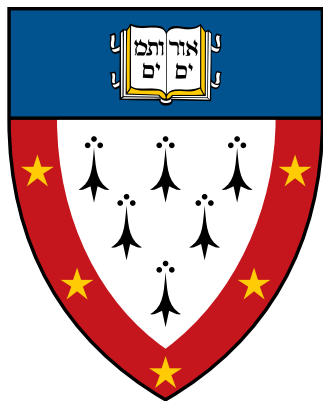


School of Music

2015–2016



BULLETIN OF YALE UNIVERSITY

Series 111 Number 7 July 25, 2015

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The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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Welcome to the Yale School of Music

From its beginning in 1894, the Yale School of Music has nurtured some of America's most successful performers, composers, and cultural leaders. The School of Music extends 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 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 profiles. 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 2015

Aug. 31	M	Online course registration opens
Sept. 2	W	Yale College classes begin, 8:20 a.m.
Sept. 8	T	New and returning students orientation
Sept. 8–11	T–F	Placement testing, language exams, advisories, and ensemble auditions
Sept. 10	TH	Annual Opening Convocation and Reception (attendance mandatory)
Sept. 11	F	<i>Fall-term classes begin, 9 a.m.</i>
Sept. 18	F	Fall-term course schedules due, 4 p.m.
Sept. 25	F	Add/Drop deadline, 4 p.m.
Oct. 21	W	Yale College recess begins
Oct. 26	M	Yale College classes resume, 8:20 a.m.
Nov. 13	F	Last day to elect Pass/Fail option, 4 p.m.
Nov. 21	SA	November recess begins
Nov. 30	M	Classes resume, 9 a.m.
Dec. 1	T	Deadline for fall 2016 applications
Dec. 7	M	Online course registration opens
Dec. 11	F	Last day to withdraw from a class, 4 p.m.
Dec. 18	F	<i>Fall-term classes end</i>
Dec. 21–23	M–W	Exam week
Dec. 24	TH	Winter recess begins

SPRING 2016

Jan. 18	M	Martin Luther King, Jr. Day. Offices closed
Jan. 19	T	<i>Spring-term classes begin, 9 a.m.</i>
Jan. 22	F	Spring-term course schedules due, 4 p.m.
Jan. 29	F	Add/Drop deadline, 4 p.m.
Feb. 22–28	M–SU	School of Music auditions
Feb. 25–26	TH–F	Classes do not meet
Feb. 26–27	F–SA	D.M.A. entrance exams
Feb. 27	SA	Artist Diploma final-round auditions
Mar. 12	SA	Spring recess begins
Mar. 28	M	Classes resume, 9 a.m.
Apr. 8	F	Last day to elect Pass/Fail option, 4 p.m.
Apr. 29	F	Last day to withdraw from a class, 4 p.m.
May 6	F	<i>Spring-term classes end</i>
May 8	SU	Honors Dinner
May 9–13	M–F	Exam week
May 22	SU	Commencement concert
May 23	M	University Commencement

The President and Fellows of Yale University

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

Fellows

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

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

Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana

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

William Earl Kennard, B.A., J.D., Charleston, South Carolina

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (*June 2020*)

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

Eve Hart Rice, B.A., M.D., Bedford, New York (*June 2021*)

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

Douglas Alexander Warner III, B.A., Hobe Sound, Florida

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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

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Frank Tirro, Ph.D., Professor Emeritus of Music History

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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., 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
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 Eitan Globerson, Ph.D., Visiting Professor of Music
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 Shinik Hahm, M.M., Professor in the Practice of Conducting (on leave)
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Marc Verzatt, Lecturer in Voice and Opera

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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 more than 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 two hundred 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.

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 Workshop. 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, and Sibelius 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 Norfolk 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 for the New Music Workshop and the Chamber Music Session are due by Thursday, January 14, 2016. Applications for the Chamber Choir and Choral Conducting Workshop are due by Thursday, March 24, 2016. 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 <http://collection.yale.edu>.

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 Yale Graduate School of Arts and Sciences, www.yale.edu/graduateschool/admissions. 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 <http://yalemusic.yale.edu>.

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 music and the arts with religion. 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., 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 that is the culmination of work done with another ISM student outside their own discipline. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote understanding of biblical texts as proclaimed in community, and the unique sense of identity the arts provide for worshipers in a variety of faith traditions.

More information regarding the Institute may be found online at <http://ism.yale.edu>; or its Bulletin may be obtained online at www.yale.edu/bulletin or 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. Sensing a need for professional music instruction at the University, she was further motivated by the arrival in New Haven of the German musician Gustave Jacob Stoeckel in 1847. Larned persuaded her brother, Joseph Battell, to fund an endowment for musical studies with Stoeckel as the teacher. In 1854 Battell presented \$5,000 to Yale College “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 its first credit courses in music.

The Yale School of Music traces its beginning to the conferral of the first Bachelor of Music degrees to a class of four in 1894. The Yale Corporation then voted to separate the music program from Yale College in November of that year, and two cochairs succeeded Gustave Stoeckel. Samuel Simons Sanford, a pianist, was appointed professor of applied music, and Horatio Parker, an outstanding composer and church musician, was named Battell Professor of the Theory of Music. Parker was appointed the first dean of the School in 1904.

Also in 1894, musical instrument dealer Morris Steinert organized the New Haven Symphony Orchestra. With Parker as the music director, the orchestra was inextricably linked to the School. In 1900 Steinert donated eighty-three historical instruments to Yale, providing the core of the future Collection of Musical Instruments.

The steady growth of the School's enrollment and programs was hampered by the lack of suitable facilities. The situation was alleviated by the construction of Albert Arnold Sprague Memorial Hall in 1917, given by Mrs. Sprague and her daughter, Elizabeth Sprague Coolidge, “to advance the best interests of music and to widen the usefulness of Yale University.” The only building on campus designed specifically for musical instruction, Sprague Hall housed the entire School, including offices, studios, practice rooms, the music library, and a recital hall.

Upon Horatio Parker's death in 1919, the deanship and 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 development of a strong program of professional studies resulted in the establishment of a graduate division. The first Master of Music degree was 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. From 1941 to 1953, the presence of composer Paul Hindemith brought a special distinction to the history of the School, and his leadership of the Yale Collegium Musicum helped ignite the early music movement.

Also during this period, an annual festival and summer school for music were established through the benevolence of Ellen Battell Stoeckel, who left her Norfolk estate in a private trust with instructions that the facilities be used for this purpose. The year 1941 brought the first students to her estate in northwest Connecticut to attend the Yale Summer School of Music/Norfolk Chamber Music Festival. Like the School of Music, the Norfolk summer school admitted women students from its earliest days, although Yale College did not become coeducational until 1969.

Luther Noss, professor of organ and university organist, became dean in 1954. That year, Sprague Hall was reconfigured to accommodate the School's rapidly growing library, and the acquisition 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. Undergraduate and Ph.D. programs remained with Yale College and the Department of Music in the Graduate School of Arts and Sciences, respectively. Additional programs of graduate professional studies, leading to the degrees of Master of Musical Arts and Doctor of Musical Arts, were introduced in 1968.

In the 1960s, the School of Music developed facilities for both historic preservation and new technology. The Collection of Musical Instruments moved to its current location, a former fraternity building on Hillhouse Avenue, in 1961. This new climate-controlled facility, renovated specifically for the collection, enabled growth and expansion of the collection's holdings. With further acquisitions in 1960 and 1962, it became one of the world's foremost collections of its kind. During the tenure of Richard Rephann, who served as director from 1968 to 2005, the collection tripled in size and became a globally renowned laboratory for research, teaching, and conservation techniques. Rephann also established a program of annual early music concerts that is now the longest-running series of its kind in the country.

Yale opened its first electronic music studio in 1962 under the guidance of faculty member Mel Powell. The Center for Studies in Music Technology, known colloquially as CSMT (pronounced "kismet"), was only the third such facility to be built in the United States and continues to be an invaluable resource for students at the School and the University.

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 premier graduate ensemble.

Frank Tirro, a musicologist and early music specialist, was appointed dean in 1980. In the decade of the 1980s, the School acquired and renovated the former health center 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 were formed in 1983 under the leadership of professor Aldo Parisot. American composer Ezra Laderman assumed the deanship in July 1989, and the Artist Diploma was added to the School's degree programs in 1993.

In 1995 pianist Robert Blocker was appointed the first Henry and Lucy Moses Dean of Music. He established the Board of Visitors, later renamed the Board of Advisors, in 1997. Two of its members, Denise and Stephen (B.A. 1959) Adams, pledged a transformational gift of \$100 million in 2005 that enabled the School of Music to become tuition-free and to expand its academic and artistic programming. With this gift, Dean Blocker has increased the School's endowment tenfold over the past twenty years.

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. With subsequent revisions to all of its degree programs, the School of Music's curriculum strives to address the role of classically trained musicians in a digital age.

Programmatically, the School of Music has forged and maintained strong relationships with local, national, and international educational institutions and professional organizations. Since the 1970s, forty percent of the School's student body has been comprised of international students, and its faculty and ensembles have performed worldwide. To further strengthen its international commitment, eight partnership agreements have been signed with institutions worldwide since the early 2000s. In 2008 the School led ten institutions in an ambitious international collaboration by cohosting Musicathlon: The Conservatory Music Festival with Beijing's Central Conservatory of Music.

Since its early beginnings, the School of Music has been active in the New Haven community and has worked to promote music education in public schools locally and across the country from the 1970s onward. In 2005 the Yale College Class of 1957, committed to ensuring the birthright of music for all children, created an endowment to establish and sustain the Music in Schools Initiative. This ongoing partnership between YSM and the New Haven Public Schools grew into a year-round commitment with the creation of the Morse Summer Music Academy in 2010. This venture is a national model for partnerships between public schools and professional music organizations.

While preserving a steady level of enrollment, Dean Blocker has guided the School in pursuing an ambitious facilities renovation program as part of a quest to enhance its programs and expand its global reach. The Gilmore Music Library opened its doors in 1998, giving the music library a prestigious home inside Sterling Memorial Library. Sprague Hall reopened in 2003 after two years of extensive renovations, featuring a refurbished and technologically state-of-the-art Morse Recital Hall. The building at 435 College Street was renovated and officially reopened as Abby and Mitch Leigh Hall in 2005.

The final stage of this program of work will be the opening in 2016 of the new Adams Center for Musical Arts. This naming recognizes the generosity of Denise and Stephen Adams both to the School of Music and to Yale. The center will physically and figuratively connect the School and will include the complete renovation of a beloved Yale landmark, Hendrie Hall. A new building will approximately double the size of Hendrie and, via a lofty student atrium, private courtyard, and cloister, will link to Leigh Hall and serve as a social center for both Yale College and YSM students. A dedicated orchestra rehearsal room will be one of the many focal points of the new complex, and the studios, practice spaces, and classrooms within the center will feature the latest technology and acoustical construction techniques.

The vibrant artistic and academic environment at the Yale School of Music has launched some of the world's foremost artists, educators, and leaders. YSM alumni are presidents, deans, and CEOs of renowned institutions worldwide and founders of innovative ensembles and collectives. The School's global influence is seen through its stellar performing alumni in the world's leading orchestras and opera companies and the extraordinary number of Pulitzer Prizes won by its celebrated composers.

DEANS OF THE YALE SCHOOL OF MUSIC

1904–1919	Horatio Parker
1919–1940	David Stanley Smith
1941–1954	Bruce Simonds
1954–1970	Luther Noss
1970–1980	Philip Nelson
1980–1989	Frank Tirro
1989–1995	Ezra Laderman
1995–	Robert Blocker

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 offices and the Fred Plaut Recording Studio, a fully equipped professional digital recording facility. Morse Recital Hall, located on the second and third floors, 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 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. Hendrie Hall is currently undergoing an extensive renovation and expansion project and is expected to reopen in 2016 as part of the new Adams Center for Musical Arts; the School's brass, opera, and percussion departments are housed at the Divinity School and other campus locations during the renovation.

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 two hundred, 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 2,667 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 a Baroque-style meantone Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and the 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 in 1906 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. The first phase of a historic renovation project has been completed, giving the Music Shed new siding and a new roof as well as restoring the cupola. 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 was completely redone in Victorian style during the early years of the twentieth century and underwent structural renovation in 2012. 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; 11,600 microforms of music manuscripts and scores; 45,000 pieces of sheet music; 95,000 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 numerous electronic databases of books, scores, audio, and video. 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 Lieberson, 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 catalog. 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 catalogs in the Music Library lobby. Finding aids for one hundred 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. Oral History of American Music (OHAM) collects and preserves audio and video memoirs directly in the voices of major musical figures of our time. Thousands of recordings and transcripts are currently accessible. 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, which have a total collection of more than fifteen million volumes and information in all media, ranging from ancient papyrus to early printed books to electronic databases.

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.). For younger students of great promise, there is a Certificate in Performance program, an Artist Diploma program for outstanding performers holding a minimum of a high school diploma, 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 academic probation. Candidates for the M.M. degree must present a juried degree recital or its equivalent in the second year of study. 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 conferred on candidates who successfully complete two years of study (at least 16 credit hours per term). Applicants must hold a Master of Music degree in the field in which they are planning to apply. 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 and the academic adviser. Students who hold an M.M. degree from the School of Music are expected to complete the program in one year. Those who hold a D.M.A. degree or are currently enrolled in a D.M.A. program are not eligible to apply for the Master of Musical Arts program.

Degree requirements include public presentation of recitals and/or compositions during each year of the student's residence. One of the recitals must be accompanied by a pre-concert lecture, the substance of which will be prepared with and guided by a faculty member. M.M.A. students participate in the School of Music ensembles including chamber music, Philharmonia, New Music New Haven, and opera. Enrollment in any courses designed for the M.M.A. is required, in addition to one nonremedial academic course each term. Residence in New Haven is required.

M.M.A. candidates hold M.M. degrees, so a fundamental knowledge of musicianship and the history of Western music is presumed, and students 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.

Admission to the program is through personal audition to the relevant area faculty, as well as submission of a TOEFL score of 86 or higher.

DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts degree at Yale is a distinctive program comprised of a two-year residential component on campus followed by a three-year dissertation period during which candidates develop and demonstrate professional and artistic excellence. The degree provides intensive training in the student's major field—performance, conducting, or composition—augmented by studies in theoretical and historical subjects. Yale University confers the Doctor of Musical Arts degree on those candidates who have successfully completed four terms of residential requirements, demonstrated expertise in the major field through artistic excellence and distinguished achievements in the dissertation period, and concluded the program requirements by passing the final D.M.A. recital and oral examination.

“Distinguished achievements” will be determined by the quality and extent of professional accomplishments reflecting the candidate's own initiative and ability, including, but not restricted to, any professional position he or she might hold. The level of achievement should be substantially higher and broader than the existing high standard of professional activity at the time of matriculation into the program. 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 earned 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. The candidate for Yale's D.M.A. degree should demonstrate:

- exceptional competence as a performer, conductor, or composer;
- intellectual curiosity about music and an ability to discuss in depth its history, theory, styles, sources, and relationship to the other arts and to society;
- extensive knowledge about many 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. By the same token, every composer should display considerable skill as a performer.

Applying for the D.M.A. Program

Candidates for a Yale D.M.A. must have completed a Master of Music degree or equivalent in the field in which they are planning to apply prior to matriculating in the program. Applications for the D.M.A. are due in the fall term. Applicants are then examined and auditioned in the spring; those admitted enter the program the following fall. All D.M.A. candidates must come to New Haven for an audition and examinations. As part of the application process, applicants are required to:

- audition before a faculty committee;
- pass examinations in history, analysis, and musicianship, as well as assessments in keyboard proficiency and a second language;
- submit a term paper or other sample of scholarly writing.

Candidates should note that the entire application process requires their presence for two to three days in New Haven. No one may apply to the D.M.A. program more than twice. Yale first-year M.M.A. or Artist Diploma students admitted to the D.M.A. program forfeit their enrollment in their previous program.

Structure of the D.M.A. Program

RESIDENTIAL COMPONENT

Degree requirements include public presentation of recitals and/or compositions during each year of the student's residency. A D.M.A. thesis, as well as a lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted to the D.M.A. committee for approval at the start of the candidate's second term in the D.M.A. seminar. Candidates are required to pass comprehensive written and oral examinations in order to qualify for the dissertation period.

DISSERTATION COMPONENT

During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Throughout this phase of the degree, candidates must annually submit by March 1 to the D.M.A. committee updated summaries of their professional activities. The D.M.A. committee will review the compulsory annual report and provide feedback.

Applying to Return for the Final D.M.A. Recital and Oral Examination

All candidates must apply to return for the final D.M.A. recital and oral examination by January 31 of the third year (sixth term) following the completion of their D.M.A. residential component. As part of this application, candidates must submit dossiers of their professional activities, accomplishments, and credentials. Letters from recognized 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 individual references, together with a brief description of the professional relationship to the candidate, are to be provided by the candidates. No current members of the Yale faculty may be included.

The final application must be completed – including forms, dossier, references, and supporting evidence such as programs, compositions, reviews, articles, publications, recordings, and any other materials that may be pertinent – by March 1 following submission of the application to return. Permission to apply to return after the third year will be granted only under exceptional circumstances. In cases where the initial applications to return are not approved by the D.M.A. committee, candidates may, at the D.M.A. committee's discretion, reapply one additional time only.

Standards of Review and Evaluation

The D.M.A. committee monitors the progress of each enrolled doctoral student. D.M.A. students will be evaluated on the level of achievement in required doctoral courses, recitals, thesis and lecture presentation, comprehensive written and oral examinations, and

overall compliance with program deadlines, attendance policies, and all other requirements. Any concern from the faculty will be discussed with students in individual conferences. Students whose work does not meet the Yale School of Music's doctoral program standards may, at the School's discretion, be subject to dismissal. The School of Music's leave of absence policy applies to D.M.A. students, both in the residential and dissertation periods.

Recital and Oral Examination

Candidates whose dossiers have been approved by the D.M.A. committee will be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

RECITAL

The performance is to be an appropriate demonstration of the candidate's professional expertise in the major field. It is expected that candidates will consult with the major professors and the D.M.A. committee chair regarding recital planning and programming. Candidates are responsible for all aspects of the D.M.A. recital, including arrangements for equipment and performers.

ORAL EXAMINATION

Candidates must pass a comprehensive oral examination. Candidates are expected to demonstrate thorough knowledge in all facets of their musical specialty and in other dimensions of music.

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, which is conferred at the close of said academic year.

ARTIST DIPLOMA

The Artist Diploma curriculum is a highly selective program for exceptionally gifted instrumentalists and singers under thirty years of age on the cusp of a major international solo career. Applicants must hold at least a high school diploma as well as a TOEFL score of at least 80. Applicants may be admitted only on the basis of live preliminary auditions before the School of Music's artist faculty and, in a final round, before a distinguished external committee. Students accepted must be exclusively enrolled in the School of Music and be in residence in New Haven for two years. Those who hold a D.M.A. degree or are currently enrolled in a D.M.A. program are not eligible to apply for the Artist Diploma. Students who hold another School of Music degree and are admitted to the Artist Diploma program are expected to complete the program in one year.

The course of study for Artist Diploma candidates is flexible and designed for the individual needs of advanced students. A minimum of 14 credits, which must include one nonperformance course, are required per term for the Artist Diploma candidate. Two nonremedial academic courses must be completed in the two years. All courses in the School of Music and Yale University are open to Artist Diploma candidates with

permission of the instructor. Artist Diploma candidates will be encouraged to have four weeks per year away from campus for professional engagements.

Minimum performance requirements during the two years of residence include two solo recitals (one for internal candidates), one chamber music recital, and one concerto performance. In addition, performers participate in the School of Music ensembles including chamber music, Philharmonia, New Music New Haven, and opera. Funding will be provided for one international performance presented by a partner institution or presenter.

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.

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 academic probation.

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 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 Bachelor of Arts 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 MUS 540 (Individual Instruction in the Major) and MUS 544 (Seminar in the Major) each term, and they 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 major 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, such as poetry, drama, and dance, is self-evident.

Program Requirements

GENERAL REQUIREMENTS

A normal term load for Master of Music candidates is 18 credit hours per term; a total of 72 is required for graduation. For Master of Musical Arts candidates the normal load is 16 credit hours per term; a total of 64 is required for graduation. Those who were admitted to the M.M.A. program in their last term of M.M. studies at Yale complete 32 credits for the M.M.A and must do so in one year. Sixteen credit hours is the minimum enrollment required for full-time M.M. and M.M.A. candidates in residence. A total of 72 credits is required for D.M.A. candidates in residence. Certificate students must register for 16 credit hours 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., M.M.A., and A.D. candidates are 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 four nonperformance (NP) courses. Master of Music and Certificate students must have at least one nonperformance class from each of distribution groups A, B, and C. Most 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 nonperformance electives at the rate of one per term.

COURSE REQUIREMENTS

Orchestral Instruments

Philharmonia/New Music New Haven	8
Chamber Music	8
Seminar in the Major	8
Individual Instruction	16
*Music History	4 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 4 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, one of which must include a lecture component. 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>internal candidates</i>	<i>external candidates</i>
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Chamber Music (where applicable)	4	8
Philharmonia (where applicable)	4	8
Instrumental Seminar (where applicable)	—	8
Electives	16	16
Total	32	64

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete 4 credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

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.

Residential component Two years of residence with a minimum of 72 credits is required. All students present a public degree recital or contribute new compositions to New Music New Haven during each of the two years; pass written comprehensive examinations during their third term; complete a thesis and give an oral presentation, and pass oral examinations at the end of their final term. Registration and participation in the D.M.A. Seminar (second and third terms) and Colloquium (fourth term) are required. A proposal for the thesis and oral presentation is due at the start of the second D.M.A. Seminar. Electives are chosen in conjunction with the D.M.A. adviser. Courses may be required on the basis of the D.M.A. admission examination; individual departments may also require students to enroll in specific classes.

Dissertation component During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Following the required annual submission of professional activities updates to the D.M.A. committee, candidates must apply to return for a final D.M.A. recital and oral examination in the third January by filing an application and submitting a dossier. Candidates whose dossiers have been approved by the D.M.A. committee will

be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

COURSE REQUIREMENTS

Individual Instruction	16
D.M.A. Seminar I (second term)	4
D.M.A. Seminar II (third term)	8
D.M.A. Colloquium (fourth term)	4
Chamber Music (where applicable)	8
Philharmonia (where applicable)	8
Departmental Seminar (where applicable)	8
Electives	16
Total	72

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	28	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	28	60

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	28	56

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
Early Music Repertoire	—	2
Acting	1	2
Lyric Diction	—	8
Art Song Coaching	2	4
Performance Practice for Singers	—	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	8	8
Total	28	73

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 4 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 upon completion of a bachelor's degree must complete all the requirements for the M.M. degree, including all proficiencies, while in residence. 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
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
Total	96

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete 4 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 recordings 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
Total	72

*Unless exempt on the basis of a placement examination.

†Students are normally required to complete 4 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. 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>internal candidates</i>	<i>external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Individual Instruction	8	16
Seminar in the Major	4	8
Electives	20	32
Total	32	64

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.

Residential component Two years of residence with a minimum of 72 credits is required. All students present a public degree recital or contribute new compositions to New Music New Haven during each of the two years; pass written comprehensive examinations during their third term; complete a thesis and give an oral presentation, and pass oral examinations at the end of their final term. Registration and participation in the D.M.A. Seminar (second and third terms) and Colloquium (fourth term) are required. A proposal for the thesis and oral presentation is due at the start of the second D.M.A. Seminar. Electives are chosen in conjunction with the D.M.A. adviser. Courses may be required on the basis of the D.M.A. admission examination; individual departments may also require students to enroll in specific classes.

Dissertation component During the three-year dissertation period, D.M.A. candidates will be focused full-time on compiling a dossier of distinguished artistic and professional achievements. Following the required annual submission of professional activities updates to the D.M.A. committee, candidates must apply to return for a final D.M.A. recital and oral examination in the third January by filing an application and submitting a dossier. Candidates whose dossiers have been approved by the D.M.A. committee will be invited to return for the final D.M.A. recital and oral examination during the subsequent academic year.

COURSE REQUIREMENTS

Individual Instruction	16
D.M.A. Seminar I (second term)	4
D.M.A. Seminar II (third term)	8
D.M.A. Colloquium (fourth term)	4
Chamber Music (where applicable)	8
Philharmonia (where applicable)	8
Departmental Seminar (where applicable)	8
Electives	16
Dissertation (6 terms)	—
	<hr/>
Total	72

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 solo repertoire and chamber music. In addition, Professor Verdery lectures on a variety of topics, including interpretation, arranging, technique, pedagogy, master class teaching, programming, memory, competitions, recording, and career development. Each year in the course, students are required to write an étude and an arrangement, and to present a lecture. The seminar also requires that, prior to graduation, students perform a twenty-minute outreach concert in New Haven schools.

A guest master class takes place each term. Recent artists have included Odair Assad, Eliot Fisk, David Russell, SoloDuo, Los Angeles Guitar Quartet, Raphaella Smits, Roland Dyens, David Leisner, Anthony Newman, and Hopkinson Smith. In the two-year guitar program each student is strongly encouraged to prepare two solo recital programs, a concerto, and 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. Harp students often compete in the School's annual Concerto Competition, which offers the winners the opportunity to perform with the Philharmonia Orchestra of Yale.

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 Brentano String Quartet, members of the performance faculty, and guest artists performing in the Chamber Music Series

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 faculty and visiting artists, chamber music is studied in depth, and traditions and stylistic differences are explored. Concerts by 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 also in various residential colleges on the Yale campus and in surrounding communities.

Harpsichord

Arthur Haas

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

Candidates for graduate study in harpsichord should show great potential in both solo and collaborative performance. Goals for the degree include a command of solo literature from the late Renaissance through to the pre-classic periods and extensive

Baroque ensemble experience leading to fluent and tasteful continuo realization with both singers and instrumentalists. In addition, students will acquire knowledge about Baroque performance practice, organology, and tuning/maintenance issues. While in residence, candidates will have the possibility of studying and playing upon keyboard instruments at the Yale Collection of Musical Instruments.

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 Marie-Claire Alain, Sophie-Véronique Cauchefer-Choplin, David Craighead, Vincent Dubois, Hans-Ola Ericsson, Michael Gaillit, Jon Gillock, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Karel Paukert, Peter Planyavsky, Simon Preston, Daniel Roth, Thomas Trotter, and Dame Gillian Weir. David Higgs will be the guest artist in 2014–2015.

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 organs in Marquand Chapel at the Divinity School (E.M. Skinner, three manuals, 1932; Krigbaum Organ, Taylor & Boody, three manuals, meantone temperament, 2007); and the Newberry Memorial Organ in Woolsey Hall (E.M. Skinner, four manuals, 1928), one of the most renowned Romantic organs in the world. The Organ Studio at the Institute of Sacred Music houses a two-manual organ by Martin Pasi (2011). Two-manual practice instruments by Flen-trop, 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, and a two-manual Richard Kingston harpsichord.

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 and German diction); Douglas Dickson (opera coaching); Emily Olin (Russian diction); Timothy Shaindlin (opera coaching and French and Italian diction); 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 *Le nozze di Figaro*, *Gianni Schicchi*, *Bon Appétit!*, *Riders to the Sea*, *La Bohème*, *La Cenerentola*, *I Capuleti e i Montecchi*, *Iolanta*, *Così fan tutte*, *The Rape of Lucretia*, *Don Giovanni*, *The Scarf*, *Dido and Aeneas*, *La tragédie de Carmen*, *Le Rossignol*, *Die Zauberflöte*, *La Navarraise*, *The Bear*, *Die Fledermaus*, *L'heure espagnole*, *Bluebeard's Castle*, *Orphée aux Enfers*, *Trouble in Tahiti*, Britten's *A Midsummer Night's Dream*, *Kat'a Kabanova*, and *Suor Angelica*. Repertoire is chosen with students' individual 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 Elly Ameling, Carlo Bergonzi, Michael Hampe, Alan Held, Marilyn Horne, Jennifer Larmore, Evelyn Lear, Sherrill Milnes, Matthew Polenzani, and Renata Scotto.

Yale Opera has performed and recorded operas in concert with the prestigious 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, Montemezzi's *L'amore dei tre re* in 2012, the seldom-performed first version of Verdi's *Simon Boccanegra* in 2013, and Gluck's *Iphigénie en Tauride* in the 2014 festival.

Yale Opera has also enjoyed a longstanding relationship with the Orchestra Sinfonica di Milano Giuseppe Verdi in Milan, Italy, offering 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 Frühling*, 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.

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

James Taylor (program adviser and voice); Judith Malafronte (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 David Hill. 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, Emma Kirkby, Donald Sulzen, and Lawrence Zazzo. Classes in diction, movement, and vocal repertoire are shared with students in the opera track. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. All students enrolled in the Early Music, Oratorio, and Chamber Ensemble voice track 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

William Boughton, Peter Oundjian, 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 David Hill

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

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, David Lang, Hannah Lash, 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 their 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 John Adams, Margaret Brouwer, Donnacha Dennehy, Bryce Dessner, Andrew Ford, Annie Gosfield, Georg Haas, Vijay Iyer, Missy Mazzoli, Marc Mellits, Steve Reich, Kaija Saariaho, Sarah Kirkland Snider, Augusta Read Thomas, Jacob Ter Veldhuis, and Melinda Wagner. Among the guest composers in 2015–2016 are Louis Andriessen, Daron Hagen, Du Yun, Arlene Sierra, Paul Lansky, and Phil Kline.

ADDITIONAL INSTRUCTIONAL RESOURCES

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); Sebastian Ruth (community engagement); 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 at the beginning of each term prepare students for work as graduate teaching artists; more than forty students are hired as teaching artists each year. In addition, two courses for credit are offered: Music, Service, and Society in the fall and Music in Civil Society in the spring.

For New Haven, the Music in Schools Initiative provides teaching artists who collaborate with music teachers at more than twenty schools; weekly citywide honors bands, choirs, and string orchestras; vacation-week festivals for fourth and fifth graders; and a series of solo showcases for New Haven music students, held at Morse Recital Hall in Sprague Hall.

These school-year programs are funded through an endowment created by the Yale College Class of 1957, in recognition of its fiftieth reunion. The program originated in 2007 with an after-school strings program at Lincoln-Bassett School and has since expanded to the numerous programs offered now.

The Music in Schools Initiative also includes the Morse Summer Music Academy, a monthlong daily intensive music program for 140 students from the New Haven Public Schools. It is funded by an endowment created by Mr. and Mrs. Lester ('56) Morse. The Morse Summer Music Academy provides a comprehensive curriculum, including ensembles, classes, lessons, and special workshops.

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

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. William Boughton

MUS 655b, Sixteenth-Century Counterpoint 4 credits. NP. Group A. This is a class on the practice of sixteenth-century counterpoint. Students learn the conventions of the style 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 familiarizes students with the music of the great masters of sixteenth-century polyphonic writing and uses that music as the real jumping-off point for the student's own practice of counterpoint. Hannah Lash

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 other style period than that of the classical era, but also in its starkly reductive approach. Conversely, does it offer us 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 are Allen Forte and Steven Gilbert's *Introduction to Schenkerian Analysis* and Allen Cadwallader and David Gagné'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, Improvisation at the Organ I 2 credits. This course in beginning organ improvisation explores a variety of harmonization techniques, with a strong focus on formal structure (binary and ternary forms, rondo, song form). Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. 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, 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, 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, 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, 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, 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, 840a–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. All students enrolled in secondary lessons can receive instruction in either voice or piano. In addition, YSM keyboard majors may take secondary organ or harpsichord, and YSM violinists may take secondary viola. Students who are not conducting majors may take only one secondary instrument per term. YSM students who wish to take secondary lessons must register for the course *and* request a teacher using the online form for graduate students found at <http://music.yale.edu/study/music-lessons>; the availability of a secondary lessons teacher is not guaranteed until the form is received and a teacher assigned by the director of lessons. Secondary

instruction in choral conducting and orchestral conducting is only available with permission of the instructor and requires as prerequisites MUS 565a for secondary instruction in choral conducting, and both MUS 529a and 530b for secondary instruction in orchestral conducting. Students of the Yale Divinity School, School of Drama, and School of Art may also register as above for secondary lessons and will be charged \$100 per term for these lessons. Questions may be sent by e-mail to the director, Richard Gard (richard.gard@yale.edu).

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. Faculty

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 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 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. David Hill

MUS 615a,b, Improvisation at the Organ II 2 credits. This course explores modal improvisation, focusing on the composition techniques of Charles Tournemire and Olivier Messiaen. Students learn to improvise five-movement chant-based suites (Introit-Offertoire-Elevation-Communion-Pièce Terminale), versets, and a variety of free works using late-twentieth-century language. Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. Prerequisite: MUS 515. Jeffrey Brillhart

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. Prerequisite: graduate-level organ and piano proficiency. 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

MUS 678b, Advanced Continuo Realization and Performance 4 credits. Practical and theoretical application of national and period styles from the entire Baroque era, 1600–1750. Students prepare and perform both unrealized and unfigured basses of vocal and instrumental sacred and secular literature from early Italian music through to the late Baroque and the *empfindsamer* style. Musical examples are supplemented with primary and secondary source readings. Prerequisite: MUS 677a or permission of the instructor. Arthur Haas

MUS 715a,b, Improvisation at the Organ III 2 credits. This course explores the improvisation of full organ symphony in four movements, Tryptique (Rondo-Aria-Theme/ variations), improvisation on visual images, text-based improvisation, and silent film. Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital open to the public. In this recital, each student improvises for up to ten minutes on a submitted theme. Prerequisites: MUS 515 and MUS 615. Jeffrey Brillhart

COMPOSITION

MUS 505b, 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 555b, Composition for Performers 4 credits. NP. Group A. This class looks at music composition from various historical and philosophical perspectives, with an eye toward discovering models and ideas that allow us to write music for ourselves. With a special emphasis on the history of text setting, we write and play music for each other and critique it ourselves. All are welcome. David Lang

MUS 620a, Orchestration for Performers and Conductors 4 credits. NP. Group A. This course on the basics of orchestration introduces the performer and conductor to both the knowledge of instrumentation (the mechanics and use of individual orchestral instruments) and the general techniques of classical orchestration (through score study). We use Samuel Adler's *The Study of Orchestration* as a primary text for the study of instrumentation. This is supplemented by having live players come in weekly to talk about the specifics of their instruments. In addition, we look at several traditional works from the repertoire, including Mahler's Symphony No. 5, Debussy's *La Mer*, and Stravinsky's *Rite of Spring*. There are weekly quizzes on the instruments and a final exam on the orchestration techniques studied. Christopher Theofanidis

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, 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, 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. Offered every other year. Not offered in 2015–2016]

MUS 594a–b, 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: An introduction to the major issues of historically informed performance, including notation, use of modern editions, and performance styles. Spring term: Advanced exploration of notation, performance styles, and ornamentation in specific repertoire. 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 547a, Text, Form, and Narrative in Program Music, 1650–1900 4 credits. NP. Group B. A study of programmatic texts, musical forms, and implied narrative in program music from its origins through the end of the nineteenth century. Beginning with the seventeenth century and proceeding through the fruition and collapse of functional tonality, the course considers various modes of interaction between instrumental music and the titles and texts that accompanied it. The goal is a fluid and stylistically sensitive approach to storytelling through harmony, affect, and form in both symphonic and chamber repertoire. Among composers addressed are Marini, Froberger, Biber, Vivaldi, Bach, Haydn, Beethoven, Mendelssohn, Berlioz, Schumann, Liszt, Rimsky-Korsakov, Brahms, Strauss, Dukas, Dvorák, Debussy, and Schoenberg. Course requirements include weekly listening and short readings (mainly programmatic texts in English translation), four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 554a, Piano Pedagogy 4 credits. NP. Group B. The course covers the basic principles of teaching, including diverse theoretical approaches in cognitive, behaviorist, and humanist psychology to curriculum planning and teaching; a history of piano methods from the early seventeenth century to the present; anatomy of the hand; physics and physiology of piano playing; piano technique, including analytic teaching of all basic attributes of virtuoso piano playing; analysis of various piano-technique methods; teaching efficient practice methods in piano playing; the idea of the piano as an orchestra; memory in piano playing; teaching efficient memorization techniques; teaching sight reading in piano; anatomical and musical considerations of fingering; and detailed analysis of virtuoso passages and its implementation in piano pedagogy. Eitan Globerson

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 577b, Tonal Affect and Allegory in the Vocal Music of J.S. Bach 4 credits. NP. Group B. The primary aim of this course is to explore the significance of Bach's key choices in his major sacred works, including their relation to musical affect and topos and to potential symbolic and allegorical meanings. Topics explored include mode, key, and tonal space: theory and (compositional) practice in the German Baroque; tuning, temperament, and transposition: practical performance considerations; musical topoi, dance types, and musical instruments; secular and sacred vocal genres; musical-theological hermeneutics. Although Bach's tonal choices comprise the central focus of this course, these choices are always considered as but one facet of a broad musical interpretive approach. Michael Dodds

MUS 579b, Responses to War in the Choral Genre 4 credits. NP. Group B. The course examines how composers of choral music have responded to the subject of war, and how they have used the unique nature of the choral instrument and the specific conventions of the repertoire to comment on war's devastating impact. Through listening, reading, analysis, and a final written project, we explore a wide range of such pieces, including sixteenth-century chansons, masses of Haydn and Beethoven, and more recent works by such composers as Bliss, Vaughan Williams, Delius, Tippett, Hindemith, Britten, and Adams. Ultimately, we try to see what common threads connect these works, and what their differences say about changing musical values and perceptions of war from one generation to another. Permission of the instructor required. Jeffrey Douma

MUS 581a, Gregorian Chant at the Keyboard 4 credits. NP. Group B. This seminar course considers how keyboard practices and repertoires throughout the ages have been shaped by the singing of Gregorian chant. With attention not only to the organ, but also to piano, harpsichord, and harmonium, students learn about the liturgical and vocal contexts behind famous chant-based works, the ways in which chant has been used in composition (including the roles of mode, rhythm, counterpoint, and harmony), the significance and meaning of chant citations, the influence of performance traditions and editions (including fauxbourdon, the *Editio Medicea*, the Cecilian Movement, and the monks of Solesmes), and the historical role of church proclamations and prohibitions. Repertoires to be considered include Tudor composers, Frescobaldi, Bach, Couperin, Liszt, Satie, Tournemire, and Messiaen. Henry Parkes

MUS 589b, Approaches to the Classical Style 4 credits. NP. Group B. An examination of recent and contemporary scholarship on eighteenth-century music, aimed at applying varying approaches to works composed between approximately 1730 and 1800. Among the thinkers and topics to be considered are Charles Rosen and James Webster on periodization, Daniel Hertz on the galant style, Leonard Ratner on rhetoric and topics, Eric Weimer and Janet Levy on texture, James Hepokoski and Warren Darcy on form, and Leonard Meyer and Robert Gjerdingen on schemata. Robert Holzer

MUS 592b, Chamber Music of Beethoven: Analysis and Performance 4 credits. NP. Group B. This course relates the analysis of Beethoven's chamber music to its performance. Repertoire is drawn from the following: trios for violin, cello, and piano; sonatas

for violin or cello and piano; string quartets or possibly string trios; the trio for clarinet, cello, and piano; the quintet for piano, oboe, clarinet, bassoon, and horn; and the song cycle *An die Ferne Geliebte* for tenor and piano. Prerequisites: completion of MUS 211 and very advanced instrumental skills. Audition/interviews of instrumentalists in the above categories are held at the beginning of the term to verify advanced instrumental skill and ability to look at scores analytically. The entire class analyzes the 3–6 works to be performed at the end of the term, and quizzes check students' detailed knowledge of form and content of the works. The class requires a seven-page term paper (fifteen if course is taken as a major/senior seminar) on a dimension or movement of each student's assigned work. A commitment to both rehearsal of the works and analytic knowledge of all of them represents the core activity of the class. Michael Friedmann

MUS 598b, The Piano Trio, 1785–1945: Form, Texture, Affect 4 credits. NP. Group B. A study of form, texture, and affect in piano trios from the origins of the genre until the end of World War II. Beginning with examples from the late eighteenth century, the course charts a path through some of the most important developments of the next 160 years: chromatic harmony, formal and temporal experimentation, post-tonal idioms, and narrative and programmatic content. A parallel concern is the composer's response to evolving instruments and changing performance practices. Repertoire is chosen in part according to students' interests and current performance projects. Among composers addressed are Mozart, Haydn, Beethoven, Schubert, Wieck, Schumann, Brahms, Dvorák, Ravel, Clarke, Copland, and Shostakovich. Course requirements include weekly listening and short readings, three brief response papers (1–4 pages), occasional oral presentations, and a final oral examination on topics chosen by the student. Paul Berry

MUS 617a/REL 643a, Music and Theology in the Sixteenth Century: Luther, Calvin, Zwingli, and the Council of Trent 4 credits. NP. Group B. The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of artists like Dürer and Cranach, and — not least — the support by musicians and composers were responsible for spreading the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical, and the English Reformation, given its unique circumstances, had yet another view of music and its function within liturgy and devotional life. The course shows how music was viewed by different camps of the reformation as well as by Catholic theologians from the sixteenth century. Which theological decisions formed the basis for their view? How did these theologies of music affect musical practice, such as liturgical singing and more elaborate art music? This class will meet for the first time on September 8. Markus Rathey

MUS 634b, The History and Repertoire of the Wind Band 4 credits. NP. Group B. A study of the history and repertoire of the wind orchestra — an ensemble that includes the wind band, the wind ensemble, and the symphonic wind ensemble. The study begins with a historical overview of wind consorts in the Middle Ages and progresses to the wind band/ensembles of the twenty-first century. Repertoire studies include Mozart's *Gran Partita*; Dvorák's *Serenade for Winds*; Strauss's *Serenade for Winds*; Gounod's *Petite Symphonie*; Holst's *First Suite*; Grainger's *Lincolnshire Posy*; Hindemith's *Symphony in B-flat*; Husa's *Music for Prague, 1968*; and other pieces from the later twentieth and twenty-first centuries. This class has an online component and a pedagogical unit;

students prepare a teaching unit at the end of the course, focusing on a wind band piece of their choosing. 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 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 we concentrate on 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 and harmonic relationships, large and small-scale implications of chromaticism, and what functionality in harmony means in this very special context. Although we concentrate more on the actual 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 674a, Analysis of Western Music (1199–1939) 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 from 1199 to 1939 are discussed and analyzed. Martin Bresnick

MUS 852b, D.M.A. Seminar I 4 credits. NP. Group B. Required of all D.M.A. candidates during the spring term of their first year in residence. The study of a specific topic or topics provides candidates with expanded opportunities for research. Paul Berry

MUS 853a, D.M.A. Seminar II 8 credits. NP. Group B. Required of all D.M.A. candidates during the fall term of their second year in residence. An introduction to the

problems and methodology of musicology and theory. In consultation with individual advisers, candidates identify a thesis topic and begin writing. D.M.A. written comprehensive examinations take place during this term. Michael Friedmann, Robert Holzer

MUS 854b, D.M.A. Colloquium 4 credits. NP. Group B. Required of all D.M.A. candidates during the spring term of their second year in residence. Class meetings and sessions with advisers aimed at completing the thesis. Theses are normally due the last Friday of March, and public presentations take place in April. D.M.A. qualifying oral examinations take place at the end of this term. Michael Friedmann, Robert Holzer

SPECIAL STUDIES

MUS 521a, English Language Skills 4 credits. NP. 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 Veas

MUS 553b, Music Technology: Advanced Individual Projects 2 credits. NP. Group C. A course for those who have completed MUS 550a or have displayed proficiency in the genre. An in-depth look at the important influences of technology upon the creation of music in the studio. Topics include sequencing, sampling, notation, and digital signal processing. Various hardware and software packages that make these processes available to the professional musician are examined. Students complete an individual project, the scope and nature of which are determined at the beginning of the term. A project may be the creation of an original piece, or it may also include the construction of sample libraries or a study of digital processing of acoustic instruments, in order to make the course relevant to the needs and interests of performers as well as composers. 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. Enrollment limited. Preference given to second-year students. Jack Veas

MUS 559a, The Musical Brain, from Signal to Cognition 4 credits. NP. Group C. Music is a ubiquitous phenomenon that plays an integral part in every human culture. Music's enigmatic impact on humankind has occupied intellectuals and scholars since the dawn of civilization. Presently, the impact of music on the human brain is being intensively investigated utilizing cutting-edge research methods. This interdisciplinary course focuses on the neural mechanisms underlying various features of music behavior such as perception, performance, emotion, and expectation. The course is designed for students in the Yale

School of Music as well as those majoring in related scientific disciplines, such as neuroscience and psychology. It is divided into several units, each focusing on one key aspect of music processing and its brain correlates. For example, we examine the way the auditory system transforms the acoustic signal that reaches the ear into a multilayered musical percept; in addition, we inspect how brain regions dedicated to language processing are involved in the processing of musical syntax. Each unit is comprised of an introductory class providing the necessary background in either music theory or neuroscience; a review of relevant research studies that focus on the selected topics; and an exploration of the possible applications of the accumulated knowledge and a discussion of options for future studies in that field. Students present a short proposal for a research project on the topic reviewed in each unit. The presentation is delivered by a mixed group of musicians and non-musicians. Eitan Globerson

MUS 575b/REL 961b, Psalms in Scripture, Literature, and Music 4 credits. NP. Group C. A study of selected psalms (e.g., 23, 51, 130, 150) as literary and theological works that have had a long history in Jewish and Christian worship. From this beginning we then look at these scriptural texts as inspiration for a wide variety of literary and musical compositions. Our goal is to explore the richness and power of the Psalter through an examination of the relationship between Scripture and art, in this case music and literature. What happens to the biblical text over time and as it is interpreted in different media? Markus Rathey, Peter S. Hawkins

MUS 578a, Music, Service, and Society 4 credits. NP. Group C. What is a musician's response to the condition of the world? Do musicians have an obligation and an opportunity to serve the needs of the world with their musicianship? At a time of crisis for the classical music profession, with a changing commercial landscape, a shrinking audience base, and a contraction in the number of professional orchestras, how does a young musician construct a career today? Are we looking at a dying art form or a moment of reinvention? In this course we develop a response to these questions, and we explore the notion that the classical musician, the artist, is an important public figure with a critical role to play in society. The course includes inquiry into a set of ideas in philosophy of aesthetics; a discussion about freedom, civil society, and ways that art can play a role in readying people for democracy; discussion on philosophy of education as it relates to the question of positive social change; and an exploration of musical and artistic initiatives that have been particularly focused on a positive social impact. Enrollment limited to twenty. Sebastian Ruth

MUS 602b, Music and Civil Society: Exploring Possibilities 4 credits. NP. Group C. The question of relevance plagues arts organizations in the beginning of the twenty-first century. With changing expectations about how and where the public accesses the arts, arts organizations are reassessing how they do business, and for whom. Meanwhile, artists have long been credited with having meaningful impacts on society. In this class, we explore three lines of inquiry to understand the potential role the arts can play in building civil society: philosophy of aesthetics, history of social/political arts movements, and education as a strategy for positive change. We also study examples of musical institutions whose missions are directly related to building civil society. Enrollment limited to twenty. Sebastian Ruth

MUS 618a/MUSI 824a, Intimacy, Love, and Devotion in Seventeenth-Century Music 4 credits. NP. Group B. The musical development in the seventeenth century, the freer use of the dissonance in Monteverdi's "seconda prattica," the liberation of the solo voice through the introduction of the basso continuo, and finally the "invention" of opera as one of the leading genres for musical innovation provided the composer with a vast array of new possibilities to express human emotions in music. These developments in music went along with a paradigm shift in theology and piety in the seventeenth century; contemporary theologians emphasized the individual and his/her relationship with the divine. There was a revival of medieval mysticism, and metaphors of love and emotion were frequently used in religious poetry and devotional prose. The image of bridegroom (Christ) and bride (believer) was especially popular and led numerous composers to set sacred dialogues between the two "lovers" to music. The course examines the theological and musical developments in the seventeenth century and analyzes the relationship among the musical, literary, philosophical, and theological discourses during the Baroque. Follows Graduate School academic calendar. Markus Rathey

MUS 621a, Careers in Music: Creating Value through Innovative Artistic Projects 2 credits. NP. Group C. This course teaches entrepreneurial and personal leadership skills with a focus on a group term-long project. Working from the psychological framework of the growth mindset and emotional intelligence, students articulate their artistic mission and purpose, acquire tools of innovation, and learn how to design, manage, market, and implement innovative artistic projects in an environment that encourages taking risks and learning from experience. Students are grouped in small teams in order to learn how to collaborate within an artistic team. They also learn communication, presentation, and public speaking skills. The class combines instruction with group discussions, feedback, and coaching on the project from fellow students, faculty, and alumni mentors. Course requirements include successful completion of the project, weekly readings and assignments, a final paper, and in-class presentations. Enrollment limited to twenty; permission of the instructor required. Preference is given to D.M.A. and second-year students. Attendance is mandatory with one excused absence. Astrid Baumgardner

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. Must be taken in both the fall and spring terms. 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

MUS 999a–b, D.M.A. Dissertation 0 credits. Faculty

YALE INSTITUTE OF SACRED MUSIC

MUS 519a–b, 619a–b, 719a–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 2015–2016 (4 credits each term).

MUSI 699a, Proseminar: Musicology Group B. Gary Tomlinson

MUSI 803a, Rondeau, Ballade, Virelai Group B. Anna Zayaruznaya

MUSI 820a, Ethnomusicology and Gender Group B. Michael Veal

MUSI 821b, Polyphonies East and West Group B. Henry Parkes, John Graham

MUSI 903b, The Voice Group B. Brian Kane

MUSI 930a, Tonality in Seventeenth-Century Music Group B. Ian Quinn

MUSI 950a, Shostakovich Group B. Patrick McCreless

Performance Activities

SCHOOL OF MUSIC 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 Theater. 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. Guest conductors who have worked with the orchestra in recent years include John Adams, Valery Gergiev, William Christie, James Conlon, Reinbert de Leeuw, Jahja Ling, and Krzysztof Penderecki.

More information is available at <http://music.yale.edu/philharmonia>.

New Music New Haven

New Music New Haven, under the direction of Hannah Lash and Christopher Theofanis, 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 in recent years have been directed by Vera Lúcia Calábria, Ted Huffman, Michael Gieleta, Louisa Proske, Marc Verzatt, and Justin Way, and conducted by Dominique Trottein, Speranza Scappucci, Giuseppe Grazioli, and Christoph Campestrini. Additionally, world-renowned opera director Michael Hampe directed and taught Yale Opera students in a weeklong workshop in 2011–2012. Recent productions, including *Le nozze di Figaro*, *La Bohème*, *I Capuleti e i Montecchi*, *Così fan tutte*, *Don Giovanni*, *Die Zauberflöte*, and *Die Fledermaus*, were presented at New Haven's historic Shubert Theater. Yale Opera has produced more intimate productions in Sprague Hall, including *Riders to the Sea*, *Gianni*

Schicchi, La Cenerentola, Iolanta, The Rape of Lucretia, The Scarf, Dido and Aeneas, Le Rossignol, La tragédie de Carmen, and The Bear.

Each year, Yale Opera offers public vocal master classes. In recent years, Alan Held has been a regular guest educator, and Jennifer Larmore, Sherrill Milnes, Marilyn Horne, Matthew Polenzani, and Renata Scotto have conducted master classes in Morse Recital Hall.

More information is available at <http://music.yale.edu/opera>.

YALE COLLEGE ORGANIZATIONS

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.

More information is available at <http://yalesymphony.org>.

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 (on leave in 2015–2016), and a marching band of approximately fifty to one hundred 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-seven international concert tours, performing in England, France, Ghana, South Africa, 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 Yale Jazz Ensemble has performed in London's finest jazz club, Ronnie Scott's; twice with the Mel Lewis Band in New York City's Village Vanguard; and at the Iridium.

The Jazz Ensemble performs classic big band and combo jazz, and premieres music by Yale composers.

More information is available at <http://bands.yalecollege.yale.edu>.

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.

More information is available at <http://yalegleeclub.org>.

INSTITUTE OF SACRED MUSIC ORGANIZATIONS

The primary choral ensembles sponsored by the Yale Institute of Sacred Music are the Yale Camerata, led by founding conductor Marguerite L. Brooks, and Yale Schola Cantorum, a chamber choir conducted by David Hill. For information on these and other vocal ensembles supported by the Institute, please visit <http://ism.yale.edu>.

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.

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-ninth season of Sprague Hall subscription concerts in 2015–2016. 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. The series maintains a tradition of presenting the finest chamber music ensembles from around the world, many of which also work

with School of Music students in coachings and master classes. The 2015–2016 season features concerts by the Brentano, Dover, and Miami string quartets; eighth blackbird; Imani Winds; the Tetzlaff Trio; and a program by winners of the School's 2016 Chamber Music Competition.

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 have included Tigran Alikhanov, Emanuel Ax, Malcolm Bilson, Idil Biret, Yefim Bronfman, Mischa Dichter, Leon Fleisher, Richard Goode, Anton Kuerti, Ruth Laredo, Paul Lewis, Alexei Lubimov, Radu Lupu, Garrick Ohlsson, Pierre Réach, Pascal Rogé, Peter Serkin, Fou Ts'ong, and Severin von Eckardstein. The upcoming season features recitals by guest artists Dénes Várjon and Pierre Réach, a collaborative concert with Peter Frankl and other members of the piano faculty, and recitals by faculty artists Boris Berman, Robert Blocker, Hung-Kuan Chen, Melvin Chen, and Wei-Yi Yang.

Yale in New York

The School of Music presents concerts annually in New York City at venues including Carnegie Hall and Lincoln Center. The 2014–2015 season featured a performance by the Yale Philharmonia, conducted by John Adams at Avery Fisher Hall, and two concerts at Weill Recital Hall: a recital of American art song from the Koch Collection at Yale's Beinecke Rare Book and Manuscript Library, and a performance by the Yale Percussion Group. The 2015–2016 season will offer three concerts in Weill Recital Hall, including a celebration of the 150th anniversary of the births of Nielsen and Sibelius.

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 Juilliard Baroque; the Smithsonian Chamber Players; Tapestry Ensemble; Les Délices; clarinetist Charles Neidich and pianist Robert Levin; Quick-silver Baroque; Florilegium; guitarist John Schneiderman; Sarasa; the Aulos Ensemble; La Riche & Co.; Ensemble El Mundo; Ensemble Caprice; David Owen Norris with Sonnerie; London Baroque; harpsichordists Linda Skernick, Corey Jamason, and Davitt Moroney; violinists John Holloway and Jaap Schröder; pianists Yves Henry, Carsten Schmidt, and Steven Lubin; cellist Anner Bylsma; ensemble project Ars Nova; 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, Bill Charlap, Ravi Coltrane, Eddie

Daniels, Roy Haynes, Elvin Jones, James Moody, Joshua Redman, Clark Terry, Frank Wess, and Randy Weston; Mingus Big Band; 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. Visiting performers often present free concerts and master classes for children in addition to concerts for general audiences.

Great Organ Music at Yale (Institute of Sacred Music)

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 2014–2015 the visiting guest artist was Jean-Baptiste Robin, with David Higgs and Jonathan Dimmock giving additional concerts.

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 other venues around campus; Vista, a series that features chamber music groups that provide spoken commentary; 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. In addition to these on-campus performances, School of Music students participate in the Conservatory Project at the Kennedy Center Millennium Stage in Washington, D.C.

Other Local Performing Groups

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. Other groups active locally include Orchestra New England, the New Haven Civic Orchestra, the New Haven Oratorio Chorus, and the New Haven Chorale. Organizations at Yale include the Yale Russian Chorus, the Slavic Chorus, Yale Collegium Musicum, and residential college orchestras.

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. For further information on the SAP academic requirements, please see Satisfactory Academic Progress, below.

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 Add/Drop period 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 Add/Drop period. Students withdrawing from a class during this time 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 Services. No one may withdraw from a class after 4 p.m., December 11, 2015, in the fall term and after 4 p.m.,

April 29, 2016, 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 23, 2015; course work for the spring term must be completed by May 13, 2016. 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 18, 2015, for the fall term and by May 6, 2016, 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 D.M.A., M.M.A., M.M., Certificate of Performance, or Artist Diploma degree within the specified time of the respective program, he or she may petition the deputy dean for a maximum one-year extension to complete the requirements. All requirements must be completed within 365 days from the last day of class of the candidate's 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 31, 2015. Orientation will take place on September 8, 2015. New and returning students must pick up their registration packets by 8:30 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 19, 2016.

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 18, 2015. The deadline for registering online for spring-term courses is 4 p.m. on Friday, January 22, 2016. 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. Non-YSM 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 \$30,000 and an additional stipend 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 \$30,000. 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 2015–2016 are estimated to be \$15,036. Students may not receive more than four years (eight terms total, consecutive or not) of scholarship and fellowship awards from the Yale School of Music.

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

Financial Aid for U.S. Citizens and Permanent Residents

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

After receiving this information, the financial aid office is able to determine how much a student is eligible to borrow and how to proceed. Students are encouraged to discuss individual questions on financial aid with the financial aid administrator at 203.432.1962; fax 203.432.7448.

Financial Aid for International Students

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 2015–2016, the last days for refunding federal student aid funds will be November 6, 2015, in the fall term and April 3, 2016, 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 20, 2015, in the fall term and January 28, 2016, 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 (October 4, 2015, in the fall term and February 12, 2016, 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 28, 2015, in the fall term and March 8, 2016, 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 require Yale to establish Satisfactory Academic Progress (SAP) policies to govern students' eligibility for federal financial aid. SAP refers to students' success in meeting minimum standards deemed acceptable for their programs of study. All degree-seeking students, regardless of financial aid status, are required to meet the SAP standards of the School of Music. Failure to maintain SAP jeopardizes a student's ability to receive federal financial assistance and institutional financial aid (collectively referred to as "financial aid").

Students must achieve the following SAP standards at the end of each term to remain eligible for financial aid:

- Satisfy a pace of completion of an average of 18 credits per term (or 77 percent, where pace is calculated by dividing cumulative credits completed by cumulative credits attempted); and
- Achieve a minimum grade point average (GPA) of 3.0.

In addition, a student must complete the program within one year from the last day of class of his or her final term of residence, as required by the student's program of study.

Withdrawn courses If a student withdraws from a course prior to the last deadline for the term, the dropped units are not included as attempted units in the SAP calculation.

If a student withdraws from a course after the last deadline for the term, the units for the course will be included as attempted units in the SAP calculation. Withdrawn courses are not included in the GPA calculation.

Incomplete courses Because incomplete course work does not receive a grade, it is not included in GPA. Incomplete work must be completed within six weeks from the last day of classes or a grade of F will be recorded. Incomplete units are included as attempted, but not completed, units in the pace calculation.

Transfer units Credit hours accepted from another institution count as both attempted and completed hours. Transfer courses are not included in the GPA calculation.

Repeated courses Repeated courses count as one course in the pace calculation. All grades from repeated courses are included in the GPA calculation.

The Yale School of Music evaluates SAP at the end of each term. If, at the end of a term, a student's GPA is below 3.0 or the student is not meeting the 18 credit average pace (or 77 percent, where pace is calculated by dividing cumulative credits completed by cumulative credits attempted), the student will be placed on academic warning status for the following term. The registrar or deputy dean will provide the financial aid office with a list of these students who are failing to meet SAP, and the financial aid office will notify such students that they will be placed (simultaneously) on Financial Aid Warning for the next term. A student on Financial Aid Warning may continue to receive financial aid for that term, despite the determination that the student is not making SAP.

After one term on Financial Aid Warning, a student can regain eligibility for financial aid by meeting SAP (both achieving a GPA of 3.0 and meeting the 18 credit per term requirement or the 77 percent pace calculation). A student who is still failing to meet SAP after one term on academic warning and Financial Aid Warning may continue to receive financial assistance for the next term only if he or she is placed on Financial Aid Probation. In order to be placed on Financial Aid Probation, the student must appeal the determination that he or she is not making SAP. A student may appeal the determination that he or she is not making SAP by submitting a written petition identifying the basis of the appeal (e.g., death of a relative, an injury or illness of the student, or other special circumstances), and the changed circumstances that will allow the student to meet SAP at the end of the next term. The deputy dean will review the appeal and notify the student of its decision that either (1) the student should be able to meet SAP by the end of the next payment period, or (2) the deputy dean will meet with the student to create an Academic Plan for return to good academic standing. Once a student is on Financial Aid Probation, he or she must follow the Academic Plan and meet its benchmarks on time, or meet SAP by the end of the term, in order to regain eligibility for financial aid.

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. From the eBill-ePay Web site, students can designate up to three authorized payers to access the eBill-ePay system in order to view the monthly student account statements and make online payments.

Bills for tuition, room, and board are available 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.

Payments

There are a variety of options offered for making payments. Yale University eBill-ePay (www.yale.edu/sis/ebep) is the *preferred* means for payment of your monthly student account bill. The ePayments are immediately posted to the student account. There is no charge to use this service. Bank information is password-protected and secure, and a printable confirmation receipt is available. On bill due dates, payments using the eBill-ePay system can be made up to 4 p.m. Eastern Time in order to avoid late fees.

For those who choose to pay the student account bill by check, remittance advice with mailing instructions is available on the eBill-ePay Web site. All bills must be paid in U.S. currency. Checks must be payable in U.S. dollars drawn on a U.S. bank. Payments can also be made via wire transfer. Instructions for wire transfer are available on the eBill-ePay Web site.

Yale does *not* accept credit card 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 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 25. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" from the Main Menu. Details concerning the Yale Payment Plan are available at www.fc.campusoncall.com/ypp/intro.asp.

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. This form is available on the School of Music Web site (<http://music.yale.edu/registrar>). 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 require a student to take a leave for medical reasons when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the deputy dean of the School determines that the student is a danger to self or others because of a serious medical problem, or that the student has refused to cooperate with efforts deemed necessary by Yale Health to determine if the student is such a danger. An appeal of such a leave must be made in writing to the dean of the School of Music no later than seven days from the date of withdrawal.

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 on the School of Music Web site (<http://music.yale.edu/registrar>).

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 oral 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 Calendar of Events.
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 18, 2015, in the fall term and May 6, 2016, 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 live on a private Web page; students may distribute the password to friends, family, and colleagues. Streaming is limited to concerts in Morse Recital Hall and Sudler Hall. 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 are available on a password-protected Web page.

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 deputy 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

The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from abroad for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

Today, Yale welcomes the largest number of international students and scholars in its history. The current enrollment of approximately 2,500 international students from more than 115 countries comprises 20 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,500 every year.

Yale's globalization is guided by three overarching goals: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence. These efforts are coordinated by several University-wide organizations, in addition to the work being done within the individual schools and programs.

The Whitney and Betty MacMillan Center for International and Area Studies (www.yale.edu/macmillan) is the University's focal point for teaching and research on international affairs, societies, and cultures.

The Jackson Institute for Global Affairs (<http://jackson.yale.edu>) seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership.

The Office of International Affairs (<http://world.yale.edu/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.

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

The Yale Center for the Study of Globalization (www.ycsg.yale.edu) 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.

The Yale World Fellows Program (<http://worldfellows.yale.edu>) 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.

The Association of Yale Alumni (www.aya.yale.edu) provides a channel for communication between the alumni and the University and oversees the direction of alumni organizations and programs around the world.

Yale's online international toolkit (<http://world-toolkit.yale.edu>) provides a central point of access to resources and assistance for Yale faculty, students, postdocs, and staff conducting international activities abroad or on campus. Additional information may be found on the "Yale and the World" Web site (<http://world.yale.edu>), including links to international initiatives across the University.

CULTURAL AND SOCIAL RESOURCES

There are many ways to keep up-to-date about campus news and events. These include the YaleNews Web site, which features stories, videos, and slide-shows about Yale people and programs (<http://news.yale.edu>); the interactive Yale Calendar of Events (<http://events.yale.edu/opa>); and the University's social media channels on Facebook, Twitter, Instagram, Tumblr, LinkedIn, and YouTube.

The collections of the Yale Peabody Museum of Natural History comprise more than thirteen million specimens and artifacts in twelve curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteorites, paleobotany, vertebrate paleontology, 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 artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings—the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866)—into a cohesive whole with a rooftop addition by Ennead Architects (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, rare books, and manuscripts outside the United Kingdom. Presented to the University by Paul Mellon, Yale College Class of 1929, it is housed in a landmark building by Louis I. Kahn. The center will reopen in spring 2016 with newly installed galleries and updated facilities, upon completion of the second phase of its building conservation project. For more information, feature stories, videos, and news of ongoing and upcoming programs and events, visit <http://britishart.yale.edu>.

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 five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of

Music presents the Philharmonia Orchestra of Yale, the Oneppo 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, as well as performances by the professional Yale Choral Artists and the postgraduate Yale Baroque Ensemble. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop and Chamber Choir and Conducting Workshop along with its six-week chamber music session. Many of these concerts stream live on the School's Web site (<http://music.yale.edu>) and the Norfolk Web site (<http://norfolk.yale.edu>). Additionally, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert Band, 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 many other special events.

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

The religious and spiritual resources of Yale University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student 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., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

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, stand-up paddleboards, 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 <http://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, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <http://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 <https://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. 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 (<http://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. Applications are available from the Member Services Department or can be downloaded from the Web site (<http://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.

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. 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. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. 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. Fees will not be

prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

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 (<http://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. 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 (<http://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, 2011. 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, 2015. 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. Please see the Yale Health Web site (<http://yalehealth.yale.edu/forms>) for more details.

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 Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single occupancy of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to the Hall of Graduate Studies and Helen Hadley Hall, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. The office's Web site (<http://gradhousing.yale.edu>) is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 1 and can be submitted directly from the Web site. Students are required to submit a copy of their letter of acceptance from Yale with their application.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.432.9756), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other nonsecure Web sites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street. It is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

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; it is one of several optional meal plans available to students who live off-campus. For up-to-date information on

all options, costs, and Yale Dining's residential and retail locations, visit www.yale.edu/dining. Inquiries concerning food services should be addressed to Yale Dining, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; email: yale.dining@yale.edu; tel, 203.432.0420.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's 5,000 international students, faculty, staff, and their dependents. OISS staff offers 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 provides 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 <http://oiss.yale.edu/information-new-yalies>.

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.

The OISS Web site (<http://oiss.yale.edu>) 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 serves as 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. For more information about reserving space at the center, send a message to oiss@yale.edu or call 203.432.2305. For information about the center, visit <http://oiss.yale.edu/about/international-center>.

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 (anthony.kulikowski@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 sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. 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, many forms of sexual misconduct are prohibited by Connecticut and federal law and may lead to civil liability or 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: Information, Advocacy, and Support

55 Lock Street, Lower Level

Office hours: 9 a.m.–5 p.m., M–F

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, as well as drop-in counseling on weekdays during regular business hours. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous when desired. 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 formal or informal complaint, and it offers ongoing counseling and support. 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 for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. 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 Acute Care in the Yale Health Center or at the Yale-New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Amy Myers (203.436.8197, amy.myers@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@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 deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University 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. Discussions with a Title IX coordinator will be treated confidentially; at times, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators 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

203.432.4449 (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 provides an accessible, representative, and trained body to fairly and expeditiously address formal and informal complaints of sexual misconduct. UWC members can answer informal

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

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/police/sensitive-crimes-support>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. 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 Marnie Robbins Hoffman, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at marnie.robbs@yale.edu. Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting 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 2016–2017 academic year is available online at <http://music.yale.edu>. The online application deadline is December 1, 2015.

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 chapter Degrees in this bulletin. Please note that students may not apply to a degree program at YSM if they already have the same degree from another institution in the same area of concentration. Students may not enroll in a degree program at Yale if they will be enrolled in another institution's degree program simultaneously.

Application Fee

Each application submitted to the School of Music Office of Admissions must be accompanied by an application fee in the amount of \$150 (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 2016 may 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 of Music degree or its equivalent in the same field in which they are applying prior to September 2016 may apply to the M.M.A. program, a two-year curriculum.

Doctor of Musical Arts (D.M.A.) Degree

Applicants who will have received a Master of Music degree or its equivalent in the same field in which they are applying prior to September 2016 may apply to the D.M.A. 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 Program

Applicants who will have earned a minimum of a high school diploma or its equivalent prior to September 2016 may apply to the A.D. program, a two-year curriculum. The program is open to instrumentalists and singers under the age of thirty. Those who have earned a D.M.A. degree are not eligible to apply.

Bachelor of Arts/Master of Music (B.A./M.M.) Program

Yale College students who are interested in applying to the B.A./M.M. program 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. The program is open to majors in both Music and other subjects; Music majors should consult with the School of Music's director of admissions.

Recording and Audition Repertoire Guidelines

Prescreening recordings are required from all applicants. We strongly prefer that all applicants (except cellists) submit prescreening recordings online, as part of the online application, instead of by mail. It is very important that the audio quality is as high as possible on audio and video recordings. If you are given a choice between submitting audio or video recordings, and your video does not have high audio quality, we prefer that you submit an audio recording. DVDs must be in NTSC format. Copies of recordings and scores should be sent, as these materials 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 and detailed instructions may be found online at <http://music.yale.edu>.

KEYBOARD

Piano Prescreening Recording (Audio or Video): (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).

Live Audition: Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines.

Organ Prescreening Recording (Audio): 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: 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 above. Applicants will also be asked to demonstrate sight-reading ability and other essential musical skills.

STRINGS

Violin Prescreening Recording (Video preferred, with high-quality audio): (1) a movement of an unaccompanied Bach sonata or partita (A.D., M.M.A., and D.M.A. applicants must provide two movements); (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.

Live Audition: Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines. (A.D., M.M.A., and D.M.A. applicants must play Mozart at the live audition. M.M. and Certificate applicants will play Mozart *only* for the prescreening recording, not the live audition).

Viola Prescreening Recording (Video or Audio; piano accompaniment required, where applicable): Applicants must provide at least fifteen minutes of music of their choice, including three works of contrasting style. One movement of each work is acceptable, and at least one of the pieces (the concerto or the sonata) must be a Romantic work. It is not necessary to include the pieces required for the live audition.

Live Audition: All applicants must prepare: (1) the prelude from any Bach cello suite *or* the first movement of any Bach sonata or partita for solo violin, or the Chaconne; (2) either 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 or Op. 78, the Rachmaninoff Cello Sonata, the Grieg Cello Sonata, etc.; (3) the first movement of a viola concerto by a composer such as Mozart (Clarinet Concerto, arr. for viola), Bartók, Hindemith, Walton, Martinů, Bowen, Penderecki, Schnittke (first and second movements), *or* Elgar (Cello Concerto, arr. L. Tertis); (4) a short required piece that will be announced to invited applicants four to six weeks before the audition; (5) at least one of the pieces (the concerto or the sonata) must be a Romantic work; (6) A.D. and D.M.A. applicants only must include (in addition to the pieces above) a short piece (maximum of ten minutes), such as Vieuxtemps's *Élégie*, Enescu's *Concertstück*, or Bruch's *Kol Nidrei*.

Cello Prescreening Recording (DVD in NTSC format must be mailed, not submitted online): (1) the second movement of the Prokofiev Sinfonia Concertante *or* the first movement of the Shostakovich Concerto No. 1 *or* a movement of a contemporary concerto; (2) the first movement of the Haydn D Major Concerto *or* the last movement of the Haydn C Major Concerto.

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

Bass Prescreening Recording (Video required): (1) a movement of a Bach cello suite; (2) two contrasting movements from concertos, sonatas, or virtuoso pieces; and (3) two contrasting orchestral excerpts.

Live audition: Prepare the same pieces as the prescreening recording, plus a short contemporary work by a composer such as Carter, Kurtág, Berio, Henze, or Perischetti.

Guitar Prescreening Recording (Audio or Video) for M.M., M.M.A., and Certificate applicants: (1) a major work by Bach; (2) a major work or two shorter works by Mertz, Regondi, or Legnani; (3) a major work of the twentieth or twenty-first century, such as Villa-Lobos études (four of the twelve études), *or* a major work of Torroba, Rodrigo, Turina, Ponce, Jose, Britten, Martin, Brouwer, Walton, Ginastera, Takemitsu, Carter, or Lindberg. Applicants who are composers are encouraged to include a work of their own (although it cannot replace requirement number 3). Applicants may consider including any of the following repertoire (not required): Da Milano's *A Dowland Fantasy* or two of his works; Granados's *Valses Poéticas*; Rodrigo's *Invocation and Dance*; or two or three works by Albéniz.

Prescreening Recording (Audio or Video) for A.D. and D.M.A. applicants only: Applicants must submit a live recording of one hour and fifteen minutes of music (the equivalent of a full recital program), including the following: (1) a Bach suite or partita (either the full work or the prelude, fugue, and allegro) or the Chaconne from the D minor partita; (2) a major work from either the Classical or Romantic period, such as Giuliani's *Sonata Eroica*, *Grand Overture*, or any of the *Rosinianas*; Mertz's *Elegy*, *Hungarian Fantasy*, or the complete six *Schubert'sche Lieder*; Regondi's *Introduction and Caprice* or *Three Etudes*; or a sonata or fantasy by Sor; (3) a major work of the twentieth or twenty-first century, such as a sonata by Brouwer, Ginastera, José, or Turina, or one of the following: Assad's *Aquarelle*, Berio's *Sequenza*, Britten's *Nocturnal*, Carter's *Changes*, Henze's *Royal Winter Music* or *Drei Tentos*, Lindberg's *Mano a Mano*, Martin's *Quatre Pièces Brèves*, Takemitsu's *Into the Woods* or *All in Twilight*, Villa-Lobos's études (four of the twelve), or Walton's *Bagatelles*; (4) the first movement of one of the following concertos (with piano or orchestra): Arnold's Guitar Concerto, Brouwer's *Concerto de Toronto*, Goss' Guitar Concerto, Ponce's *Concierto Del Sur*, Rodrigo's *Concierto de Aranjuez*, Tedesco's Guitar Concerto No. 1 in D major, or Villa-Lobos' Concerto for Guitar and Small Orchestra. Applicants who are composers are encouraged to include a work of their own (although it cannot replace requirement number 3). Applicants may consider including any of the following repertoire (not required): Da Milano's *A Dowland Fantasy* or two of his works; Granados's *Valses Poéticos*; Rodrigo's *Invocation and Dance*; or two or three works by Albéniz.

Live Audition: In addition to the prescreening pieces, invited applicants must prepare a short required piece that will be announced and e-mailed to applicants four to six weeks before the audition.

Harp Prescreening Recording (Audio or Video): (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 (3) a sonata from the standard repertoire by composers such as Casella, Tournier, Tailleferre, Hindemith, Houdy.

Live Audition: Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines.

WOODWINDS

Flute Prescreening Recording (Video required): (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.

Live Audition (pianist required): (1) 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 (Audio or Video; piano accompaniment required, where applicable): Applicants provide fifteen to twenty 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 (pianist required): (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 (Audio or Video): (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: selections from the above may be requested, in addition to possible sight-reading.

Bassoon Prescreening Recording (Video preferred; piano accompaniment required, 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.

Live Audition (pianist required): (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

Horn, Trumpet, Trombone, Tuba Prescreening Recording (Audio or Video): 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) three 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.

Live Audition: Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines.

PERCUSSION

Prescreening Recording (Video required; unedited): (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 (each audition lasts 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 Prescreening Recording (Audio or Video; video required for one selection): 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.

Live Audition: Audition and prescreening repertoire may be the same or different, as long as both programs adhere to these guidelines.

Early Music, Oratorio, and Chamber Ensemble Prescreening Recording (Audio or Video): 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: 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

Prescreening Recording: Applicants must submit scores and recordings of three recent works (no more than three, please), preferably written for a different group of instruments, voice, and/or electronic media.

Composers may upload recordings and PDFs of scores to the online application, or submit hard copies by mail. Large (oversized) scores that would be difficult to review on a computer screen should be sent by mail. Applicants should submit all scores/recordings by the same method (either online or by mail), not a combination of both methods.

Interview: Those applicants who advance beyond the prescreening round will be invited to New Haven for a thirty-minute interview with the composition faculty.

CONDUCTING

Orchestral Conducting Prescreening Recording (Video required; online submission strongly preferred): Applicants must submit a video 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.

Live Audition: 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 Prescreening Recording (Video required): Applicants must submit a video of up to fifteen minutes in length showing the conducting of both rehearsal and performance.

Live Audition: 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. Our institution code for the GRE is 3992.

Further information about the GRE can be found at www.ets.org/gre.

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. For applicants to the M.M., M.M.A., and D.M.A. degree programs, 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). The minimum score for Artist Diploma applicants is 80 on the Internet-based test (equivalent to 213 on the computer-based test and 500 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. More information can be found at www.ets.org/toefl.

Note: Applicants who have not submitted the required test scores by April 1 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, 2016

Auditions and interviews for all applicants will take place during audition week: Monday, February 22, through Sunday, February 28, 2016. Audition dates for specific instruments are posted online at <http://music.yale.edu/admissions>.

The first round of A.D. auditions will be heard by Yale School of Music faculty as part of the regular auditions for each instrumental area. After the first round, select candidates will be advanced to a final round of auditions, which will take place on Saturday, February 27, 2016. The final round will be adjudicated by an external committee.

The D.M.A. musicianship exam, proficiency tests, and entrance examination, required of all D.M.A. candidates, will be given on Friday and Saturday, February 26–27, 2016. Applicants are required to be present both days. The exams are not offered on any other dates and will not be rescheduled.

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 Hought Memorial (1936). Wilber E. Hought, B.A. 1883, in memory of his son, George Knight Hought 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.

Braxton McKee (2014). To an opera student.

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.

Jonilu Swearingen Nubel Scholarship (2012). To students majoring in piano, violin, or composition.

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, MAY 3, 2015

The Woods Chandler Memorial Prize, for the best composition in a larger form written during the year. Awarded to Michael Bartholomew Laurello.

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 Emily Workman.

The Broadus Erle Prize, to outstanding violinists in the School of Music. Awarded to Jacob David Joyce, Barbora Kolářová, and Adelya Nartadjieva.

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

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 Patrick Campbell Jankowski.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Michael R. Holloway.

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 Hyeree Yu.

The Charles Ives Prize, to an outstanding organ major. Awarded to Mary R. Copeley.

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

The David L. Kasdon Memorial Prize, to an outstanding singer in the School of Music. Awarded to Leah Ulise Hawkins.

The Frances E. Osborne Kellogg Memorial Prize, for the best composition written in a contrapuntal style. Awarded to Nicholas Anthony DiBerardino.

The Ezra Laderman Prize, for the best composition written for musical theater or voice. Awarded to Ian Grodsky Gottlieb.

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

Malcolm L. Mitchell and Donald M. Roberts Class of 1957 Prize, to the outstanding graduating teaching artist in the Music in Schools program. Awarded to Ian Tuski.

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 Mélanie Clapiès and Kevin Schaffter.

The Thomas Daniel Nyfenger Prize, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Jacob Mende-Fridkis.

The Aldo Parisot Prize, to gifted cellists who show promise for concert careers. Awarded to Chang Pan and Yifan Wu.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Feng Bian and Ronaldo Rolim da Silva Filho.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to Benjamin Paolo Hoffinan.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to George Henry Fergus.

The John Swallow Prize, to a graduating student for outstanding brass performance. Awarded to Thomas Daniel Park.

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 Evanna Chiew, Timothy Michael Gocklin, Wenbin Jin, Henry Thomas Kramer, Arash Noori, Marissa Santos Olegario, and Georgi Georgiev Videnov.

AWARDED AT COMMENCEMENT CEREMONIES, MAY 18, 2015

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 Cornelia Louise Sommer.

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

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 Samuel Stephen Suggs.

Degrees and Enrollment

DEGREES CONFERRED MAY 18, 2015

Doctor of Musical Arts

Brian Colgan Haight Bartoldus, choral conducting

Colleen Potter Thorburn, harp

Yan Ming Alvin Wong, cello

Master of Musical Arts

Michael Rees Weinberg, choral conducting

Master of Music

Tate Chandler Addis, organ

Dae Hee Ahn, violin

Marina Aikawa, violin

Joshua Christian Anderson, clarinet

Barbara Ellen Bentley, bassoon

Andrea Elizabeth Blackert Beyer, double bass

Feng Bian, piano

Mark Biggins, choral conducting

Curtis Reid Biggs, trombone

Samuel Adam Bobinski, double bass

Yen Yu Chen, piano

Evanna Chiew, voice

Mindy Ella Chu, early music voice

Chuta Chulavalaivong, horn

Christian Aaron Crocker, choral conducting

Nicholas Anthony DiBerardino, composition

Bogdan Dumitriu, bassoon

Patrick James Durbin, trumpet

Batmyagmar Erdenebat, viola

Chi Hang Fung, clarinet

Ian Grodsky Gottlieb, composition

Wesley Harrison Hall, organ

Yejin Han, viola

Leah Ulise Hawkins, voice

Samuel Wilson Hinkle, voice

Michael R. Holloway, composition

Maximilian Michael Holman, choral conducting

Allan Joseph Hon, cello

Christina Brittany Hughes, flute

Inyoung Hwang, violin

Kimberly Miyoung Jeong, cello

Kemp Kayser Jernigan, oboe

Jacob David Joyce, violin

Francis Kim, organ
John Wile Kossler, guitar
Patrick Wayne Kreeger, organ
Fiona Jane Last, oboe
Ji Eun Lee, cello
Jinyou Lee, violin
Ruda Lee, violin
Yena Lee, violin
Christopher Reid Lettie, double bass
Xi Liao, violin
Jesse Ryan Limbacher, composition
Louis Cameron Lohraseb, orchestral conducting
Lilit Mardiyani, guitar
David William Mason, viola
Edmund James Milly, early music voice
Avi Chaim Nagin, violin
Daniel Joseph O'Connor, organ
Jessica Rose Oddie, violin
Marissa Santos Olegario, bassoon
Chang Pan, cello
Sol Jee Park, oboe
Thomas Daniel Park, horn
Yuan Qi, viola
Haley A. Rhodeside, harp
Mikio Alan Sasaki, trumpet
Kevin Schaffter, clarinet
Elisabeth Lea Shafer, trombone
Anton Smirnov, piano
Wyatt Dustin Smith, organ
Carl Franklin Stanley, trumpet
Gene Paul Stenger, Jr., early music voice
Daniel Stone, viola
Sarah Elizabeth Svendsen, organ
Terrence Edward Sweeney III, percussion
Ian Tuski, guitar
Georgi Georgiev Videnov, percussion
Victor Yi Wang, flute
Zhilin Wang, cello
Rebecca Danielle Wiebe, viola
Timothy Will, trumpet
Emily Workman, voice
Yite Xu, violin
Jing Yang, violin
Sarah Elise Yanovitch, early music voice
Yoonha Yi, cello
Zou Yu, violin

Artist Diploma

*Degree awarded December 2014

Robert Patrick Christopher Bennesh, organ
Mélanie Clapiès, violin
Shuaili Du, violin
Timothy Michael Gocklin, oboe
Chenxing Huang, piano
Christopher Shuenwen Hwang, cello*
Wenbin Jin, piano
Ha Young Jung, double bass
Bora Kim, cello
Michael Bartholomew Laurello, composition
Yifan Ivan Lin, piano
Jacob Mende-Fridkis, flute
Alan Michael Ohkubo, cello
Nicole Andrea Percifield, voice
Halim Shon, voice
Jonathan Anthony Slade, flute
Alexei Alexeivich Tartakovski, piano
Brian Quang-Vinh Vu, voice
Bradley Walker, voice
Yifan Wu, cello
Xinyi Xu, viola
Sohyang Yoo, cello
Hyeree Yu, viola
Senmiao Zhou, guitar

ENROLLMENT, 2014–2015

Registered for the Degree of Doctor of Musical Arts

Brian Colgan Bartoldus (B.M. Shenandoah Univ. Conserv. of Music 2007; M.M. Yale Univ. 2009, M.M.A. 2011), Ellicott City, Md.
Colleen Potter Thorburn (B.M. Univ. Illinois [Urbana-Champaign] 2006; M.M. Yale Univ. 2008, M.M.A. 2009), Bluefield, Va.
Yan Ming Alvin Wong (B.M. Eastman School of Music [Univ. Rochester] 2004; M.M. Indiana Univ. Bloomington 2005; Art.Dip. Yale Univ. 2009, M.M.A. 2011), Parkville, Victoria, Australia
Jacques Lee Wood (B.M. New England Conserv. 2002; M.M. Yale Univ. 2008, M.M.A. 2010), Cambridge, Mass.

Registered for the Degree of Doctor of Musical Arts (In Residence)

Benjamin Paolo Hoffman (B.M. Indiana Univ. [Bloomington] 2012; M.M. Yale Univ. 2014), Cincinnati, Ohio
Sean Kennard (B.A. Curtis Inst. of Music 2004; M.M. Juilliard School 2012), Philadelphia, Pa.

Nola Louise Richardson (B.M. Illinois Wesleyan Univ. 2008; M.M. Peabody Inst. [Johns Hopkins Univ.] 2010, M.M. 2011), Centennial, Colo.
 Ronaldo Rolim da Silva Filho (B.M. Peabody Inst. [Johns Hopkins Univ.] 2010, M.M. 2011), Votorantim, SP, Brazil
 Samuel Stephen Suggs (B.M. Northwestern Univ. 2012; M.M. Yale Univ. 2014), Eggertsville, N.Y.
 Yevgeny Yontov (B.M. Univ. Tel Aviv 2012; M.M. Yale Univ. 2014), Kfar-Saba, Israel

Registered for the Degree of Master of Musical Arts

Jorge Alvarez Prego de Oliver (Perf.Dip. Hartt School 2008, M.M. 2010; Art.Dip. Yale Univ. 2012), Vigo, Spain
 William John Gardiner (B.A. Univ. Sydney 2009, LL.B. 2011; M.M. Yale Univ. 2013), St. Ives, Australia
 John Craig Hubbard (B.M. Juilliard School 2011; M.M. Yale Univ. 2013), Portland, Tex.
 Patrick Campbell Jankowski (B.M. Florida State Univ. 2011; M.M. Yale Univ. 2013), Cape Canaveral, Fla.
 Henry Thomas Kramer (B.M. Juilliard School 2009, M.M. 2011; Art.Dip. Yale Univ. 2013), Cape Elizabeth, Maine
 Arash Noori (B.M. Univ. Toronto 2008; M.M. Yale Univ. 2012), Toronto, Ontario, Canada
 Michael Rees Weinberg (B.M. Catholic Univ. America 2007; M.M. Temple Univ. 2013), Springfield, Va.

Registered for the Degree of Master of Music

Tate Chandler Addis (B.M. Wichita State Univ. 2008), Derby, Kan.
 Dae Hee Ahn (B.M. Juilliard School 2013), Ridgewood N.J.
 Marina Aikawa (B.M. Juilliard School 2013), Fujisawa-shi, Kanagawa, Japan
 Kenta Akaogi (B.M. Indiana Univ. Bloomington 2012, Cert. 2014), Cupertino, Calif.
 Joshua Christian Anderson (B.M. Peabody Inst. [Johns Hopkins Univ.] 2013), Torrance, Calif.
 Sarah Arnold (B.M. Rice Univ. 2014), Oberlin, Ohio
 Kristis Auznieks (B.M. Royal Conserv. [Hague] 2014), Ragana, Latvia
 Katherine Balch (B.A. Tufts Univ. 2014; B.M. New England Conserv. 2014), San Diego, Calif.
 Barbara Ellen Bentley (B.M. McGill Univ. 2012), Coral Springs, Fla.
 Thomas Andrew Berry (B.S. Yale Univ. 2014), Cabin John, Md.
 Andrea Elizabeth Black Beyer (B.M. Oberlin Conserv. 2013), Baltimore, Md.
 Feng Bian (B.M. Colburn Conserv. of Music 2011, Art.Dip. 2013), Chengdu, China
 Mark Biggins (B.A. Univ. Cambridge 2009, M.Phil. 2010), Sheffield, U.K.
 Curtis Reid Biggs (B.M. Brigham Young Univ. 2013), Payson, Utah
 Samuel Adam Bobinski (B.M. Mason Gross School of the Arts [Rutgers Univ.] 2013), Long Valley, N.J.
 Sarah Boxmeyer (B.M. Curtis Inst. of Music 2014), Philadelphia, Pa.
 John Simon Caughman (B.M. Cleveland Inst. of Music 2014), Portland, Ore.
 Dominic Anthony Cheli (B.M. Manhattan School of Music 2014), Saint Charles, Mo.

- Yen Yu Chen (B.M. Curtis Inst. of Music 2013), Philadelphia, Pa.
- Evanna Chiew (B.M. Univ. British Columbia 2013), Vancouver, British Columbia, Canada
- Mindy Ella Chu (B.M. San Diego State Univ. 2012), San Jose, Calif.
- Chuta Chulavalaiyong (B.M. New England Conserv. 2013), Bangkok, Thailand
- Julia Clancy (B.M. Cleveland Inst. of Music 2014; B.A. Case Western Reserve Univ. 2014), Shoreham, N.Y.
- Mary R. Copeley (B.M. Westminster Choir Coll. 2014), Concord, N.H.
- Christian Aaron Crocker (B.M. Florida State Univ. 2013), Spartanburg, S.C.
- Ryan Arthur Davis (B.M. McGill Univ. 2014), Saskatoon, Canada
- Omar Dejesus (B.M. Florida State Univ. 2014), Palm Bay, Fla.
- Nicholas Anthony DiBerardino (A.B. Princeton Univ. 2011), Milford, Conn.
- Natalie Dieterich (B.M. West Chester Univ. Pennsylvania 2014), Harleysville, Pa.
- Michael Stephen Duffett (B.M. Cleveland Inst. of Music 2014), Cape Town, South Africa
- Bogdan Dumitriu (B.M. Columbus State Univ. 2013), Iasi, Romania
- Patrick James Durbin (B.M. Univ. Maryland [College Park] 2013), Kensington, Md.
- Batmyagmar Erdenebat (B.M. Oberlin Conserv. 2013), Ulaanbaatar, Mongolia
- Reese Farnell (B.M. Univ. Texas [Austin] 2014), Fort Worth, Tex.
- Daniel Aaron Fears (B.M. Univ. Texas [Austin] 2013), Houston, Texas
- George Henry Fergus (B.M. St. Olaf Coll. 2013), Arlington, Tex.
- Brendan Timothy Fitzgerald (B.A. Pacific Lutheran Univ. 2014), Tacoma, Wash.
- Sarah Gabrielle Joye Ford (B.M. Rutgers Univ. 2014), Guilford, Conn.
- Yifei Fu (B.M. Curtis Inst. of Music 2013), Chongqing, China
- Chi Hang Fung (B.M. Mannes Coll. 2013), Hong Kong, China
- Carl Gardner (B.M. Oberlin Conserv. 2014), Fresno, Calif.
- Ross Parker Garton (B.M. Univ. Michigan [Ann Arbor] 2014), Turlock, Calif.
- Ian Grodsky Gottlieb (B.M. Boston Univ. 2012), Los Angeles, Calif.
- Catherine Gray (B.M. Glenn Gould School/Royal Conserv. 2014), Toronto, Canada (fall only)
- Wesley Harrison Hall (B.M. Oberlin Conserv. 2013), Spencer, Mass.
- Cody Halquist (B.M. Univ. Michigan [Ann Arbor] 2014), Brockport, N.Y.
- Yejin Han (B.M. Seoul National Univ. 2013), Seoul, Republic of Korea
- Leah Ulise Hawkins (B.A. Morgan State Univ. 2013), Wyncote, Pa.
- Brian Lee Heim (B.M. Univ. Texas [Austin] 2014), Brownsville, Minn.
- Darren Graham Hicks (B.M. Univ. Ottawa [Canada] 2012), Middleton, Nova Scotia, Canada
- Samuel Wilson Hinkle (B.M. Mannes Coll. 2013), Dublin, Ohio
- Michael R Holloway (B.M. McNally Smith Coll. of Music 2011), Downers Grove, Ill.
- Maximilian Michael Holman (B.M. Mason Gross School of the Arts [Rutgers Univ.] 2013), Princeton, N.J.
- Allan Joseph Hon (B.M. Rice Univ. 2013), North Tustin, Calif.
- Ethan Scott Hoppe (B.M. Northwestern Univ. 2014), Chicago, Ill.
- Christina Brittany Hughes (B.M. New England Conserv. 2012), Old Tappan, N.J.
- Inyoung Hwang (B.M. Seoul National Univ. 2013), Seoul, Republic of Korea

- Kimberly Miyoung Jeong (B.M. Eastman School of Music [Univ. Rochester] 2013), Toronto, Ontario, Canada
- Kemp Kayser Jernigan (B.M. Hartt School 2012; Art.Dip. SUNY Coll. [Purchase] 2013), Gulf Shores, Ala.
- Levi Glover Jones (B.M. Juilliard School 2014), Brooklyn, N.Y.
- Jacob David Joyce (B.A. Yale Univ. 2014), Ann Arbor, Mich.
- Pall Quinn Kalmansson (B.M. Cleveland Inst. of Music 2014), Leominster, Mass.
- Jiwon Kang (B.M. Seoul National Univ. 2013), Soul t'ukpyolsi, Seoul, Republic of Korea
- William Bixby Kennedy (B.M. Univ. Indiana [Bloomington] 2014), Maryville, Tenn.
- Matthew Gordon Keown (B.M. Univ. Oregon 2013), Springfield, Ore.
- Bora Kim (B.M. Kyunghee Univ. 2012), Mississauga, Ontario, Canada
- Francis Kim (B.A. Univ. Louisville 2007), Lexington, Ky.
- Nayeon Kim (B.M. Ewha Womans Univ. 2014), Soul-t'ukpyolsi, Seoul, Republic of Korea
- Pawel Konik (B.M. Karol Szymanowski Acad. of Music 2011), Cieszyn Slaskie, Poland
- John Wile Kossler (B.A. Wake Forest Univ. 2011), Winston Salem, N.C.
- Patrick Wayne Kreeger (B.M. Curtis Inst. of Music 2013), Greenville, N.C.
- Aaron Krumsieg (B.M. Wheaton Coll. [Illinois] 2014), Saint Louis, Mo.
- Fiona Jane Last (B.A. Univ. London [SOAS] 2009; B.M. Temple Univ. 2013), Southampton, U.K.
- Ji Eun Lee (B.M. New England Conserv. 2013), Seoul, Republic of Korea
- Jinyou Lee (B.M. Univ. Lausanne 2013), Seoul, Republic of Korea
- Ruda Lee (B.M. Hanyang Univ. 2011), Seoul, Republic of Korea
- Yena Lee (B.M. Johannes Gutenberg Univ. 2011), Vancouver, British Columbia, Canada
- Hernan Leon Martinez (B.M. Univ. Arts and Science [Chiapas] 2014), Tuxtla Gutiérrez, Mexico
- Nathan Robert Lesser (B.M. Oberlin Conservatory 2012), Surry, Maine
- Christopher Reid Lettie (B.M. Univ. North Texas 2012), Pottsboro, Tex.
- Qing Li (B.M. New England Conserv. 2014), Pudong Shanghai, China
- Ting Li (B.M. Shanghai Conserv. of Music 2014), Wenzhou, China
- Xi Liao (B.M. Juilliard School 2013), Jiangzi, China
- Jesse Ryan Limbacher (B.M. Cleveland Inst. of Music 2013), Chester, Va.
- Richard Liverano (B.M. SUNY Coll. [Purchase] 2014), Centereach, N.Y.
- Louis Cameron Lohraseb (B.A. SUNY Coll. [Geneseo] 2013), Schenectady, N.Y.
- Lilit Mardiyan (B.M. Yerevan State Univ. 2007), Yerevan, Armenia
- Meechot Daliz Marrero Vazquez (B.S. Univ. Puerto Rico [Rio Piedras] 2014; B.M. Puerto Rico Conserv. of Music 2014), Bayamon, Puerto Rico
- David William Mason (B.M. New England Conserv. 2013), Kenosha, Wis.
- Dylan Mattingly (B.A. Bard Coll. 2014), New Haven, Conn.
- Kramer Charles-David Milan (B.M. Peabody Inst. [Johns Hopkins Univ.] 2014), Big Rapids, Mich.
- Conlan Kevin Miller (B.M. Brigham Young Univ. 2014), Delta, Utah
- Edmund James Milly (B.M., B.A. McGill Univ. 2011), Pennington, N.J.

- Avi Chaim Nagin (B.M. Colburn Conserv. of Music 2013), Pomona, N.Y.
- Adelya Nartadjieva (B.M. National Univ. Singapore 2014), Tashkent, Uzbekistan
- Daniel Joseph O'Connor (B.M., B.A. Lawrence Univ. 2013), Dallas, Tex.
- Jessica Rose Oddie (B.A. Yale Univ. 2013), Boulder, Colo.
- Mari Oka (B.M. Royal Coll. of Music [London] 2014), Tokyo, Japan
- Marissa Olegario (B.M. Northwestern Univ. 2013), El Dorado Hills, Calif.
- Chang Pan (B.M. National Univ. Singapore 2013), Chengdu, China
- Sarah Lordan Paquet (B.M. Univ. Michigan [Ann Arbor] 2012), Traverse City, Mich.
- Sol Jee Park (B.M. Univ. Texas [Austin] 2013), Crowley, Tex.
- Thomas Daniel Park (B.M. Cleveland Inst. of Music 2013), Woodland Park, Colo.
- Aaron Mitchell Peisner (B.A. Wesleyan Univ. [Connecticut] 2012), Portland, Maine
- Yuan Qi (B.A. Central Conserv. of Music [Beijing] 2011), Qin Huangdao, China
- Tyler Ray (B.A. Friends Univ. 2012), Wichita, Kan.
- Kathleen Julia Reveille (B.M. Mercyhurst Coll. 2014), Highland Mills, N.Y.
- Haley A. Rhodeside (B.M., B.S. Indiana Univ. [Bloomington] 2013), Merritt Island, Fla.
- Will Riley Robbins (B.M. Oberlin Conserv. 2012), Omaha, Neb.
- Andrew Thomas Robson (B.M. Truman State Univ. 2014), Saint Louis, Mo.
- Mikio Alan Sasaki (B.M. Juilliard School 2013), Austin, Tex.
- Kevin Schaffter (B.M. Indiana Univ. [Bloomington] 2013), Vientiane, Laos
- Elisabeth Lea Shafer (B.M. Temple Univ. 2013), State College, Pa.
- Solomon Louis Silber (B.A. Yale Univ. 2014), New Haven, Conn.
- Anton Smirnov (B.M. Novosibirsk State Univ. 2006; Art.Dip. Oberlin Conserv. 2010; Cert. Colburn Conserv. of Music 2013), Novosibirsk, Russia
- Wyatt Dustin Smith (B.M. Univ. South Dakota [Vermillion] 2013), Rapid City, S.Dak.
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- Bora Kim (B.M. Kyunghee Univ. 2012; M.M. Yale Univ. 2014), Daejeon, Republic of Korea
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203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

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For additional information, please visit <http://music.yale.edu>, e-mail gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

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 visit <http://environment.yale.edu>, e-mail fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

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For additional information, please visit <http://architecture.yale.edu>, e-mail 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 visit <http://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-7399.

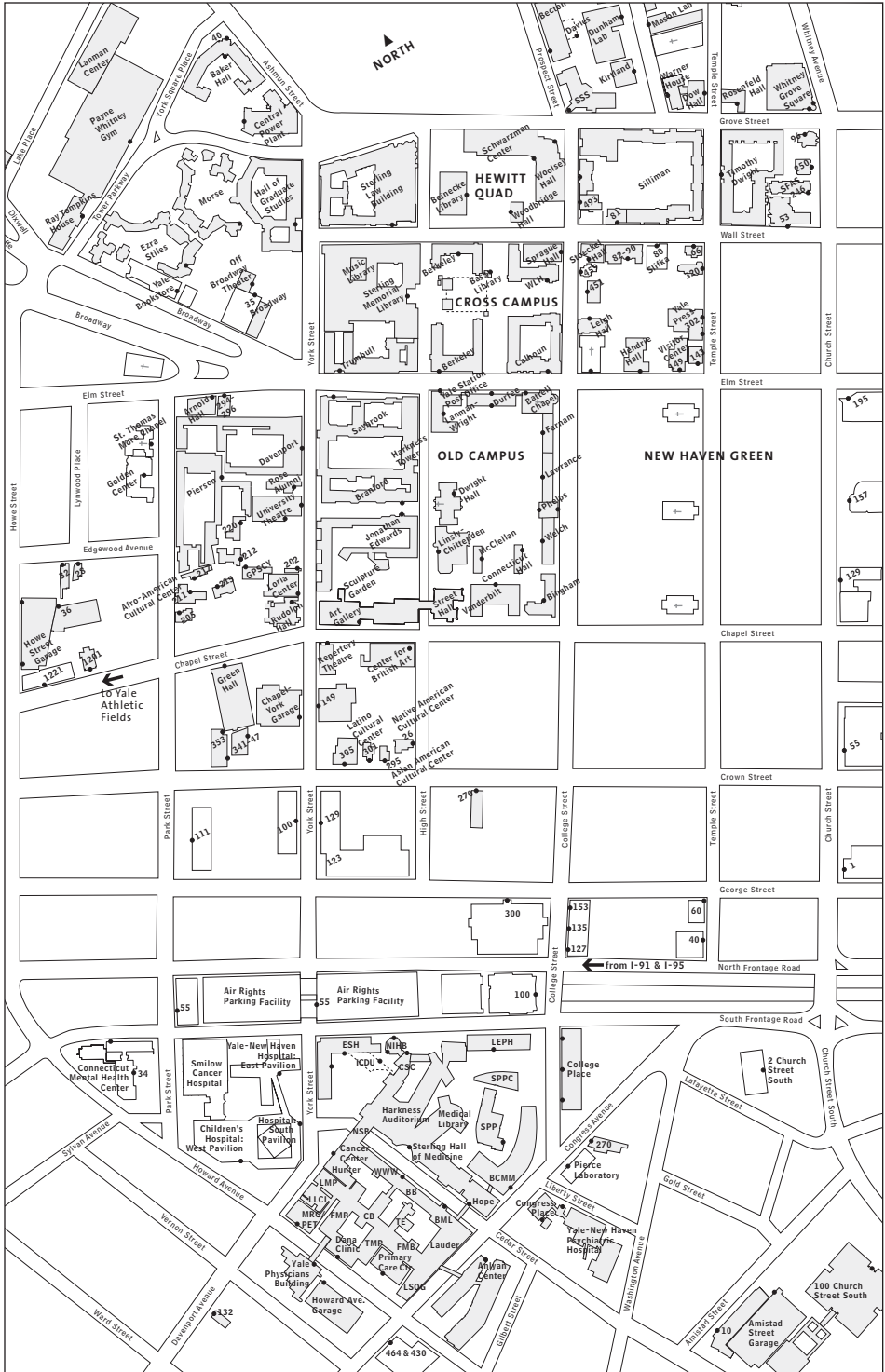
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For additional information, please visit <http://drama.yale.edu>, e-mail ysd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

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For additional information, please visit <http://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

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In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Deputy Vice President for Human Resources and Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students and employees may visit <http://publicsafety.yale.edu>.

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For all other matters related to admission to the School of Music, please contact the Admissions Office, 203.432.4155, gradmusic.admissions@yale.edu.

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