. Houpt, B.A. 1883, in memory of his son, George Knight Houpt of the Class of 1916, Yale College. To students in the School of Music.

Mary Clapp Howell (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students.

Charles Ives (1985). Helen T. Ives in honor of her husband, Brewster Ives. For distinguished work in composition or performance.

John Day Jackson (1943). For an outstanding composition for strings, written during the first year.

Benjamin Jepson Memorial (1914). To students in the School of Music.

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 students in the School of Music.

David L. Kasdon B.A.'67 Memorial (1989). For an outstanding singer.

Frances E. Osborne Kellogg (1912). To students in the School of Music.

Dorothy Kish (2004). To students in voice.

Stanley Knight (1948). Stanley Knight, member of the School of Music faculty from 1899 to 1939. To students in the School of Music.

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

Nathan B. Lipofsky (2009). To students in the School of Music.

Julia Abigail Lockwood (1898). Julia Abigail Lockwood of Norwalk, Connecticut. To students in the School of Music.

James R. Meehan '71 (2005). To students in the School of Music.

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 students in the School of Music.

Martha Curtis Miles (1965). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut. To a student who excels in theory and composition in connection with his or her piano studies.

Charles S. Miller Memorial (1987). To a gifted piano student.

Lester S. and Enid W. Morse (2003). To students in the School of Music.

Henry and Lucy Moses (1990). Lucy G. Moses of New York City. To students in the School of Music.

Luther Noss Scholarship (2006). To students in the School of Music, with preference to students in the M.M.A. program.

Loyde and William C. G. Ortel (2004). To students in the School of Music.

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 students in the School of Music.

Charles and Philippa Richardson Memorial (1986). For an outstanding student of composition.

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

Harvey R. Russell (2002). To students in the School of Music.

Edmund C. Saranec (2000). To a student majoring in performance or composition.

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. To students in the School of Music.

Julia Silliman Memorial (1927). Julia Silliman (Mrs. Eugene Stuart) Bristol of New Haven, Connecticut, in memory of her mother, Julia Silliman Gilman, youngest daughter of Professor Benjamin Silliman, B.A. 1796. To a student in the first-year class.

Harry and Margaret Simeone (1999). To students in the School of Music.

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 piano.

David Stanley Smith Memorial (1969). Cora Welch Smith, in memory of her husband, David Stanley Smith, B.A. 1900, B.M. 1903, M.A. Hon. 1916, dean from 1919 to 1940. To students in the School of Music.

Blake Stern Scholarship (1993). To an outstanding major in voice.

Leroy "Slam" Stewart (1992). To a student in double bass.

Frances Louise Kirchoff Tapp (1963). Frances Louise Kirchoff Tapp, School of Music Certificate 1912, of New Haven, Connecticut. To outstanding performers or composers.

Alec Templeton (1983). Juliet B. Templeton. To students in the School of Music.

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. For students in composition.

Leon Brooks Walker (1975). Alma Brooks Walker Foundation. To students in performance.

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.

Edward R. (B.A. 1927) and Leila M. Wardwell (1998). To students in the School of Music.

Winston L. Warner (2007). To a student majoring in performance or composition.

Emma Phipps White, William White, Jr., and Lawrence Phipps White (1968). Mr. and Mrs. Lawrence Phipps White, B.A. 1938, in memory of Lawrence's mother, Emma Phipps White. To students in the School of Music.

Frances G. Wickes (1973). Frances G. Wickes Foundation of New York. To students in the School of Music.

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.

Catherine S. Winchell Memorial (1930). St. Ambrose Music Club of New Haven, Connecticut, in memory of Catherine S. Winchell, a founding member of the club. To students in piano.

Yale School of Music (1957). To students in the School of Music.

Student Prizes

AWARDED AT THE YALE SCHOOL OF MUSIC HONORS DINNER, APRIL 29, 2012

The Woods Chandler Memorial Prize, for the best composition in a larger form written during the year. Awarded to Hannah Lash and Loren Elexis Loiacano.

The Phyllis Curtin Career Entry Prize, to assist in launching the careers of graduating students who demonstrate exceptional promise and talent as artists. Awarded to Andrew Craig Brown.

The Broadus Erle Prize, to outstanding violinists in the School of Music. Awarded to Geoffrey David Herd, Cordelia Pei Zhi Paw, and David Radzynski.

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

Friedmann Thesis Prize, for a Master of Musical Arts thesis notable for its distinguished research, original perspective, in-depth engagement with its subject, and well-crafted presentation. Awarded to Daniel Wohl.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Christopher Alden Rogerson and Daniel Wohl.

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 On You Kim.

The Charles Ives Prize, to an outstanding organ major. Awarded to Brent Arthur te Velde.

The John Day Jackson Prize, for an outstanding chamber music composition written for strings, with or without other instruments. Awarded to Kathryn E. Salfelder and Feinan Wang.

The David L. Kasdon Memorial Prize, to an outstanding singer in the School of Music. Awarded to Vivien Sherab Shotwell.

The Frances E. Osborne Kellogg Memorial Prize, for the best composition written in a contrapuntal style. Awarded to Jordan Adam Kuspa.

The Ezra Laderman Prize, for the best composition written for musical theater or voice. Awarded to Garth Kristian Neustadter and Justin Mark Tierney.

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

The Philip Francis 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 Garth Kristian Neustadter.

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

The Aldo Parisot Prize, to gifted cellists who show promise for concert careers. Awarded to Sung Chan Chang and Jurrian Henderik van der Zanden.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Wai Ching Rachel Cheung and Larry Weng.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to Eric Lee Dionne.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to Stephen Michael Buzard.

The John Swallow Prize, to a graduating student for outstanding brass performance. Awarded to Paul Edward Futer.

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 Soo Jin Huh, Wai Lau, Arash Noori, Joo Hyeon Park, Holly Rose Piccoli, and Annie R. Rosen.

AWARDED AT COMMENCEMENT CEREMONIES, MAY 21, 2012

The Harriet Gibbs Fox Memorial Prize, to a student who has achieved the highest grade point average during his or her first year at the School of Music. Awarded to Suzana Bartal and Daniel Jay Schlosberg.

The Horatio Parker Memorial Prize, to students selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to Hye Jin Koh.

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. Awarded to Michael Patrick Compitello.

Degrees and Enrollment

DEGREES CONFERRED MAY 21, 2012

Doctor of Musical Arts

Matthew L. Barnson, composition
Wen-Yin Chan, piano
Dominick Diorio III, choral conducting
Aaron A. Hodgson, trumpet
Daniel Tzer Wei Koh, choral conducting
Martin Charles Suckling, composition
Mingzhe Wang, clarinet
Lucas Tsun-Shiu Wong, piano
Kevin Michael Zakresky, choral conducting

Master of Musical Arts

Michael Patrick Compitello, percussion
Jordan Adam Kuspa, composition
Scott Aaron Switzer, bassoon
Daniel Wohl, composition

Master of Music

Hwayoung An, piano
Trevor R. Babb, guitar
Samuel R. Backman, organ
Sun Kyung Ban, violin
Graham Michael Banfield, guitar
Steffen Besser, guitar
Landres Trevor Bryant, tuba
Miles Wheaton Canaday, choral conducting
Arnold Albert Choi, cello (conferred February 2012)
Frank Edward Dodd, organ
Benjamin Firer, trombone
Paul Edward Futer, trumpet
Alexander Hahn, voice
Kelly Anne Hill, voice
Noah Downing Horn, choral conducting
Sun Min Hwang, violin (conferred February 2012)
Simon Richard Jacobs, choral conducting
Eleanor Kendra James, viola
Rosa Jang, flute
Yang Jiao, orchestral conducting
Brett Alan Judson, organ
Cho-Long Kang, flute
Laura Jean Keller, violin
Paul Thomas Kerekes, composition

Nayeon Kim, violin
On You Kim, viola
Rebecca Jong Ah Kim, oboe
Shinae Kim, cello
Helena Kranjc, bassoon
Jiwon Evelyn Kwark, violin
Timothy David LaCrosse, viola
Brittany Michele Lasch, trombone
Jessica Nicole Lascoe, horn
Seok Jung Lee, violin
Samuel Read Levine, voice
Sung Mao Solomon Liang, violin
Anouvong Liensavanh, flute
Loren Elexis Loiacono, composition
Sara Nicole Marks, choral conducting
Cameron John Grant McPhail, voice
Andrew Ryan Mee, horn
Ronny Michael, piano
Kenneth Scott Miller, organ
Jamin Peter Morden, horn
Amy Marie Munoz, organ
Paul Gabriel Nemeth, double bass
Garth Kristian Neustadter, composition
Michael Anthony Noble, piano
Arash Noori, guitar
Jinhee Jennifer Park, cello
Alan Darcy Pawlowicz, guitar
Ginevra Petrucci, flute
Jessica Ashley Petrus, early music voice
Ian Eckert Petruzzi, horn
David Radzynski, violin
Gregory Alexander Robbins, double bass
Christopher Alden Rogerson, composition
Annie Rosen, voice
Adam Samuel Rosenblatt, percussion
Hermelindo Ruiz Mestre, guitar
Matthew Francis Russo, trombone
Kathryn E. Salfelder, composition
Nahee Song, double bass
Joshua Allen Stafford, organ
Hyun Sun Sul, violin
Elisabeth Meryl Summers, bassoon
Edward Tan, violin
Kaitlin Elise Taylor, oboe
Brett Austin Terry, organ

Kristan Sarah Toczko, harp
Michael Wisdom Tomasz, early music voice
Ian Andrew Tomesch, organ
Maura C. Valenti, harp (conferred February 2012)
Jurrian Henderik van der Zanden, cello
Tammy Kang-Tian Wang, violin
John Taylor Ward, early music voice
Lisa Taylor Williamson, voice
Mimi Zhang, horn
Tao Zhang, violin
Peng Zhou, flute

Artist Diploma

Jorge Alvarez Prego de Oliver, voice
Andrew Craig Brown, voice
Sung Chan Chang, cello
Minjung Chun, viola
Soo Jin Chung, cello
Catherine Cosbey, violin
Leonardo Gorosito, percussion
Geoffrey David Herd, violin
Soo Jin Huh, clarinet
Nicholas Bailey Jones, double bass
Hannah Lash, composition
Wai Lau, clarinet
Michael Baker Levin, double bass
Joohye Lim, violin
Weipeng Liu, cello
Jamilyn Manning-White, voice
Sarah Alexandra McElravy, violin
Esther Jung-A Park, piano
Joo Hyeon Park, piano
Igor Pikayzen, violin
Timothy Leslie Riley, horn (conferred February 2012)
Edson Scheid de Andrade, violin
Aaron Joseph Sorensen, voice
Justin Mark Tierney, composition
Felix Umansky, cello
Feinan Wang, composition
Larry Weng, piano
Wayne Weng, piano
Eric Stephens Wong, viola

Certificate in Performance

Piotr A. Filochowski, violin
Holly Rose Piccoli, violin

ENROLLMENT, 2011–2012

Registered for the Degree of Doctor of Musical Arts

- Matthew L. Barnson (B.M. Eastman School of Music [Univ. Rochester] 2003; M.M. Yale Univ. 2007, M.M.A. 2008), Sandy, Utah
- Wen-Yin Chan (B.M. Curtis Inst. of Music 2002; M.M. Yale Univ. 2004, M.M.A. 2006), Tapei, Taiwan
- Dominick DiOrio (B.M. Ithaca Coll. 2006; M.M. Yale Univ. 2008, M.M.A. 2009), Windham, N.H.
- Aaron A. Hodgson (B.M. Univ. Western Ontario 2005; M.M. Yale Univ. 2007, M.M.A. 2008), Vancouver, B.C., Canada
- Daniel Tzer Wei Koh (B.A. Westmont Coll. 2001; M.M. Yale Univ. 2006, M.M.A. 2007), Diamond Bar, Calif.
- Martin Charles Suckling (B.A. Univ. Cambridge 2002; M.M. Kings Coll. [London] 2003; M.M.A. Yale Univ. 2005), Glasgow, United Kingdom
- Mingzhe Wang (B.M. Lynn Univ. 2001; M.M. Yale Univ. 2003, M.M.A. 2006), Clarksville, Tenn.
- Lucas Tsun-Shiu Wong (B.M. Univ. British Columbia 2004; M.M. Yale Univ. 2006, M.M.A. 2007), Vancouver, B.C., Canada
- Kevin Michael Zakresky (M.M. Univ. British Columbia 2006; M.M.A. Yale Univ. 2008), Prince George, B.C., Canada

Registered for the Degree of Master of Musical Arts

- Michael Patrick Compitello (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007; M.M. Yale Univ. 2009), Tucson, Ariz.
- David Chinying Fung (B.M. Colburn School Conserv. 2007; M.M. Yale Univ. 2011), Greenwich, New South Wales, Australia
- Jordan Adam Kuspa (B.M. Rice Univ. 2008; M.M. Yale Univ. 2010), Sugar Land, Tex.
- Scott Aaron Switzer (B.M. Eastman School of Music [Univ. Rochester] 2008; M.M. Yale Univ. 2010), Anderson, S.C.
- Daniel Wohl (B.A. Bard Coll. 2003; M.M. Univ. Michigan [Ann Arbor] 2007), Brooklyn, N.Y.

Registered for the Degree of Master of Music

- John Stewart Allen (B.M. Univ. of Alabama [Tuscaloosa] 2011), Vestavia, Ala.
- Jonathan Dibble Allen (B.M. Eastman School of Music [Univ. Rochester] 2011), Cheshire, Conn.
- Hwayoung An (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea
- Jeffrey Scott Arredondo (M.M. Univ. Texas [Austin] 2011), Rosenberg, Tex.
- Jacob Sawyer Ashworth (B.M. Manhattan School of Music 2011), New York, N.Y.
- Trevor Babb (B.M. Eastman School of Music [Univ. Rochester] 2010), Boulder, Colo.
- Samuel R. Backman (B.M. St. Olaf Coll. 2010), Independence, Wis.
- Sun Kyung Ban (B.M. Korean National Univ. of the Arts 2006, M.A. 2008), Seoul, Republic of Korea
- Graham Michael Banfield (B.M. Cornish Coll. of Arts 2009) Woodinville, Wash.
- Suzana Bartal (B.M. Conservatoire National Supérieur de Musique [Lyon] 2011), Timisoara, Romania

- Hana Beloglavec (B.M. Western Michigan Univ. 2011), Kalamazoo, Mich.
 Caleb Michael Bennetch (B.M. James Madison Univ. 2009), Grottoes, Va.
 Steffen Besser (B.M. Hochschule für Musik und Theater Rostock 2010), Berlin, Germany
 Paolo Bortolameo (B.M. Pontificia Univ. Católica Chile 2006; B.M. Univ. Chile 2011), Santiago, Chile
 Colin Benjamin Brookes (B.M. Juilliard School 2011), Pittsburgh, Pa.
 Landres T. Bryant (B.M. Univ. Michigan [Ann Arbor] 2010), West Palm Beach, Fla.
 Stephen Michael Buzard (B.M. Westminster Choir Coll. 2010), Urbana, Ill.
 Victor Benjamin Caccese (B.M. Peabody Inst. [John Hopkins Univ.] 2011), Camden Wyoming, Del.
 Miles Wheaton Canaday (A.B. Harvard Univ. 2010), Cos Cob, Conn.
 Jia Cao (B.M. Bard Coll. 2011), Shanghai, China
 Heejin Chang (B.M. Korean National Univ. of the Arts 2010), Seoul, Republic of Korea
 Hen-Shuo Chang (B.M. Colburn School Conserv. of Music 2011), Taitung City, Taiwan
 Megan Yvonne Chartrand (B.M. Univ. Alberta 2010), Sherwood Park, Alberta, Canada
 Hsuan-Fong Chen (B.M. Juilliard School 2011), Taoyuan, Taiwan
 Wai Ching Rachel Cheung (B.M. Hong Kong Acad. for Performing Arts 2011), Kowloon, Hong Kong
 Leonard Tung Chiang (B.M. Colburn School Conserv. of Music 2011), San Francisco, Calif.
 Minsol Cho (B.M. Korean National Univ. of Arts 2011), Seoul, Republic of Korea
 Arnold Albert Choi (B.M. Colburn School Conserv. of Music 2009), Calgary, Alberta, Canada (fall only)
 Go Woon Choi (B.M. Seoul National Univ. 2009), Kyonggi-do, Republic of Korea
 Minhye Helena Choi (B.M. Peabody Inst. [John Hopkins Univ.] 2011), Toronto, Ontario, Canada
 Eric Lee Dionne (B.A. Yale Univ. 2011), Ridgefield, Conn.
 Frank Edward Dodd (B.M. Grove City Coll. 2010), Corry, Pa.
 John Matthew Ehrenburg (B.M. Peabody Inst. [John Hopkins Univ.] 2011), Florham Park, N.J.
 Benjamin Firer (B.M. SUNY Coll. [Potsdam] 2010), Massapequa Park, N.Y.
 Victor Fournelle-Blain (B.M. Conservatoire musique [Québec] 2011), Sainte-Julienne, Québec, Canada
 Paul Edward Futer (B.M. Cincinnati Coll. Conserv. of Music 2010), New Holland, Pa.
 Cristobal Anibal Gajardo-Benitez (B.M. Peabody Inst. [John Hopkins Univ.] 2011), Santiago, Chile
 William John Gardiner (B.A. Univ. Sydney 2009, LL.B. 2011), St. Ives, New South Wales, Australia
 Elizabeth Catherine Garrett (B.A., B.M. Indiana Univ. [Bloomington] 2011), Cedarburg, Wis. (fall only)
 Michael James Gilbertson (B.M. Juilliard School 2010), Dubuque, Iowa
 Yue Guo (B.M. Oberlin Conserv. 2011), Beijing, China

- Roy Imad Hage (B.M. Oberlin Conserv. of Music 2011), Winchester, Mass. (fall only)
- Alexander Hahn (B.M. Mannes Coll. 2010), Franklin Lakes, N.J.
- Andrew John Hayhurst (B.M. Univ. Michigan [Ann Arbor] 2011), La Crescenta, Calif.
- Timothy Joseph Hilgert (B.M. Valdosta State Coll. 2011), Valdosta, Ga.
- Kelly Anne Hill (B.A. Univ. Northern Iowa 2008), Davenport, Iowa
- Noah Downing Horn (B.M. Oberlin Coll. 2007; M.M. Yale Univ. 2010), Mt. Pleasant, Iowa
- John Craig Hubbard (B.M. Juilliard School 2011), Portland, Tex.
- Lauren Ann Hunt (B.M. New England Conserv. 2011), McLean, Va.
- Christopher Shuenwen Hwang (B.M. Univ. Toronto 2011), Guelph, Ontario, Canada
- Sun Min Hwang (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea (fall only)
- Simon Richard Jacobs (B.A. Univ. Cambridge 2005, M.A. 2009), Truro, United Kingdom
- Eleanor Kendra James (B.M. Colburn School Conserv. of Music 2010), Delta, B.C., Canada
- Rosa Jang (B.M. New England Conserv. 2010), Seoul, Republic of Korea
- Patrick Jankowski (B.M. Florida State Univ. 2011), Cape Canaveral, Fla.
- Yang Jiao (B.M. Central Conserv. of Music 2008), Zhengzhou, China
- Brett Alan Judson (B.M. Eastman School of Music [Univ. Rochester] 2010), Covina, Calif.
- Eun-young Jung (B.M. Ewha Womans Univ. 2009), Seoul, Republic of Korea
- Wonyoung Jung (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea
- Kristin Rachael Kall (B.M. Rice Univ. 2010), Mandeville, La.
- Hleb Kanasevich (B.M. Peabody Inst. [John Hopkins Univ.] 2011), Sykesville, Md.
- Cho-Long Kang (B.M. Sookmyung Women's Univ. 2009), Kyonggi-do, Republic of Korea
- Yuki Heidi Katayama (B.M. Eastman School of Music [Univ. Rochester] 2011), Cerritos, Calif.
- Laura Jean Keller (B.M. New England Conserv. 2010), Honolulu, Hawaii
- Paul Thomas Kerekes (B.M. Queens Coll. [CUNY] 2010), Smithtown, N.Y.
- Ji hyun Kim (B.M. Seoul National Univ. 2010), Seoul, Republic of Korea
- Ko Won Kim (B.M. Seoul National Univ. 2011), Seoul, Republic of Korea (fall only)
- Nayeon Kim (B.M. Seoul National Univ. 2005), Bucheon, Republic of Korea
- On You Kim (B.M. Seoul National Univ. 2005), Seoul, Republic of Korea
- Rebecca Jong Ah Kim (B.M. Manhattan School of Music 2010), Plainview, N.Y.
- Shinae Kim (B.M. Seoul National Univ. 2009), Incheon, Republic of Korea
- Hye Jin Koh (B.M. Juilliard School 2011), Ho-Ho-Kus, N.J.
- Helena Kranjc (B.M. Juilliard School 2010), Macomb, Ill.
- Jiwon Evelyn Kwark (B.M. Juilliard School 2010), Irvine, Calif.
- Timothy David Lacrosse (B.M. Juilliard School 2007), Springfield, Va.
- Brittany Michele Lasch (B.M. Manhattan School of Music 2010), Park Ridge, Ill.
- Jessica Nicole Lascoe (B.M. New England Conserv. 2010), Albany, N.Y.
- Jean Laurenz (B.M. Northwestern Univ. 2010), Mt. Prospect, Ill.
- Corin Lee (B.M. Juilliard School 2011), San Francisco, Calif.

- Seok Jung Lee (B.A. Korean National Univ. 2005), Kyonggi-do, Republic of Korea
 Igal Levin (B.M. Musikhochschule Lübeck Univ. 2011), Kfar Saba, Israel
 Samuel Read Levine (B.A., B.M. Oberlin Coll. 2007), Brookline, Mass.
 Jessica Li (B.M. Manhattan School of Music 2011), Miami, Fla.
 Sung Mao Solomon Liang (B.M. California State. Univ. [Long Beach] 2010), Irvine, Calif.
 Anouvang Liensavanh (B.M. Univ. Adelaide 2008), Adelaide, Australia
 Qizhen Liu (B.M. Bard Coll. 2011), Shanghai, China
 Loren Elexis Loiacono (B.A. Yale Univ. 2010), Setauket, N.Y.
 Yuan Ma (B.M. Bard College 2011), Shenzhen, China
 Sara Nicole Marks (B.M. Hartt School [Univ. Hartford] 2010), New London, Conn.
 Gerardo Garcia Mata (B.M. Univ. Texas [Austin] 2011), Rosenberg, Tex.
 Cameron John Grant McPhail (B.A. Univ. British Columbia 2008, Cert. 2010), Onanole, Manitoba, Canada
 Jonathan Kirk McWilliams (B.M. Univ. North Texas 2008), Southbridge, Mass.
 Andrew Ryan Mee (B.M. New England Conserv. 2010), Pickering, Ontario, Canada
 Ron Michael (B.M. SUNY Coll. [Potsdam] 2010), Montreal, Québec, Canada
 Nathan LeFevre Milholin (M.M. North Carolina School of the Arts 2011), Greensboro, N.C.
 Kenneth Scott Miller (B.A. Lenoir-Rhyne Univ. 2010), Conover, N.C.
 Jane Mitchell (B.A., B.M. Oberlin Conserv. of Music 2011), Almond, Wis.
 Kayla Michelle Moffet (B.M. Univ. Southern California 2011), South Pasadena, Calif.
 Daniel Patrick Moore (B.M. Temple Univ. 2011), Willow Street, Pa.
 Shawn Patrick Moore (B.A., B.M. Bard Coll. 2011), Elgin, Ill.
 Jamin Peter Morden (B.M. Northwestern Univ. 2010), Altoona, Pa.
 Amy Marie Muñoz (B.M. Duquesne Univ. 2010), Pittsburgh, Pa.
 Paul Gabriel Nemeth (B.M. Juilliard School 2010), Princeton, N.J.
 Dashiel Nesbitt (B.M. Indiana Univ. [Bloomington] 2010, 2011), Tulsa, Okla.
 Garth Kristian Neustadter (B.M. Lawrence Univ. 2010), Manitowoc, Wis.
 Michael Anthony Noble (B.M., B.A. Eastman School of Music [Univ. Rochester] 2010), Moreno Valley, Calif.
 Arash Noori (B.M. Univ. Toronto 2008), Mississauga, Ontario, Canada
 Jinhee Jennifer Park (B.M. Juilliard School 2008), Seoul, Republic of Korea
 Alan Darcy Pawlowicz (B.M. Univ. Toronto 2010), Mississauga, Ontario, Canada
 Ginevra Petrucci (B.M. Conserv. Santa Cecilia 2005), Terni, Italy
 Jessica Petrus (B.M. Univ. Michigan [Ann Arbor] 2008), Pentwater, Mich.
 Ian Eckert Petrucci (B.M. Cleveland Inst. of Music 2010), Hummelstown, Pa.
 David Radzynski (B.M. Indiana Univ. [Bloomington] 2009), Columbus, Ohio
 Charles Richard-Hamelin (B.M. McGill Univ. 2011), Montréal, Québec, Canada
 Gregory Alexander Robbins (B.M. Manhattan School of Music 2008), Glen Ridge, N.J.
 Christopher Alden Rogerson (B.M. Curtis Inst. of Music 2010), Amherst, N.Y.
 Annie R. Rosen (B.A. Yale Univ. 2008; M.M. Mannes Coll. of Music 2010), New Haven, Conn.

- Adam Samuel Rosenblatt (B.M., B.S. Peabody Inst. [John Hopkins Univ.] 2010), Littleton, Colo.
- Matthew Haupt Rosenthal (B.M. New York Univ. 2011), Westport, Conn.
- Caroline Woods Ross (B.A., B.M. Univ. Michigan [Ann Arbor] 2011), New York, N.Y.
- Sara Elizabeth Rossi (B.M. Converse Coll. 2011), Cleveland, Ohio
- Hermelindo Ruiz (B.M. Conserv. Music [Puerto Rico] 2010), San Sebastian, P.R.
- Matthew Francis Russo (B.M. Hartt School [Univ. Hartford] 2010), West Winfield, N.Y.
- Galeano Salas (B.M. Univ. Houston [Univ. Park] 2011), League City, Tex.
- Michael Theodore Salazar (B.M. Univ. Evansville 2011), Prescott Valley, Ariz.
- Kathryn E. Salfelder (B.M. New England Conserv. 2009), Fair Lawn, N.J.
- Andrew Martin Schaeffer (B.M. St. Olaf Coll. 2011), Chicago, Ill.
- Daniel Jay Schlosberg (B.A. Yale Univ. 2010), Merion Station, Penn.
- Kyeong Hoon Seung (B.M. Conserv. nationale supérieur musique et danse [Lyon] 2009), Seongnam, Republic of Korea
- Jenna Siladie (B.M. Stetson Univ. 2011), St. Petersburg, Fla.
- Christian Kim Sitzmann (B.M. Univ. Karlsruhe 2010), Kaiserslautern, Germany
- Andrew Christian Pette Small (A.B. Univ. Georgia [Athens] 2010), Greenville, N.C.
- Ashley William Smith (B.M. Univ. Western Australia 2008), Perth, Australia (spring only)
- Nahee Song (B.M. Ewha Womans Univ. 2009), Bucheon, Kyonggi-do, Republic of Korea
- Yoon Won Song (A.B. Princeton Univ. 2011), Seongnam-Si, Republic of Korea
- Steven Edward Soph (B.A. Univ. North Texas 2007), New Haven, Conn.
- Joshua Allen Stafford (B.M. Curtis Inst. of Music 2010), New Haven, Conn.
- Dana Carmelia Steele (B.M. Cleveland Inst. 2011), Washington, W.Va.
- Robert Richard Strebendt (B.M. Eastman School of Music [Univ. Rochester] 2010), Plattsburgh, N.Y.
- Hyun Sun Sul (B.M. Yonsei Univ. 2010), Kwangju, Republic of Korea
- Elisabeth Meryl Summers (B.M. Northwestern Univ. 2009), Marshfield Hills, Mass.
- Adrianna Lynn Tam (B.S. Massachusetts Inst. of Technology 2011), Arlington, Tex.
- Edward Qin Yin Tan (B.M. Eastman School of Music [Univ. Rochester] 2007), Singapore
- Kaitlin Elise Taylor (B.M. Univ. Cincinnati 2010), Henderson, Ky.
- Brent Arthur te Velde (B.M. Trinity Univ. 2011), Stillwater, Okla.
- Brett Austin Terry (B.M. Univ. Missouri [Kansas City] 2009), New Haven, Conn.
- Paul Braxton Thomas (B.M. Furman Univ. 2011), New Haven, Conn.
- Kristan Sarah Toczko (B.M. McGill Univ. 2010), Moncton, N.B., Canada
- Michael Wisdom Tomasz (B.M. Cincinnati Coll.-Conserv. of Music 2009), Arlington, Tex.
- Ian Andrew Tomesch (B.A., B.M. Oberlin Coll. 2010), Succasunna, N.J.
- Maura Chae Valenti (B.M. Juilliard School 2009), New Hartford, Conn. (fall only)
- Jurrian Henderik van der Zanden (B.M. State Univ. Utrecht 2006), Utrecht, Netherlands

Gerald Joseph Vilella (B.M. Eastman School of Music [Univ. Rochester] 2011), Erie, Pa.

Tammy Kang-Tian Wang (B.M. Univ. Southern California 2010), Monterey Park, Calif.

John Taylor Ward (B.M. Eastman School of Music [Univ. Rochester] 2010), St. Augustine, Fla.

Virginia Anne Warnken (B.M. Manhattan School of Music 2008), Lafayette, La.

Amanda Kate Weber (B.A. Luther Coll. 2008), Hickory, N.C.

Lisa Taylor Williamson (B.M. Peabody Inst. [John Hopkins Univ.] 2008; Cert. Univ. Connecticut [Storrs] 2010), Colchester, Conn.

Lauren Katherine Yu (B.M., B.A. Eastman School of Music [Univ. Rochester] 2011), East Amherst, N.Y.

Bo Zhang (B.M. Texas Christian Univ. 2011), Beijing, China

Dan Zhang (B.M. Central Conserv. of Music 2009), Winchester, Va.

Mimi Zhang (B.M. Manhattan School of Music 2010), Beijing, China

Tao Zhang (B.A. San Francisco Conserv. 2010), Chengdu, Sichuan, China

Peng Zhou (B.M. Oberlin Coll. 2010), Chengdu, Sichuan, China

Registered for the Artist Diploma

Catherine Gwendolen Jean Affleck (B.A. Bishops Univ. 2002; M.M. Univ. British Columbia 2009), Onanole, Manitoba, Canada

Jorge Alvarez Prego de Oliver (Perf.Dip. Hartt School [Univ. Hartford] 2008, M.M. 2010), Vigo, Spain

Brian Giho Bak (B.M., M.M. Juilliard School 2011), Sanford, Fla.

Andrew Craig Brown (B.M. Millikan Univ. 2009; M.M. Yale Univ. 2011), Decatur, Ill.

Sung Chan Chang (B.M. Korean National Univ. 2008; M.M. Juilliard School 2010), Kyunggido, Republic of Korea

Arnold Choi (B.M. Colburn School Conserv. 2009; M.M. Yale Univ. 2012), Calgary, Alberta, Canada (spring only)

Minjung Chun (B.M. Korean National Univ. of Arts 2009; M.M. Yale Univ. 2011), Pyeongtaek-Si, Republic of Korea

Soo Jin Chung (B.M. Ewha Womans Univ. 2009; M.M. Yale Univ. 2011), Seoul, Republic of Korea

Catherine Cosbey (B.M. Cleveland Inst. 2008, M.M. 2010), Regina, Saskatchewan, Canada

Leonardo Gorosito (B.M. São Paulo State Univ. 2009; M.M. Yale Univ. 2011), Curitiba, Brazil

Geoffrey David Herd (B.M. Cleveland Inst. 2008, M.M. 2010), Geneva, N.Y.

Jonathan Knoerle Hill (M.M. Juilliard School 2011), Des Moines, Iowa (fall only)

Soo Jin Huh (B.M. Seoul National Univ. 2008; M.M. Yale Univ. 2011), Seoul, Republic of Korea

Nicholas Bailey Jones (B.M. Peabody Inst. [John Hopkins Univ.] 2007; M.M. Carnegie Mellon Univ. 2009), Orchard Park, N.Y.

Eun Taek Kim (B.M. Juilliard School 2008, M.M. 2010), Jeju-Do, Republic of Korea

Eunchan Kim (B.M. Seoul National Univ. 2008; M.M. New England Conserv. 2011) Seongnam-Si, Republic of Korea

- Ji Hyun Kim (B.M. Juilliard School 2009; M.M. Stony Brook Univ. 2011), Seoul, Republic of Korea
- Joonwhan Kim (B.M. Univ. Cologne 2003, M.M. 2005), Seoul, Republic of Korea
- Henry Thomas Kramer (B.M. Juilliard School 2009, M.M. 2011), Cape Elizabeth, Maine
- Hannah Lash (B.M. Eastman School [Univ. Rochester] 2004; Cert. Cleveland Inst. 2008; Ph.D. Harvard Univ. 2010), New York, N.Y.
- Wai Lau (B.M. Indiana Univ. [Bloomington] 2008; M.M. McGill Univ. 2010), Hong Kong
- Michael Baker Levin (B.M. New England Conserv. 2009; M.M. Yale Univ. 2011), San Jose, Calif.
- JooHye Lim (B.M. Seoul National Univ. 2008; M.M. New England Conserv. 2010), Seoul, Republic of Korea
- Weipeng Liu (B.M. East Carolina Univ. 2008; M.M. Indiana Univ. [Bloomington] 2010), Guangzhou, China
- Jamilyn Manning-White (M.M. Arizona State Univ. 2008), Smithfield, Utah
- Sarah Alexandra McElravy (B.M. Cleveland Inst. 2007, M.M. 2009), Lindsay, Ontario, Canada
- Scott Joseph Mello (B.M. Oberlin Conserv. of Music 2008; M.M. New York Univ. 2008), Newton, N.J.
- Alexander Milovanov (M.M. Peabody Inst. [John Hopkins Univ.] 2008, 2010), Torrance, Calif.
- Esther Jung-A Park (B.M. Juilliard School 2005, M.M. 2006; Hochschule für Musik 2010), Little Ferry, N.J.
- Joo Hyeon Park (B.M. Mozart Univ. 2009; M.M. Yale Univ. 2011), Seoul, Republic of Korea
- Cordelia Pei Zhi Paw (B.M. Boston Conserv. 2009; M.M. Juilliard School 2011), Calgary, Alberta, Canada
- David Treston Perry (M.M. Univ. Toronto 2009), Fort Collins, Colo.
- Igor Pikayzen (B.M. Juilliard School 2009; M.M. Yale Univ. 2011), Westport, Conn
- Melody Sean Roei Quah (B.M. Vancouver Acad. 2008; M.M. Juilliard School 2010), Kuala Lumpur, Malaysia
- Timothy Leslie Riley (B.M. Univ. Connecticut [Storrs] 2006; M.M. Cleveland Inst. of Music 2008), Amston, Conn. (fall only)
- Marco Sartor (B.A. Coll. Charleston 2003; M.M. Carnegie Mellon Univ. 2008), New Haven, Conn.
- Edson Scheid de Andrade (B.M. Mozart Univ. 2009; M.M. Yale Univ. 2011), Belo Horizonte, MG, Brazil
- Hae Yoon Shin (M.M. Hartt School [Univ. Hartford] 2011), Federal Way, Wash.
- Vivien Sherab Shotwell (B.A. Williams Coll. 2003; M.A. Univ. Iowa 2007, M.M. 2009), Halifax, Nova Scotia, Canada
- Aaron Joseph Sorensen (B.M. Univ. Nebraska [Omaha] 2003; M.M. Texas Univ. [Houston] 2005), Omaha, Nebr.
- Justin Tierney (B.M. Univ. Bridgeport 2007; M.A. Tufts Univ. 2010), West Haven, Conn.

Felix Umansky (B.M. Cleveland Inst. 2008, M.M. 2009), Carmel, Ind.

Feinan Wang (B.M. Central Conserv. of Music 2008; M.M. Yale Univ. 2010), Beijing, China

Matthew Tobin Welch (B.F.A. Simon Fraser Univ. 1999; M.A. Wesleyan Univ. 2001), Edgartown, Mass.

Larry Weng (B.A. Columbia Univ. 2009; M.M. Juilliard School 2010), Needham, Mass.

Wayne Weng (M.M. Mannes Coll. 2008), Surrey, B.C., Canada

Eric Stephens Wong (B.M. Cleveland Inst. 2008, M.M. 2010), Lafayette, La.

Jiin Yang (B.M. Juilliard School 2005, M.M. 2008), New York, N.Y.

Ying Zhang (B.A. Central Conserv. of Music 2008; M.M. Yale Univ. 2011), Fengtai, Beijing, China (fall only)

Registered for the Certificate in Performance

Piotr Filochowsk, Saddle Brook, N.J.

Jeonghwan Kim, Seoul, Republic of Korea

Scott Alexander MacIsaac, Calgary, Alberta, Canada

Holly Rose Piccoli, Victoria, Australia

Elisa Rodriguez Sadaba, Irun, Spain

The Work of Yale University

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

Yale College Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

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

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

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

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please write to the Director of Admissions, Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510; tel., 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, <http://medicine.yale.edu/education/admissions>

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; tel., 203.432.5360; fax, 203.432.7475; e-mail, divinity.admissions@yale.edu; Web site, <http://divinity.yale.edu>. Online application, <https://apply.divinity.yale.edu/apply>

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

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

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.), Master of Engineering (M.Eng.), and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please write to the Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267; tel., 203.432.4250; e-mail, grad.engineering@yale.edu; Web site, <http://seas.yale.edu>

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, write to artschool.info@yale.edu, or call the Office of Academic Affairs at 203.432.2600. Postal correspondence should be directed to the Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; tel., 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, <http://music.yale.edu>

School of Forestry & Environmental Studies Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; tel., 203.785.2844; e-mail, ysph.admissions@yale.edu; Web site, <http://publichealth.yale.edu>

School of Architecture Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.architecture.yale.edu, write to gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

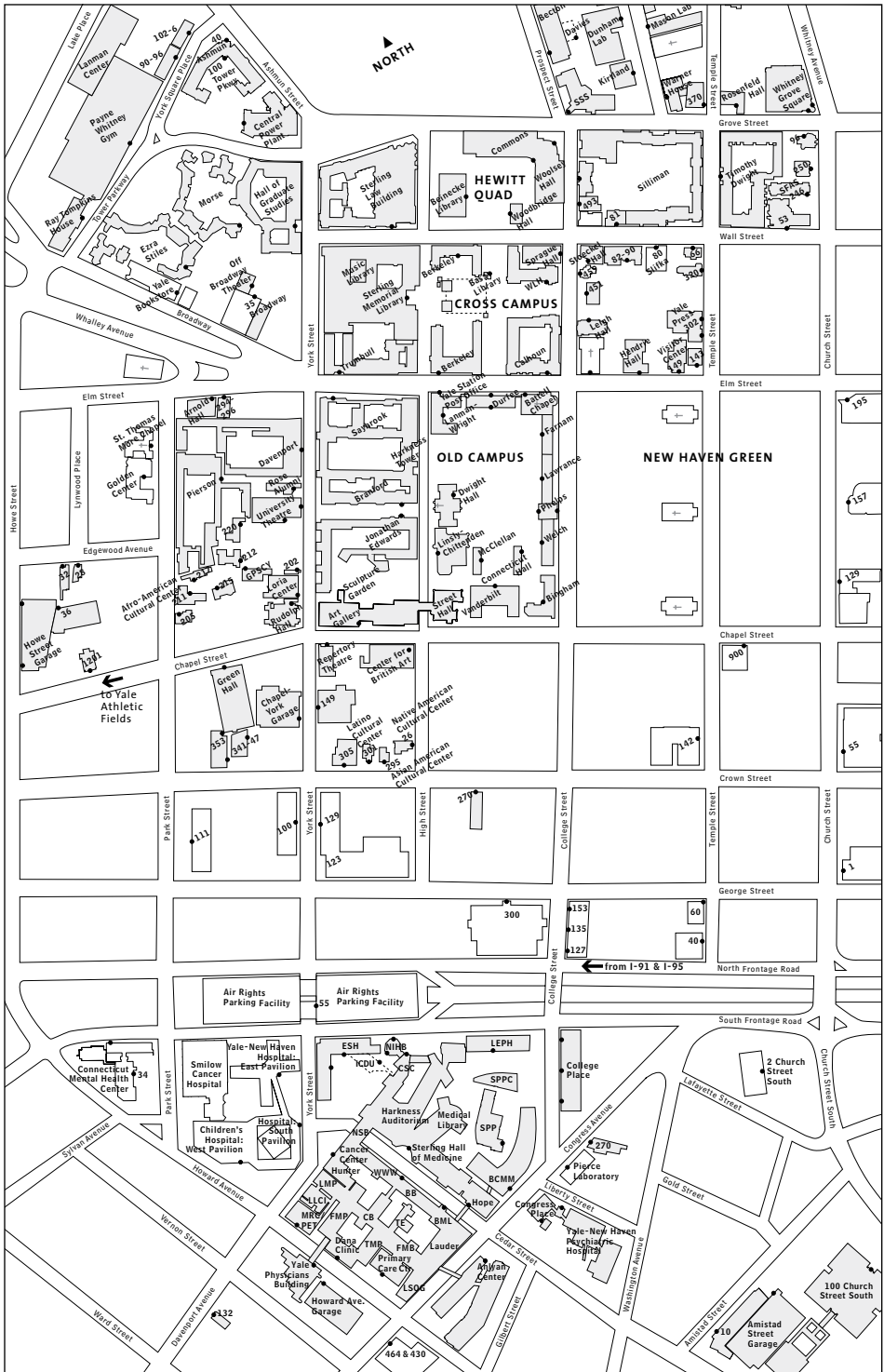
School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please write to the Admissions Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; tel., 203.432.1507; e-mail, ysd.admissions@yale.edu; Web site, www.drama.yale.edu

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and covered veterans.

Inquiries concerning these policies may be referred to the Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849 (voice), 203.432.9388 (TTY). For additional information, see www.yale.edu/equalopportunity.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. In addition, in accordance with federal law, the University maintains information concerning current fire safety practices and prepares an annual fire safety report concerning fires occurring in on-campus student housing facilities. Upon request to the Office of the Associate Vice President for Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide such information to any applicant for admission.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

For all other matters related to admission to the School of Music, please telephone the Admissions Office, 203.432.4155.

BULLETIN OF YALE UNIVERSITY
New Haven CT 06520-8227

Periodicals postage paid
New Haven, Connecticut