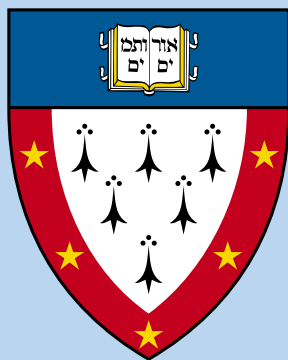


School of Music

2001–2002



BULLETIN OF YALE UNIVERSITY

Series 97 Number 4 July 10, 2001

Bulletin of Yale University

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

PO Box 208230, New Haven CT 06520-8230
Periodicals postage paid at New Haven, Connecticut

Issued sixteen times a year: one time a year in May, October, and November; two times a year in June and September; three times a year in July; six times a year in August

Managing Editor: Linda Koch Lorimer
Editor: David J. Baker
Editorial and Publishing Office: 175 Whitney Avenue, New Haven, Connecticut
Publication number (USPS 078-500)

The closing date for material in this bulletin was June 10, 2001.

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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Inquiries

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

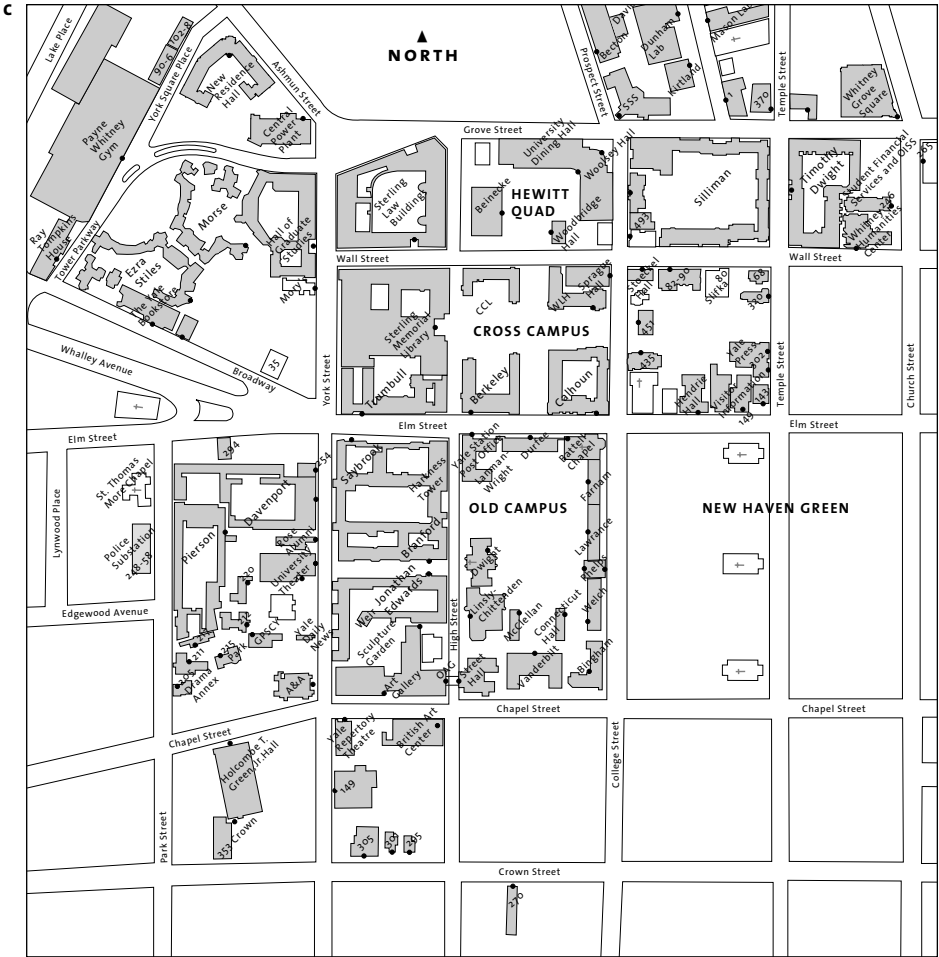
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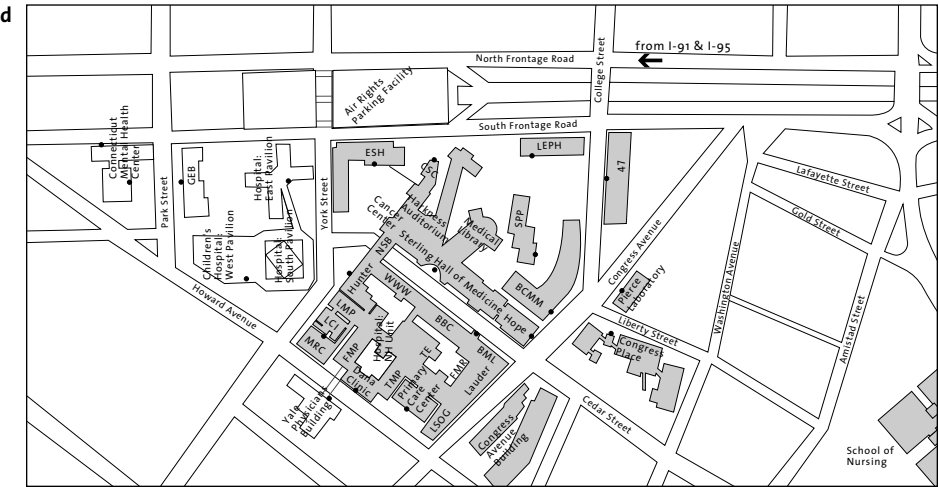
BULLETIN OF YALE UNIVERSITY

Series 97 Number 4 July 10, 2001

YALE UNIVERSITY—SOUTH



YALE MEDICAL AREA



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A Message from the Dean

Now in its second century of service and leadership, the Yale School of Music is one of the world's premier music programs. A distinguished faculty of artists and scholars prepares students for professional careers.

The School of Music is an integral part of Yale, a university where music is highly valued. The environment of learning and culture, along with the close proximity to New York City and Boston, enriches the programs of study.

As you consider Yale for your advanced studies in music, be assured of our commitment to educate musicians who will be the artists and cultural leaders of the next century.

Robert L. Blocker

The Lucy and Henry Moses Dean of Music

Calendar

FALL 2001

September 4	Tuesday	New students orientation and registration.
September 4–7	Tuesday–Friday	Placement testing, language exams, advisories, and ensemble meetings.
September 5	Wednesday	Returning students registration. Yale College classes begin.
September 6	Thursday	Annual Opening Convocation and Reception (official start of school; attendance mandatory).
<i>September 10</i>	<i>Monday</i>	<i>Fall-term classes begin, 8.30 A.M.</i>
October 19	Friday	M.M.A. applications due (internal candidates).
October 27	Saturday	M.M.A. examinations (internal candidates).
November 17	Saturday	Fall recess begins.
November 26	Monday	Classes resume, 8.30 A.M.
November 30	Friday	M.M.A. auditions.
December 7	Friday	Spring-term course schedules due.
<i>December 20</i>	<i>Thursday</i>	<i>Classes end.</i>
December 21	Friday	Fall-term examinations. Winter recess begins, 5 P.M.

SPRING 2002

<i>January 14</i>	<i>Monday</i>	<i>Spring-term classes begin, 8.30 A.M.</i>
January 16	Wednesday	Deadline for fall 2002 applications.
February 15–18	Friday–Monday	Written comprehensive examinations for M.M.A. candidates in residence.
February 23	Saturday	Certificate, B.A./M.M., M.M., and M.M.A. auditions.
February 24	Sunday	Certificate, B.A./M.M., and M.M. auditions; M.M.A. examinations.
February 25–26	Monday–Tuesday	Conducting auditions for all programs.
March 1	Friday	A.D. auditions.
March 2	Saturday	Certificate, B.A./M.M., and M.M. auditions.
March 9	Saturday	Spring recess begins.
March 25	Monday	Classes resume, 8.30 A.M.
<i>May 3</i>	<i>Friday</i>	<i>Classes end.</i>
May 6–8	Monday–Wednesday	M.M.A. oral examinations.
May 6–10	Monday–Friday	Spring-term examinations and juries.
May 26	Sunday	Commencement concert.
May 27	Monday	University Commencement.

The President and Fellows of Yale University

President

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

Fellows

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

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

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

Roland Whitney Betts, B.A., J.D., *New York, New York (June 2005)*.

Benjamin Solomon Carson, Sr., B.A., M.D., *West Friendship, Maryland (June 2003)*.

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

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

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

David Richmond Gergen, B.A., LL.B., *McLean, Virginia (June 2002)*.

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

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts (June 2004)*.

The Rt. Rev. Victoria Matthews, B.A., M.DIV., *Edmonton, Alberta, Canada*.

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

John Ennis Pepper, Jr., B.A., M.A., *Cincinnati, Ohio*.

Kurt Lidell Schmoke, B.A., J.D., *Baltimore, Maryland*.

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

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

The Officers of Yale University

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Provost

Alison Fettes Richard, M.A., PH.D.

Vice President and Secretary

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

Vice President and General Counsel

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

Vice President for Development

Charles James Pagnam, B.A.

Vice President and Director of New Haven and State Affairs

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

Vice President for Finance and Administration

Robert Loren Culver, B.A., M.A., M.P.A.

Yale School of Music

Officers of Administration

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*
Alison Fettes Richard, M.A., PH.D., *Provost of the University.*
Robert Lewis Blocker, D.M.A., *Lucy and Henry Moses Dean of Music.*
Thomas Christopher Duffy, D.M.A., *Deputy Dean of the School of Music.*
Margot Fassler, M.A., PH.D., *Director of the Institute of Sacred Music.*
Joan Clarice Panetti, D.M.A., *Director of the Yale Summer School of Music.*

Emeriti

Robert Stevens Baker, S.M.D., L.H.D., *Professor Emeritus of Music.*
Beekman C. Cannon, PH.D., *Professor Emeritus of Music.*
Donald Robert Currier, M.M., *Professor Emeritus of Music.*
Ward Davenny, M.M., *Professor Emeritus of Music.*
Fenno Follansbee Heath, Jr., M.M., *Professor Emeritus of Music.*
Charles Russell Krigbaum, M.F.A., *Professor Emeritus of Music.*
Robert Earl Nagel, Jr., M.S., *Professor Emeritus (Adjunct) of Music.*
John Warner Swallow, *Professor Emeritus (Adjunct) of Music.*
Keith Leroy Wilson, M.M., *Professor Emeritus of Music.*

Faculty

Ole Akahoshi, M.M., *Lecturer in Cello.*
Syoko Aki, M.M., *Professor (Adjunct) of Violin.*
Nancy Allen, M.M., *Assistant Professor (Adjunct) of Harp.*
Boris Berman, M.A., *Professor (Adjunct) of Music.*
Robert Lewis Blocker, D.M.A., *Lucy and Henry Moses Dean of Music and Professor of Music.*
Martin Bresnick, D.M.A., *Professor (Adjunct) of Composition.*
Marguerite L. Brooks, M.M., *Associate Professor (Adjunct) of Choral Conducting.*
Melvin Chen, M.M., PH.D., *Lecturer in Piano.*
Lili Chookasian, *Professor (Adjunct) of Music.*
David H. Connell, M.M., D.M.A., *Associate Professor (Adjunct) of Choral Conducting and
Director of the Yale Glee Club.*
Richard Cross, B.A., *Visiting Lecturer in Voice.*
Allan Dean, M.M.ED., *Professor (Adjunct) of Music.*
Douglas Robert Dickson, M.M.A., *Lecturer in Voice and Opera.*
Thomas C. Duffy, D.M.A., *Professor (Adjunct) of Music, Deputy Dean, Director of
Undergraduate Studies, and Director of University Bands.*
Margot Fassler, M.A., PH.D., *Professor of Musicology, Robert S. Tangeman Professor of Music
History, and Director of the Institute of Sacred Music.*
Claude Frank, M.M., *Professor (Adjunct) of Music.*

- Peter Frankl, *Visiting Professor (Adjunct) of Piano*.
Erick Friedman, *Professor (Adjunct) of Music*.
Michael Friedmann, PH.D., *Professor (Adjunct) of Music*.
Clive Greensmith, *Professor (Adjunct) of Music (Tokyo String Quartet)*.
Shinik Hahm, M.M., *Associate Professor (Adjunct) of Conducting and Director of the Yale Symphony*.
Thompson W. Hanks, Jr., *Lecturer in Tuba*.
Scott Hartman, M.M., *Lecturer in Trombone*.
Paul Hawkshaw, PH.D., *Professor (Adjunct) of Music*.
Kikuei Ikeda, *Professor (Adjunct) of Music (Tokyo String Quartet)*.
Kazuhide Isomura, *Professor (Adjunct) of Music (Tokyo String Quartet)*.
Martin Jean, D.M.A., *Professor (Adjunct) of Organ*.
Richard Killmer, D.M.A., *Visiting Professor (Adjunct) of Oboe*.
Eugene Ross Kimball, *Lecturer in Sound Recording*.
Mikhail Kopelman, M.M., *Professor (Adjunct) of Music (Tokyo String Quartet)*.
*Ezra Laderman, M.A., *Professor of Music*.
Jesse Levine, *Professor (Adjunct) of Music*.
Frank A. Morelli, Jr., D.M.A., *Associate Professor (Adjunct) of Music*.
Thomas Murray, B.A., *Professor (Adjunct) of Organ and University Organist*.
Peter Oundjian, *Professor (Adjunct) of Music*.
Donald Palma, B.M., *Assistant Professor (Adjunct) of Double Bass*.
Joan Clarice Panetti, D.M.A., *Professor (Adjunct) of Music and Director of the Yale Summer School of Music*.
Aldo Simoes Parisot, M.M., *Samuel Sanford Professor (Adjunct) of Music*.
Elizabeth Sawyer Parisot, D.M.A., *Associate Professor (Adjunct) of Piano*.
William Purvis, B.A., *Lecturer in French Horn*.
Richard Rephann, M.M., *Professor (Adjunct) of Music and Director of the Yale Collection of Musical Instruments*.
†Willie Henry Ruff, Jr., M.M., L.H.D., *Professor (Adjunct) of Music*.
Joseph Schwantner, D.M., *Professor (Adjunct) of Composition*.
Wendy Sharp, M.M., *Lecturer and Chamber Music Coordinator*.
David Shifrin, B.MUS., *Professor (Adjunct) of Music*.
Lawrence Leighton Smith, B.M., *Professor (Adjunct) of Music and Conductor in Residence*.
Brian Suits, M.M., *Lecturer in Voice and Opera*.
†Frank Tirro, PH.D., *Professor of Music*.
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Robert Van Sice, M.M., *Lecturer in Percussion*.
Jack Vees, M.F.A., *Lecturer in Electronic Music*.
Benjamin Verdery, B.F.A., *Assistant Professor (Adjunct) of Guitar*.
Annette Wegener, *Lecturer in Voice and Opera*.
Ransom Wilson, B.M., *Professor (Adjunct) of Music*.
Doris Yarick-Cross, M.M., *Professor (Adjunct) of Music*.
Kyung Hak Yu, M.M., *Assistant Professor (Adjunct) of Violin*.

Affiliated Department of Music Faculty

Kathryn Alexander, PH.D., *Assistant Professor of Music Composition and Director of Undergraduate Studies.*

*David Clampitt, PH.D., *Assistant Professor of Music Theory.*

Allen Forte, M.A., MUS.D., *Battell Professor of the Theory of Music.*

Michael Friedmann, PH.D., *Professor (Adjunct) of Music.*

Shinik Hahm, M.M., *Associate Professor (Adjunct) of Conducting and Director of the Yale Symphony.*

John Halle, PH.D., *Assistant Professor of Music Composition and Director of the Center for Studies in Music Technology.*

*James Hepokoski, PH.D., *Professor of Music History and Director of Graduate Studies.*

Robert Holzer, PH.D., *Assistant Professor of Music History.*

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Robert Morgan, PH.D., *Professor of the Theory of Music.*

Kristina Muxfeldt, PH.D., *Assistant Professor of the History of Music.*

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Ellen Rosand, PH.D., *Professor of the History of Music.*

Willie Strong, PH.D., *Assistant Professor of Music History.*

Michael Veal, M.A., *Lecturer.*

Craig Milton Wright, PH.D., *Professor of the History of Music.*

Institute of Sacred Music

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

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

David H. Connell, M.M., D.M.A., *Associate Professor (Adjunct) of Choral Conducting.*

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

Martin Jean, D.M.A., *Associate Professor (Adjunct) of Organ.*

Jaime Lara, PH.D., *Assistant Professor of Christian Art and Architecture.*

Thomas Murray, B.A., *Professor (Adjunct) of Organ and University Organist.*

Bryan D. Spinks, DIP.THEOL., M.TH., B.D., D.D., *Professor of Liturgical Studies.*

* On leave of absence, 2001–2002.

† On leave of absence, spring term 2002.

Curators

Brian L. Daley, A.A., *Associate Curator of Pianos.*

Joseph F. Dzeda, *Associate Curator of Organs.*

William J. Harold, B.A., *Associate Curator of Pianos.*

Vivian M. Perlis, M.M., *Senior Research Associate and Director of Oral History, American Music.*

Nicholas Thompson-Allen, *Associate Curator of Organs.*

Staff

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Andrew Childs, M.M., *Managing Coordinator, Yale Opera.*

Deanne Chin, B.A., *Operations Coordinator, Norfolk.*

Tara Deming, *Operations Manager.*

Rosemary Gould, *Administrative Assistant.*

Rosamond Greeley Hamlin, B.A., *Senior Administrative Assistant to the Dean.*

Susan Hawkshaw, PH.D., *Assistant Director of Oral History, American Music.*

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

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

Karl Schrom, *Record Library Supervisor.*

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

Music at Yale

Music at Yale enjoys a level of participation and excellence that is unrivaled among American universities. The School of Music is at the center of this activity, which includes the study, composition, and performance of nearly every type of music. Yale students and faculty present over four hundred concerts and recitals before the public 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 men and women of exceptional ability who by reason of their musical aptitude and their general intellectual background are qualified to do graduate work at this University.

At Yale, students selected from all parts of the world are brought together to study with a distinguished faculty. In addition to receiving professional career training, students are encouraged to participate in the rich intellectual life of the entire University and to develop additional resources as human beings. This extension of studies is not, and should not be, formulated as a program of prescribed courses; however, the expansion of comprehension and perception beyond mechanical craft is a basic premise of the School's educational philosophy. The program seeks to develop the students' potential to the highest degree of excellence in their special fields while extending their intellectual horizons beyond the area of that 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, graduates of the Yale School of Music hold positions on university faculties and as members of outstanding symphony orchestras. Others are now performing as concert artists, while still others have found careers in various aspects of commercial music and music administration.

The School, a charter member of the National Association of Schools of Music, limits its enrollment to 180 graduate students and maintains a faculty of 60. This ratio of approximately three-to-one makes it possible for each student to receive close individual attention.

THE DEPARTMENT OF MUSIC

The Department of Music works as a partner with the School of Music to provide the basic education in music at Yale. Whereas the School of Music is primarily concerned with graduate students who wish to become performers, conductors, and composers, the Department of Music teaches undergraduates in Yale College, providing instruction in

music theory, music history, and music appreciation for music majors and nonmajors alike. At the same time, the department offers graduate programs in music theory and musicology leading to the Ph.D. degree. Students interested in these programs may apply directly to the Office of Admissions, Yale University, PO Box 208323, New Haven CT 06520-8323. Graduate courses, all conducted as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both the 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.

THE INSTITUTE OF SACRED MUSIC

The Yale Institute of Sacred Music (ISM) was founded in 1973 as a continuation of the School of Sacred Music at Union Theological Seminary. Affiliated with both the Yale School of Music and the Yale Divinity School, the Institute supports programs in choral conducting and organ within the School of Music. Beyond funding faculty positions in these areas, the Institute also offers generous financial aid packages to students matriculating in them through the ISM, and administers highly competitive prizes named for professors emeriti Robert Baker (in organ) and Richard French (in choral conducting). The young composer with a serious interest in writing sacred music and music for specific liturgical traditions may also be supported in the School of Music by ISM.

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

The Institute has a wide range of financial assistance for talented students, and offers opportunities to participate in the many activities sponsored by the Institute, from concerts and lectures to major publications, conferences, and community outreach projects. Students may matriculate at the School of Music through the Institute for all degrees offered, including the Artist Diploma. More information regarding the Institute, including a bulletin and application materials, may be obtained by telephoning or writing directly to Yale Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511, 203.432.5180.

**YALE SUMMER SCHOOL OF MUSIC:
NORFOLK CHAMBER MUSIC FESTIVAL**

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

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

Several programs of study are offered. A six-week chamber music session forms the core curriculum. One or more two-week seminars focusing on a particular area of the chamber music repertoire are also scheduled. Recent seminars have included composition and contemporary music, a guitar workshop, a seminar for advanced string quartets, and an American song seminar. Students are given the opportunity to perform in Young Artists Recitals scheduled two or more times each week, and artist-faculty perform several concerts each week. Occasionally students join their mentors in festival concerts.

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

Applications are due by January 16, 2002. Admission is extremely competitive and is based on an audition tape and, most importantly, a subsequent live audition.

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

History of the School of Music

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

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

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

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

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

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

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

Facilities

Most of the Yale Music campus is located in the block bounded by College, Wall, Temple, and Elm streets. The main building at 435 College Street houses the dean's office, the business office, the concert office, faculty studios, a piano workshop, practice rooms, the Horatio Parker Recital Hall, and a student lounge.

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

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

Albert Arnold Sprague Memorial Hall, at the corner of College and Wall streets, will be completely renovated and will be unavailable for use throughout the 2001–2002 academic year. When the building reopens, the Center for Studies in Music Technology will be located in the lower level of the building, along with numerous practice rooms. The first floor will house the admissions, business, and concert offices, the registrar's office, and the Fred Plaut Recording Studio. This fully equipped professional digital recording facility will be linked directly to Morse Recital Hall, located on the second and third floors of the building. Morse Hall's seating capacity will be approximately 680, and its stage will accommodate 80 musicians. On the top floor of the building will be the conductor's studio, a multimedia classroom, and a faculty office for the Institute of Sacred Music.

The Louis Sudler Recital Hall in William L. Harkness Hall, adjacent to Sprague Hall, seating audiences of 200, is available for recitals, chamber music concerts, and lectures. While Sprague Hall undergoes renovations, the Trinity Evangelical Lutheran Church, located at the corner of Orange and Wall streets, will be available for concerts and rehearsals on a limited basis. Similarly, the School will present numerous concerts, including the Chamber Music Society at Yale series and New Music New Haven, in the University's Battell Chapel, located at the corner of Elm and College streets.

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

The Collection maintains permanent displays, regularly mounts special exhibits, and presents an annual series of concerts, lectures, and other special events.

Two other buildings complete the music complex. Woolsey Hall is used by the School of Music and other musical organizations for concerts by large instrumental ensembles and choruses. The hall has an auditorium with a seating capacity of 2,695 and houses the Newberry Memorial Organ. The building provides additional organ practice rooms in the basement and the Center for Studies in Music Technology on the third floor. The Institute of Sacred Music has offices in the Divinity School at 409 Prospect Street.

LIBRARIES

The Irving S. Gilmore Music Library contains approximately 70,000 scores and parts for musical performance and study; 50,000 books about music; 25,000 LP recordings and compact discs; 7,500 microfilms of music manuscripts and scores; 45,000 pieces of sheet music; 50,000 photographs; 4,000 linear feet of archival materials; 500 individual music manuscripts not forming a portion of a larger collection; and 375 active subscriptions to music periodicals. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Goddard Lieberson, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Deems Taylor, 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, and Quincy Porter. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J. S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

Access to the Music Library's holdings is available through Orbis, the Yale library's online catalogue. All of the Music Library's published scores, books, and compact discs have been entered into the Orbis database. Access to some recordings, microforms, and manuscript materials is only available in the specialized card catalogues in the Music Library lobby.

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 150,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is over 10 million; annual accessions are approximately 157,000 volumes.

Degrees

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

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

MASTER OF MUSIC

Students holding a baccalaureate degree or its equivalent are admitted into this degree program upon entrance into the Yale School of Music. Qualifying examinations in comprehensive musicianship (rhythm and pitch discrimination, score reading, minimum keyboard and vocal skills) and music history are given upon entrance. In addition to performance classes, students must register for one academic course in each term. All proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.

To qualify for the M.M. degree, two years of residence are required and students must pass a minimum of 72 term hours with an average grade of B. The grade in the major must not fall below B. The grade of B– is not a passing mark. Candidates for the M.M. degree must present a degree recital or its equivalent in the second year of study. All M.M. candidates are required to complete a comprehensive review during the last term of enrollment. The departmental faculty and the dean, or the dean's designee, examine the candidates. The examination is normally in the seminar format.

MASTER OF MUSICAL ARTS

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

Degree requirements include public presentation of recitals and/or compositions during each year of the student's residence. An M.M.A. thesis, as well as a public lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted

to the M.M.A. committee for approval at the end of the candidate's first term in the M.M.A. Seminar. Candidates are required to pass comprehensive written and oral examinations during their last term in residence. All candidates must earn a minimum of 108 term hours (36 beyond the School of Music M.M. degree requirement), maintain an average grade of B, and be recommended for the degree by the faculty of the School of Music. On the recommendation of the M.M.A. examining committee and with the approval of the faculty, the degree of Master of Musical Arts may be awarded with distinction.

Admission to the M.M.A. is not automatic for students enrolled in the Master of Music degree program. Candidates for a Yale M.M. apply for the M.M.A. during their third term and are examined and auditioned in the fall term for admission to the M.M.A. Seminar in the subsequent spring. Candidates must pass the examination to be scheduled for an audition of twenty minutes' duration. (See page 93 for specific dates.) An important component of the application process is the submission of a term paper or other sample of scholarly writing. This paper may be completed within the student's first year at Yale or may, by permission of the director of the M.M.A. program, consist of work done prior to admission to Yale. Applicants for the M.M.A. program must have completed all M.M. proficiencies in order to be considered.

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

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

Yale M.M. students or graduates who are not admitted to the M.M.A. program during the fall of their third M.M. term may apply for a two-year M.M.A. residency only. They then take the examinations and auditions with outside candidates in the spring. Qualified students may, with permission of the director, be considered for admission to a two-year M.M.A. residency while enrolled in the fall term of their first year of the Yale Artist Diploma. If they are admitted to the M.M.A., they forfeit their enrollment in the Artist Diploma. No one may be considered for application to the M.M.A. program more than twice.

DOCTOR OF MUSICAL ARTS

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

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

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

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

1. Exceptional competence as a performer or composer. This competence should be a matter of public record attested to by the candidate's peers and recognized members of the profession as a result of a wide range of music making during the preceding three to five years.
2. Genuine curiosity about other aspects of music making and real experience in these closely allied fields. For example, an instrumentalist should be familiar with the elements of compositional techniques, including improvisation and arranging. By the same token, every composer should display very considerable skill as a performer on at least one instrument. If the keyboard is not the composer's principal performance medium, then ability as a performer must include, additionally, considerable familiarity with the piano.
3. Real intellectual curiosity about music and an ability to discuss in depth its history, theory, styles, sources, and its relation to the other arts and to civilization.

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

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

Candidates may apply for the doctorate whenever they feel that their achievements subsequent to receiving the M.M.A. degree warrant consideration within the period of time specified below. Application is to be made on a form provided by the School of Music. A faculty committee reviews the application and supporting evidence, and if approved, the candidate must then enroll as a nonresident student at the School of Music and pay a registration fee of \$1,750 for the year. Enrollment is possible only at the beginning of the fall term, and the application must be completed by the preceding March 15. Formal applications are not accepted from candidates prior to March 15 of the second year after they have received the Master of Musical Arts degree. Applications made later than the fifth year are accepted only under exceptional circumstances and with prior permission of the D.M.A. Committee, and only under such circumstances are degrees conferred later than the seventh year.

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

ARTIST DIPLOMA

The Artist Diploma curriculum is a full-time program of studies designed for gifted composers and performers. Applicants must hold a master's degree or the professional equivalent and may be admitted only on the basis of a personal audition before a faculty committee. Students accepted must be in residence for two years. On recommendation

of the major teacher and endorsement by a faculty committee, students who have completed the Master of Music degree at Yale may be admitted to the Artist Diploma program. These students are expected to complete work for the diploma in one academic year.

The course of studies for Artist Diploma candidates is flexible and designed for the individual needs of advanced students. Fourteen credits, which include one nonperformance course, are required per term for the Artist Diploma candidate. The grade in the major must not fall below B. The grade of B– is not a passing mark. All courses in the School of Music and Yale University are open to Artist Diploma candidates with permission of the instructor.

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

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

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

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is a three-year program requiring 96 credits (16 per term). It is designed for gifted students who do not hold a bachelor's degree. After admission as a certificate student, a curriculum is developed in consultation with the major teacher and the academic adviser. The enrollment is full-time in a program of performance and academic studies. The certificate student performs in the Philharmonia, chamber ensembles, and New Music New Haven; is advised to take one academic course each term; and must earn a minimum of 16 nonperformance credits. To qualify for the certificate, a student is required to maintain an average grade of B. The grade in the major must not fall below B; B– is not a passing mark. Candidates for the Certificate in Performance must present a degree recital in the third year of study.

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

B.A./M.M. PROGRAM

Students in Yale College possessing outstanding ability in performance or composition may apply to the B.A./M.M. program in the junior year. Applicants may anticipate one year of the Master of Music program in the School of Music without altering their major, provided they have completed four terms of individual performance credit and Music 210 and Music 211 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.

Candidates admitted to the B.A./M.M. program take Music 540 and Music 544 in their senior year and are advised to take two terms of a performance ensemble if schedules permit. Students seeking the B.A./M.M. degree in an orchestral instrument are required to participate in the Yale Symphony or the School of Music Philharmonia during the senior year. Composers, singers, and keyboard players should consult with their principal teacher about requisites in the senior year beyond the lessons and seminar.

By the end of the fifth year all students participating in the B.A./M.M. program must have met the School of Music's standard in musicianship and music history either through testing or course work. They must also have completed language and keyboard proficiency requirements. Interested students should consult their major teacher at the beginning of the first term of the junior year and file an application in the Office of Student Affairs at the School of Music. Music majors should also consult with the director of undergraduate studies.

Program Planning

GUIDELINES

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

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

In planning an individual program the student should be aware of 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, everyone is expected to participate in many other dimensions of music making.
2. The need to develop and acquire the following basic skills must be kept in mind.

Ear: The cultivation of aural discrimination and aural memory.

Voice: The ability to use the voice to illustrate pitch and temporal relationships independent of an instrument.

Hands: For all performers, technical mastery of their chosen instrument; for non-keyboard players, at least the minimal capability to decipher the musical sense of a score; for singers, the ability to decipher, at the piano, the sense of an accompaniment. For all, the rudiments of conducting and related body movement.

Eye: The ability to read fluently in all clefs and to comprehend with ease the average keyboard score, four-part vocal music, and standard instrumental scores.

3. It is understood that educated men and women should be able to express themselves clearly in their own language, both in speech and in writing. People who cannot communicate effectively will be handicapped in expressing ideas to others and in developing, defining, and understanding those ideas. Students should take several courses that will require them to write papers demanding evidence of critical investigation, analytical thought, and clarity of organization.
4. Music is an international art and the languages in which it is rehearsed, performed, criticized, discussed, and analyzed are numerous. For singers, the necessity of a basic command of several modern languages is obvious. A student should maintain and develop language facility already acquired and, if desired, undertake the study of additional languages.
5. Composers should be aware of previous or unfamiliar musical styles as a possible source of stimulation to creative activity or as a contrasting context to their own musical individuality. Performers likewise should develop familiarity with their musical heritage and should use this knowledge to illuminate their interpretations.

For all musicians, contact with less-familiar music and means of music making can lead to a heightening of consciousness of the idiosyncrasies of the music that normally engages their interests.

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

Program Requirements

GENERAL REQUIREMENTS

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

Proficiencies and Required Courses

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

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

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

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

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

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

REQUIREMENTS FOR PERFORMANCE MAJORS

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

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

Master of Music

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

Orchestral Instruments

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

Piano

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

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

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

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

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

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

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

Individual Instruction	16
* Music History	4
† Hearing	4
Electives	8
Total	<u>80</u>

Organ

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

Master of Musical Arts

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

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

Doctor of Musical Arts

SPECIAL REQUIREMENTS

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

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

Artist Diploma

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

	<i>1-year</i> <i>internal candidates</i>	<i>2-year</i> <i>external candidates</i>
<i>Orchestral Instruments</i>		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	8	12
Total	<u>28</u>	<u>60</u>
<i>Piano</i>		
Chamber Music	4	8
Instrumental Accompanying	—	2
Vocal Accompanying	—	2
Seminar	8	16
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	8	12
Total	<u>28</u>	<u>64</u>
<i>Choral Conducting</i>		
Camerata	4	8
Recital Chorus — Conductor	4	8
Repertory Chorus	4	8
Secondary Voice	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
‡ Colloquium (ISM only)	2	4
* Music History	—	4
† Hearing	—	4
Electives	8	12
Total	<u>34</u>	<u>76</u>

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

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

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

	<i>1-year internal candidates</i>	<i>2-year external candidates</i>
<i>Guitar</i>		
Chamber Music/New Music New Haven	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	12	16
Total	<u>28</u>	<u>56</u>
<i>Orchestral Conducting</i>		
Philharmonia/New Music New Haven	4	8
Score Reading/Analysis	8	16
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	4	—
Total	<u>28</u>	<u>56</u>
<i>Voice</i>		
Vocal Repertory	4	8
Movement	2	4
Lyric Diction	4	8
Opera Workshop	6	12
Art Song Coaching	2	4
Alexander Technique	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	8	12
Total	<u>40</u>	<u>84</u>
<i>Organ</i>		
‡ Colloquium (ISM students only)	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	14	20
Total	<u>28</u>	<u>56</u>

Certificate in Performance

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

Orchestral Instruments

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

Piano

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

Guitar

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

Voice

Vocal Repertory	8
Movement	4

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

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

Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Alexander Technique	4
Seminar in the Major	8
Individual Instruction	16
† Hearing	4
Electives	28
Total	<u>96</u>

REQUIREMENTS FOR COMPOSITION MAJORS

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

Admission to this major is dependent primarily on demonstrated ability in composition. Applicants should submit scores and tapes of three recent compositions for differing media, and 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

All students present in public throughout the two years of study the equivalent of a full program of the candidate's music.

COURSE REQUIREMENTS

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

Master of Musical Arts

SPECIAL REQUIREMENTS

All students present in public the equivalent of a full program of music during each year of M.M.A. candidacy.

Complete successfully a master's research project consisting of a major musical composition and a scholarly paper, and comprehensive oral and written examinations. One-year students must enroll in the M.M.A. seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

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

Doctor of Musical Arts

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

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

Artist Diploma

COURSE REQUIREMENTS

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

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

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

Departments 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 a program that is 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, 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 part 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, Erick Friedman, Peter Oundjian, Kyung Hak Yu, violin; Jesse Levine, viola; Ole Akahoshi, Aldo Parisot, violoncello; Donald Palma, double bass

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

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

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

The Yale School of Music offers the double bassist a chance to refine his or her technique and musicianship while gaining a truer understanding of the physical aspects of playing the double bass. Preparation for orchestra auditions, solo performances, and all

aspects of twentieth-century writing for the double bass is emphasized in degrees corresponding to the students' goals.

Wind Instruments

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

Wind players receive private lessons and participate in weekly seminars. They are encouraged to acquaint themselves with as broad a repertoire as possible in all fields, including performance of baroque and contemporary music. In addition to solo playing, students are required to play in chamber groups, New Music New Haven, and in the Philharmonia. Large brass and woodwind ensembles are also formed throughout the year. Conducting, score reading, and improvisation are considered important in the student's development. Students are also encouraged to become acquainted with the technical aspects of other wind and string instruments.

Percussion

Robert Van Sice

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

Guitar and Harp

Benjamin Verdery, guitar; Nancy Allen, harp

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

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

Piano

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

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

The main emphasis of the piano program is on solo performance; however, ensemble playing, accompanying, and teaching play an important role in the major's pianistic career at Yale. This all-encompassing training is given so that the graduates are superbly equipped to make their way in the highly competitive world of music today. Piano faculty supervise multifaceted activities in which students are engaged.

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

Chamber Music/New Music New Haven

The Tokyo String Quartet and members of the performance faculty

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

Chamber music holds a place of great importance in the curriculum at Yale. An effort is made to provide each student with an opportunity to play in various ensembles. Students also have the opportunity to rehearse and perform in chamber music concerts with their faculty coaches. Furthermore, the School is committed to the performance of contemporary music; all instrumentalists are expected to participate in New Music New Haven concerts.

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

Harpsichord

Richard Rephann

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

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

Organ

Martin Jean and Thomas Murray

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted

to a comprehensive survey of organ literature from all musical periods. In addition to individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Daniel Roth, Marie-Claire Alain, Martin Haselböck, Peter Planyavsky, Dame Gillian Weir, and Naji Hakim.

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

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

Voice and Opera

Doris Yarick-Cross (artistic director and voice); Lili Chookasian (voice); Richard Cross (voice); Douglas Dickson (opera coaching); Brian Suits (song literature coaching); Annette Wegener (German diction); and guests.

The voice and opera degree program in vocal performance is designed to enhance and nurture the artistry of young singers. The primary goal is to prepare the young singer for the rigors of a career through the development of a sound technique, musicianship, stylistic versatility, and performance skills.

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 Renata Scotto, Elly Ameling, Marilyn Horne, Carlo Bergonzi, Régine Crespin, Evelyn Lear, Franz Hans Hasl, and Peter Grunberg.

The opera program is intended as a practical study of the art of opera performance. It 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 *Faust*, *La Bobème*, *Falstaff*, *La Traviata*, *La Cenerentola*, *Così fan tutte*, *Les contes d'Hoffmann*, *Le nozze di Figaro*, *Die Zauberflöte*, *Il barbiere di Siviglia*, *Die Fledermaus*, *Albert Herring*, *The Rape of Lucretia*, *The Kaiser of Atlantis*, *Iolanta*, and the first staged Italian performance of Rossini's *Il viaggio a Reims*. Repertoire is chosen with young voices in mind, and to afford the widest casting possibilities and maximum experience for all.

The Yale community and the New Haven area offer ample opportunities for solo experience through church positions, professional orchestras, the Yale Divinity School Choir, the Yale Camerata, the Yale Glee Club, and the Yale Philharmonia. Close proximity to New York and Boston makes attendance at performances and auditions in those cities possible. Additionally, students have the opportunity to teach voice to undergraduates in Yale College and to nonmajors in the Yale School of Music.

Orchestral Conducting

Lawrence Leighton Smith 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, David Connell

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

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choirs. Visiting guest conductors have included Harold Decker, George Guest, Sir David Willcocks, and Robert Shaw.

COMPOSITION

Martin Bresnick, Ezra Laderman, Joseph Schwantner, and guests

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

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

One of the most effective features of the composition program is provided by regular visits of distinguished visiting composers who serve on the teaching faculty. Gilbert Amy, Louis Andriessen, Earle Brown, Anthony Davis, Lukas Foss, Betsy Jolas, Leon Kirchner, Zygmunt Krause, Tania León, Nicholas Maw, Marlos Nobré, Roger Reynolds, Poul Ruders, Frederic Rzewski, Roberto Sierra, Morton Subotnick, Nicholas Thorne, Charles Wuorinen, Ned Rorem, David Del Tredici, and Alvin Singleton have each taught for one term in the composition program. Visiting guest composers who have recently addressed the composers' seminar include Samuel Adler, Milton Babbitt, Robert Beaser, John Corigliano, Vinko Globokar, John Harbison, Bruce MacCombie, Steven Mackey, Ingram Marshall, Steve Reich, James Wood, and Yehudi Wyner.

CONTEMPORARY MUSIC

Martin Bresnick, Thomas Duffy, Ezra Laderman, Joseph Schwantner, and guests

While some musicians elect to make a specialty of the music of our time, every serious performer of music is at times called upon to play contemporary music. Performers need to discover new techniques, to learn new musical languages, and to keep in touch with recent developments in their fields. The contemporary music program prepares students to deal with those distinctive features that characterize the music of today.

The contemporary music program brings together composers, conductors, and performers in the exploration of recent developments in music. Throughout the year, New Music New Haven, under the direction of Joseph Schwantner, performs masterworks of the twentieth century and new works by faculty, student, and guest composers.

CENTER FOR STUDIES IN MUSIC TECHNOLOGY

John Halle, director; Jack Veas, operations director

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

Courses of Instruction

Key to Course List

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

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

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

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

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

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

Courses designated with the symbol NP are nonperformance courses.

MUSICIANSHIP AND THEORY

MUS 499a, Theory–Hearing. 2 credits. Basic oral and written theoretical principles of tonal music. Required for all students assigned on the basis of the Hearing placement examination. Prerequisite for Hearing 500b. Does not count as nonperformance elective. Faculty.

MUS 500b, Hearing. 2 credits. See MUS 501, 502, 503a. Required of all students who pass MUS 499a. Faculty.

MUS 501a, 502a, 503a, Hearing. 4 credits. Developing aural and analytic skills through the exploration of a variety of tonal styles, hearing with and without score, hearing from recordings, and hearing with attention to both pitch and nonpitch compositional elements. The goal is to connect the above to performance and to understand the structure of music. One of these sections or completion of the Theory–Hearing 499–500 sequence is a degree requirement. Does not count as a nonperformance elective. A higher level of Hearing may be taken as an academic elective. Joan Panetti, Chairperson.

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

MUS 658b, Twentieth-Century Music: Ear Training and Analysis. 4 credits. NP. This course attempts to develop students’ ability to recognize and generate structures and processes particular to music of the twentieth century and to apply them in analysis of short pieces. The course makes use of musical examples by Schoenberg, Bartók, Debussy, Stravinsky, and others. Reading, singing, memorizing, and manipulation of

these excerpts are among the course's central activities, which also include singing (and playing), dictation, identification, improvisation, and, above all, recognition. The course also extends the ear training skills into the area of analysis, although analysis is secondary to ear training. Short pieces to be analyzed by Debussy, Bartók, Schoenberg, Webern, and others. Michael Friedmann.

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

MUS 688b, Hearing and Performance. 4 credits. NP. A direct continuation of Hearing, for musicians who are passionate about integrating aural, analytic, and performance skills. Hearing is a prerequisite. Students who have taken Advanced Hearing 692a may not enroll in this class. Permission of the instructor required; enrollment limited to twelve. Joan Panetti.

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

PERFORMANCE

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

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

MUS 531a–b, 631a–b, 731a–b, Repertory Chorus. 2 credits per term. A reading chorus open by audition and conducted by graduate choral conducting students. The chorus reads, studies, and sings a wide sampling of choral literature. Marguerite Brooks.

MUS 532a–b, 632a–b, 732a–b, Conducting Repertory Chorus. 2 credits per term. Students in the graduate choral conducting program work with the Repertory Chorus, preparing and conducting a portion of a public concert each term. Open only to choral conducting majors. Marguerite Brooks.

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

MUS 534b, Instrumental Accompanying. 2 credits. A course for piano majors, intended to broaden their experience and to provide them with the skills necessary to prepare sonatas and accompaniments. A number of selected instrumental sonatas are covered, as well as the problems involved in dealing with orchestral reductions and piano parts to virtuoso pieces. Sight reading and difficulties related to performing with specific instruments are also addressed. Students are encouraged to bring works to class that they are preparing for recitals. Elizabeth Sawyer Parisot.

MUS 535a–b, 635a–b, 735a–b, Recital Chorus. 2 credits per term. A chorus open by audition and conducted by graduate choral conducting students. It serves as the choral ensemble for four to five degree recitals per year. Marguerite Brooks.

MUS 536a–b, 636a–b, 736a–b, Conducting Recital Chorus. 2 credits per term. Second- and third-year students in the graduate choral conducting program work with the Recital Chorus, preparing and conducting their degree recitals. Open to choral conducting majors only. Marguerite Brooks.

MUS 537b, Skills of Vocal Accompanying. 2 credits. A course designed for pianists focusing on the skills required for vocal accompanying and coaching. The standard song and operatic repertoire is emphasized. Sight-reading, techniques of transposition, figured bass, and effective reduction of operatic materials for the recreation of orchestral sounds at the piano are included in the curriculum. Faculty.

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

MUS 540a–b, 640a–b, 740a–b, 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, and Vocal Study. 2 credits per term. Permission of Dean Duffy required. Study of a secondary instrument, voice, or composition for credit. Conductors may register and receive credit in two areas. Students who register for secondary study perform juries at the end of each term. (P/F) Faculty.

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

MUS 543a–b, 643a–b, 743a–b, Chamber Music and New Music New Haven. 2 credits per term. Required of instrumental majors (except organ) in each term of enrollment. In addition to regular participation in a chamber music ensemble, students are

assigned to New Music New Haven, to groups performing music by Yale composers, and to other ensembles as required. Faculty and guests.

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

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

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

MUS 565a, Elements of Choral Technique. 2 credits. This course is designed for students who are conducting, or have in the past conducted, an ensemble. Class time encompasses score analysis, rehearsal technique, and choral repertoire. Students are encouraged to refine and expand the vocabulary of conducting gestures in the service of the music studied. Not open to conducting majors. Marguerite Brooks.

MUS 570a, On the Performance of Melody. 4 credits. An investigation of melody through two means: (1) acquisition of a range of fully developed melodies by study, memorization, and performance in a critical environment; and (2) basic exposition of a range of parameters involved in the performance of melody such as acoustics, organology, tonality, rhythmic, harmony, structure, and melodies. Course work includes class lectures; readings, especially of encyclopedia articles; and comparative listening. David H. Connell.

COMPOSITION

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

VOICE AND OPERA

MUS 504a–b, 604a–b, 704a–b, Dramatic Movement for Singers. 1 credit per term. Stage movement tailored specifically for singers. Physical preparation of the body through exercises that develop strength, control, and flow of movement while releasing

tensions and extending the range of movement possibilities. Emphasis is placed on stage presence and movement problems as applied to specific roles, and on transferring the class experience to the stage. Required. Bradley Roth.

MUS 505a–b, 605a–b, 705a–b, Alexander Technique/Acting. 1 credit per term. The Alexander Technique is a gentle yet powerful body-mind method that reduces excess effort, releases tension, and restores full freedom of movement and coordination. The class explores the various principles of the technique, especially as they apply to the challenges of vocal performance. Special emphasis is given to improving sensory awareness and to understanding breathing. Faculty.

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 and Italian/Russian are offered in alternating years. Required. Faculty.

MUS 507a–b, 607a–b, 707a–b, Vocal Repertoire for Singers and Pianists. 2 credits per term. A performance-oriented course that in successive terms surveys the French *melodie*, 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. Brian Suits.

HISTORY AND ANALYSIS

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

MUS 539b, The Musician's Faust. 4 credits. NP. A close reading of the legend of Faust as retold and reinvented by J. W. von Goethe, followed by a survey of works based on his epic poem. Operatic, symphonic, and choral works, solo keyboard pieces, and song cycles by Berlioz, Schumann, Liszt, Wagner, Gounod, Mahler, Eben, and others are

studied. The goal of the class is to investigate the relation between literary sources and the music inspired by them through studying a particularly rich case in point. Enrollment limited to twenty-five. David Connell.

MUS 556a, Passions and Requiems. 4 credits. NP. A survey of passions, requiems, and funeral pieces from the fifteenth to the twentieth century. Lectures include musical and textual analysis of motives, forms, and structures in passions of Bach and Penderecki; requiems of Palestrina, Mozart, Verdi, Bruckner, Dvořák, and Duruflé; and nonliturgical compositions of Schütz, Brahms, Britten, and Hindemith. David Connell.

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

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

MUS 637b, History of Keyboard Instruments. 4 credits. NP. A study of the history of the clavichord, harpsichord, and pianoforte from 1500 to the present. The twentieth-century revival of historical keyboard instruments is considered. Richard Rephann.

MUS 800b, 850a–b, Seminar for Master of Musical Arts Candidates. NP. To be elected for a maximum of three terms and 16 credits, normally during the last three terms of residency, for 4 credits, 8 credits, and 4 credits respectively. An introduction to the problems and methodology of musicology and music theory. The course familiarizes the student with the work of current musicological research and provides an opportunity to develop a thesis topic and present the results of the thesis to the seminar. Required of all M.M.A. candidates. Paul Hawkshaw.

SPECIAL STUDIES

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

MUS 550b, Music Technology for the Practicing Musician. 2 credits. NP. An overview of pertinent technological developments and their historical contexts. Designed for students who have had little or no prior experience in this area. No studio time is required. Jack Vees.

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

MUS 624b, Organ Pedagogy. 4 credits. NP. An examination of organ pedagogical documents from the fifteenth century to the present toward a view of modern-day practical application. An overview of historical performance practice coincides with a study of changing trends in organ building in Italy, Germany, and France. Martin Jean.

MUS 680a–b, The Art of Recording for Music. 2 credits per term. NP. A workshop dealing with state-of-the-art digital recording techniques, equipment, studio acoustics, and compact disc production, with special emphasis placed on preparing students to use recording facilities as a musician on both sides of the microphone. The first term is devoted to a general survey of digital recording techniques through experimental recording of various student and professional musical ensembles. The second term is devoted exclusively to compact disc production. As a final project, each student produces a recording session using classmates or professional ensembles and works through the postrecording process to provide a digital tape suitable for compact disc production. Enrollment limited. Permission of instructor required. Eugene Kimball.

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

YALE INSTITUTE OF SACRED MUSIC

MUS 519a–b, 619a–b, 719a–b, Colloquium. 1 credit per term. NP. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. (P/F) Margot Fassler.

GRADUATE-LEVEL COURSES IN THE DEPARTMENT OF MUSIC

Permission for admission to graduate courses offered by the Department of Music must be obtained from the director of graduate studies of the department. The following courses are available in the graduate department in 2001–2002 (4 credits each term).

- MUSI 701a, Theory and Aesthetics: Antiquity and Medieval.** Craig Wright.
- MUSI 705b, Theory and Aesthetics: The Nineteenth Century.** Leon Plantinga.
- MUSI 801b, Chant and Liturgy.** Craig Wright.
- MUSI 807a, The Italian Madrigal: Criticism and Historiography.** Ellen Rosand.
- MUSI 815a, Christian Mysticism from Augustine to John of the Cross: Theories of Ascent through Scripture, Music, and Practice.** Margot Fassler.
- MUSI 816a, Approaches to *Pierrot lunaire*.** Robert Holzer.
- MUSI 850b, Sonata Theory.** James Hepokoski.
- MUSI 876b, Social and Reception Histories of Eighteenth- and Nineteenth-Century Music.** Kristina Muxfeldt.
- MUSI 901a, Tonal Analysis I.** Robert Morgan.
- MUSI 901b, Tonal Analysis II.** Allen Forte.
- MUSI 903a^U, Advanced Studies in Analysis and Composition.** Patrick McCreless.
- MUSI 910b, Rhetoric, Structure, Gesture.** Patrick McCreless.
- MUSI 915b, Music, Multimedia, Technology, and Research.** Kathryn Alexander.
- MUSI 998a, Prospectus Workshop.** Robert Morgan.
- MUSI 999b, Dissertation Colloquium.** James Hepokoski.

Performance Activities

MUSICAL ORGANIZATIONS

The Philharmonia Orchestra of Yale

All students of orchestral instruments are required to participate in the Philharmonia Orchestra of Yale. The orchestra presents a series of six concerts each season, playing a variety of orchestral music drawn from the standard repertoire, unusual and rarely heard pieces, and new music. The performances are conducted by artistic director Lawrence Leighton Smith, as well as celebrated guest conductors and orchestral conducting majors. In 1999–2000, guest conductor Gunther Schuller led the orchestra in a Woolsey Hall concert, and the orchestra performed at the Massachusetts Institute of Technology. The winners of the Woolsey Hall Concerto Competition perform as soloists with the Philharmonia Orchestra as do faculty members and other well-known artists.

The members of the Philharmonia Orchestra also frequently perform smaller ensemble pieces for New Music New Haven.

New Music New Haven

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

Yale Opera

Under the artistic direction of Doris Yarick-Cross, the Yale voice and opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances during the 2000–2001 academic year were directed by acclaimed directors Andreas Prohaska, Ned Canty, and Robert Tannenbaum. Recent productions, including *Faust*, *La Bobème*, *Falstaff*, *La Traviata*, *Albert Herring*, *Così fan tutte*, *Les contes d'Hoffmann*, *Le nozze di Figaro*, *Die Zauberflöte*, and *Il barbiere di Siviglia*, were presented at New Haven's historic Shubert Performing Arts Center, while more intimate productions of *The Coronation of Poppea*, *The Rape of Lucretia*, *Iolanta*, *The Kaiser of Atlantis*, *La Cenerentola*, *The Long Christmas Dinner*, *Bluebeard's Castle*, *L'Heure espagnole*, *L'Enfant et les sortilèges*, and *Riders to the Sea* were given in Morse Recital Hall. In December of 1995, Yale Opera made its critically acclaimed debut in New York with Berlioz's *Béatrice et Bénédicte*, a semi-staged production that was given in Alice Tully Hall at Lincoln Center.

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

The Yale Symphony Orchestra

Under the baton of Music Director Shinik Hahm, the Yale Symphony Orchestra consists primarily of undergraduates, although membership is open to interested and qualified graduate or professional students, faculty, and staff. This one-hundred-piece ensemble performs an average of seven concerts annually in Woolsey Hall and elsewhere.

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

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

The Yale Bands

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

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

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

The Yale Glee Club

The Yale Glee Club, David H. Connell, conductor, comprises two mixed choruses — the Yale Freshman Chorus and the Yale Glee Club. Both of these organizations present several concerts during the year, both in and out of New Haven. Membership is open to all Yale students by audition, primarily to undergraduates. Qualified students at the School of Music and the Institute of Sacred Music often have the opportunity to assist the director in his work with these organizations.

The Yale Glee Club is a ninety-voice chorus devoted to the performance of a wide range of choral literature. In addition to local concerts on campus and off, the Glee Club makes a U.S. tour at midterm annually and an overseas tour every third summer. In June 1999 the Glee Club traveled to Scandinavia, Germany, Poland, the Czech Republic, and France, and during spring break 2000 the Glee Club traveled to Cuba and Puerto Rico.

Each spring, the Glee Club performs a major choral work at Yale. Last season included a performance of Verdi's *Requiem* in Carnegie Hall. Throughout each year the Glee Club performs a varied repertoire in area concerts, often singing for community benefits.

The Yale Camerata and Pro Musica

Founded in 1985 by its conductor, Marguerite L. Brooks, the Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty members are Yale undergraduate and graduate students, faculty, staff, and experienced singers from the New Haven community. Professor Brooks also conducts the Yale Pro Musica, a sixteen-voice chamber choir within the Camerata.

The Camerata and Pro Musica perform a widely varied range of choral literature, while making a specific commitment to choral music of our time. The Camerata performs with all major instrumental ensembles of the School and the Department of Music and has been featured on New Music New Haven programs.

Repertoire for the 2001–2002 season includes the American premiere of Naumann's *Te Deum*, Stravinsky's *Les Noces*, and Mozart's Mass in C minor.

Marquand Chapel Choir

The Marquand Chapel Choir performs choral literature from many liturgical traditions and periods on a regular schedule for the services in Marquand Chapel. The choir also presents choral works at special musical services of worship. The choir may be taken for credit. Paid section leader positions are available.

Battell Chapel Choir

The Battell Chapel Choir is a mixed ensemble of twenty-six voices that sings at Sunday morning services during the academic term and presents two concerts or musical vespers during the year. Students at the School of Music who have previous choral experience are eligible to audition. Members are paid for their services.

CONCERTS AND RECITALS

The Chamber Music Society at Yale

The Chamber Music Society at Yale inaugurates its seventieth season in 2001–2002. Continuing its tradition of presenting distinguished ensembles, this season features the Colorado Quartet with oboist Richard Killmer; clarinetist Richard Stoltzman with pianist Lukas Foss; the Tokyo String Quartet in four concerts with faculty members Ole Akahoshi, Syoko Aki, Peter Frankl, Jesse Levine, and David Shifrin; a faculty Chamber Music Concert; and a concert featuring student chamber music groups from the School of Music selected by audition. Although tickets are required for this series, they are available free to students of the School of Music at the box office at 435 College Street.

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 Dave Brubeck, Elvin Jones, Dick Hyman, Barry Harris, Kenny Burrell, William Warfield, and Clark Terry. Each group presents special free concerts for children in addition to concerts for general audiences.

Great Organ Music at Yale

Great Organ Music at Yale is a series of events in Woolsey Hall and Dwight Memorial Chapel including programs by the faculty, the annual visiting artist, and other noted performers.

Faculty Artist Series

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

Collection of Musical Instruments Concert Series

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

Other Local Performing Groups

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

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

Faculty Profiles

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

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

Nancy Allen, harp, performs regularly in major recital halls and with such leading ensembles as the English Chamber Orchestra, St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Orpheus Chamber Orchestra, Royal Philharmonic, and the Lincoln Center Chamber Music Society. Ms. Allen has also enjoyed close collaborations with soprano Kathleen Battle, clarinetist Richard Stoltzman, and flutists Ransom Wilson and Carol Wincenc. A Grammy Award nominee for Ravel's *Introduction and Allegro* with the Tokyo String Quartet, and first-prize winner of the Fifth International Harp Competition in Jerusalem, she heads the harp department at the Juilliard School and is on the faculty of the Aspen Festival. She has been featured on PBS's *Great Performances* series and on *Good Morning America*. Ms. Allen joined the Yale faculty in 1992.

Boris Berman, piano, is well known to the audiences of more than forty countries on six continents. He regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin. Mr. Berman was the founding director of the Music Spectrum concert series in Israel from 1975 to 1984 and of the Yale Music Spectrum series in the United States from 1984 to 1997. An active recording artist, Mr. Berman was the first pianist to record the complete solo works by Prokofiev (Chandos). Other acclaimed releases include all piano sonatas by Alexander Scriabin (Music and Arts) and a recital of Shostakovich piano works (Ottavo), which received the Edison Classic Award in Holland, the Dutch equivalent of the Grammy. The recording of three Prokofiev concertos with the Royal Concertgebouw Orchestra, Neeme Jarvi conducting (Chandos), was named the Compact Disc of the Month by *CD Review*. Other recordings include works by Mozart, Beethoven, Franck, Weber, Debussy, Stravinsky, Schnittke, and Cage. In 1984, Boris Berman joined the faculty of the Yale School of Music, where he is professor of piano and coordinator of the piano department. He has been the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master classes throughout the world. In 2000, Yale University Press published Mr. Berman's book, *Notes from the Pianist's Bench*.

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

Martin Bresnick has taught theory and composition at the San Francisco Conservatory, Stanford University, where he received his doctorate in composition, and the Yale University Department of Music. His compositions have been widely performed around the world and have earned many awards, among them the Stoeger Prize of the Chamber Music Society of Lincoln Center, the Prix de Rome, a Fulbright Fellowship, NEA grants, and first prize in the Premio Ancona, Sinfonia Musicale, and Composers, Inc., competitions. In 1998 he was awarded the first Charles Ives Living Award by the American Academy of Arts and Letters, and in 2000 the Berlin Prize. He has been commissioned by the Koussevitsky Foundation, Fromm Foundation, Orchestra New England, Chamber Music America, Meet the Composer, and the Norfolk Chamber Music Festival, among other societies and ensembles. Mr. Bresnick joined the Yale faculty in 1981 and is the coordinator of the composition department.

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

Melvin Chen, piano, holds double master's degrees in piano and violin from the Juilliard School, where he studied with Seymour Lipkin and Glenn Dicterow. Previously he attended Yale University, where he received a B.S. in chemistry and physics. In addition, he has a doctorate in chemistry from Harvard University. At Yale he studied with Boris Berman, Paul Kantor, and Ida Kavafian. After winning the William Waite concerto competition as a freshman, he performed as piano soloist with the Yale Symphony Orchestra. He later won the same competition again, this time as violin soloist. He has performed as a piano soloist with many ensembles, including the Salisbury and Nashville symphony orchestras. As a violinist, he has been active as the concertmaster of the Yale Symphony, the Tanglewood Music Center Orchestra, and the Juilliard Orchestra. An avid chamber musician, Mr. Chen has collaborated with such artists as Ida Kavafian, Steven Tenenbom, David Shifrin, Robert White, Pamela Frank, Peter Wiley, and members of the St. Lawrence, Mendelssohn, Borromeo, and Arditti quartets. Mr. Chen is currently a member of Chamber Music Society of Lincoln Center: Chamber Music Society Two. He has been heard both in recital and in chamber music appearances at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall, the Frick Collection, Boston's Jordan Hall, as well as other venues in the United States, Canada, and Asia. He has appeared at the Bravo! Colorado, Chamber Music Northwest, and Music from Angel Fire festivals, among others. He is a performer on Wynton Marsalis's series on music education, "Marsalis on Music," and can also be heard on Discover, Nices, and KBS label compact discs with violinist Juliette Kang. Mr. Chen joined the School of Music faculty in the fall of 2000.

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

David Connell, assistant professor of choral conducting, is director of the Yale Glee Club. An alumnus of the Yale School of Music and the Institute of Sacred Music, he has been active as a church musician, organ recitalist, and choral conductor throughout his career. He has given organ recitals and directed choral concerts across the United States and in Europe and Asia. He has been a participant in several seminars and conferences, including the Junior Faculty Development Seminar, the Louisville Institute (Religion and American Culture), and the Lilly Endowment's ongoing conference on the Arts in Theological Education. His workshops and lectures have been presented to chapters of the American Guild of Organists, the Choristers Guild, and other organizations. In 1991 he was elected a Friend of the Arts by the Sigma Alpha Iota music fraternity. He joined the Yale faculty in 1991.

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

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

Allan Dean, trumpet, is a member of Summit Brass and the St. Louis Brass Quintet. He was a member of the New York Brass Quintet for eighteen years and the Contemporary Chamber Ensemble for ten years. Since 1963 he has been an active freelance musician in New York City, in concert and on recordings. Mr. Dean is involved in baroque and Renaissance music performed on original instruments. He is a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. He has numerous recordings of brass and early music on the RCA, Columbia, Nonesuch, Pro Arte, CRI, Musical Heritage, and Summit labels. Formerly on the faculty of Indiana University, he joined the Yale faculty in 1988.

Douglas Dickson, pianist, received his B.A. degree from Princeton University and his M.M.A. from the Yale School of Music. He has performed in Europe, Asia, South America, and throughout the United States. As part of Duodecaphonia, a prize-winning

piano duo, he has performed at the Kennedy Center and elsewhere. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac College, the Yale School of Drama, Opera Theater of Connecticut, Connecticut Experimental Theater, and Shubert Opera. He was music director and conductor for Yale Opera's spring 2000 production of Britten's *The Rape of Lucretia*. In 1997 and 1998 he performed and taught at the Itu Festival of Arts in Brazil. He has served for seven years on the faculty of Quinnipiac College, where he founded the Young Voices Competition. Mr. Dickson joined the Yale faculty in 1998.

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

Margot Fassler, director of the Institute of Sacred Music, holds joint appointments as the Robert S. Tangeman Professor of Music History at the School of Music and the Divinity School. A historian of music, her special fields of interest are medieval and American music. She offers courses in medieval liturgies and sacred repertoires of music from early Christianity to the present, as well as courses that explore the interaction between music, liturgical texts, and sermon literature. A subspecialty, in which Ms. Fassler both teaches and publishes, is liturgical drama of the Middle Ages. An assistant professor of music at Yale from 1983 to 1989, she previously taught in the Department of Music at Mills College. More recently she taught at Brandeis University where she was associate professor of music, director of graduate studies in Music History and Theory, and the administrator of a master's degree program in Music and Women's Studies. She was appointed director of the Institute in 1994.

Claude Frank, a member of the piano faculty of the Yale School of Music since 1973, is known throughout the world for his solo and concerto appearances. He has played with the major orchestras of the world, including the Berlin Philharmonic, the Amsterdam Concertgebouw, the New York Philharmonic, and the Boston and Chicago symphonies, and he has made numerous recordings, including the complete thirty-two Beethoven piano sonatas.

Peter Frankl, piano, made his London debut in 1962 and his New York debut with the Cleveland Orchestra under George Szell in 1967. Since that time he has performed with the world's finest orchestras, including the Berlin Philharmonic, Concertgebouw, Israel Philharmonic, Vienna Symphony, Leipzig Gewandhaus, Orchestre de Paris, all the London orchestras, and the major American orchestras. He has collaborated with such eminent conductors as Abbado, Boulez, Davis, Haitink, Maazel, Mazur, Muti, Salonen, and Solti. Mr. Frankl has recorded the complete works for piano by Schumann and Debussy; a solo Bartók and Chopin album; Mozart concerti with members of the English Chamber Orchestra; a Hungarian anthology; the complete four-hand works of Mozart with Tamás Vásáry; and Schumann, Brahms, Dvořák, and Martinu quintets with the Lindsay Quartet, the Brahms violin sonatas with Kyung Wha Chung, and the Brahms trios with Gyorgy Pauk and Ralph Kirshbaum. In recognition of his artistic achievements, Mr. Frankl was awarded the Order of Merit by the Hungarian Republic. He joined the Yale faculty in 1987.

Erick Friedman, violin, made his New York debut at the age of fourteen and at seventeen began studying with Jascha Heifetz, with whom he recorded Bach's *Concerto for Two Violins*. Since then Mr. Friedman has been soloist with many of the world's major orchestras, including the orchestras of Boston, Chicago, London, New York, Philadelphia, Dallas, Berlin, Pittsburgh, and Paris. He has appeared with conductors Steinberg, Sargent, Ozawa, von Karajan, Leinsdorf, Mata, Pretre, and Previn. He has an extensive discography including many solo and concerto recordings on the RCA label, and he received a Grammy award in 1997 for his liner notes for a compact-disc collection of Heifetz recordings. He is the music director and conductor of Garrett Lakes Summer Music Festival in Maryland. As a pedagogue, Mr. Friedman has been associated with the North Carolina School of the Arts and the Manhattan School of Music, and in 1983 he was appointed professor and artist-in-residence at Southern Methodist University, a post he held for six years until he joined the Yale faculty in 1989.

Michael Friedmann, theorist and pianist, received his B.A. from Brandeis University and his Ph.D. in composition from Harvard University. He has served on the music faculties of the New England Conservatory of Music, the University of Pittsburgh, and the Hartt School of Music, and he was Valentine Visiting Professor at Amherst College in the fall of 1990. More recently he taught at the Steans Institute for Young Artists of the Ravinia Festival, the Anlade Musica of the University of Alcalá in Spain, and was assistant director of the International Summer Piano Institute of Hong Kong. Mr. Friedmann's articles in theoretical journals and his presentations at theory conferences have dealt with a broad spectrum of subjects, and his book *Ear Training for Twentieth-Century Music* was given a special citation by the Society for Music Theory. His frequent piano recitals have found a special focus in the music of the Second Viennese School, late Beethoven, and Schumann. He joined the Yale faculty in 1985.

Sbimik Habm, conductor, and director of the Yale Symphony Orchestra, has conducted major orchestras and opera companies in North and South America, Europe, and Asia. Since 1988, he has been music director of various orchestras, including the Green Bay Symphony Orchestra, and currently is the music director/conductor of the Abilene Philharmonic, the Tuscaloosa Symphony, and the Taejon (Korea) Philharmonic. An active opera conductor, he has performed numerous times with the Silesian State Opera in Poland. Since 1992, he has made annual appearances with the Korean Radio and Television Symphony Orchestra, and led that orchestra in its 1995 tour of the United States in celebration of the fiftieth anniversary of Korean independence. He has conducted the orchestras of Los Angeles, Warsaw, Fort Worth, Atlanta, Boulder, Bangkok, Louisville, Toronto, Omaha, Hartford, Prague, Bilbao, and many others. Among numerous distinctions, he has won the Gregorz Fitelberg International Conducting Competition as well as the Korean Cultural Medal, Korea's highest civilian honor. He is a graduate of Rice University and studied at the Eastman School of Music. He joined the Yale faculty in 1995.

Thompson Hanks, Jr., tuba, has been a member of the San Antonio Symphony, the Minnesota Symphony, and the former New York Brass Quintet and Contemporary Chamber Ensemble. He regularly performs with the American Composers Orchestra and the New York City Ballet Orchestra and has performed with the New York Philharmonic. As a conductor, Mr. Hanks has led the Manhattan School of Music Wind Ensemble and is the director of the Yale Brass Ensemble. Mr. Hanks participates in a number of festivals and the Chataqua Symphony. In addition, he has made several solo and chamber music recordings. Mr. Hanks has been a member of the Yale faculty since 1972.

Scott Hartman, trombone, received his B.M. and M.M. degrees from the Eastman School of Music and began his career by joining the Empire Brass Quintet and the Boston University faculty in 1984. As a trombone soloist and with his various chamber groups, Mr. Hartman has taught and played concerts throughout the world and in all fifty states. He has been featured with the Boston Esplanade Pops, Philadelphia Orchestra, Chicago Symphony, Minnesota Orchestra, BBC Radio Orchestra, Dallas Symphony, St. Louis Symphony, and National Symphony. Mr. Hartman now performs and records with Proteus 7, the Millennium Brass, the Brass Band of Battle Creek, the Hollywood Brass, and the trombone quartet Four of a Kind. He has recorded for the Angel EMI, Sony, Telarc, Summit, and Dorian labels. He coordinates the trombone and chamber brass programs at Boston University and leads a two-week workshop for trombone and coaches brass chamber music at the Boston University Tanglewood Institute. He is a clinician for the Bach musical instrument company and has served as a member of the faculties of Indiana University and the New England Conservatory. He joined the Yale faculty in 2001.

Paul Hawkshaw, professor of music history, received his Ph.D. in musicology from Columbia University in 1984. His principal area of research has been the music of Anton Bruckner. He has edited five volumes of Bruckner's Collected Works Edition, and is

currently working on a biography of the composer for Yale University Press. He coedited a volume of essays, *Perspectives on Anton Bruckner*, with Timothy Jackson, that was published by Cambridge University Press in 1997. In October 1996 Professor Hawkshaw had the honor of being invited by the Austrian National Library, Vienna, to give the keynote address at the ceremony commemorating the one hundredth anniversary of Bruckner's death. His latest book on Bruckner's psalms is scheduled for publication by the Musikwissenschaftlicher Verlag, Vienna, in the fall of 2001. He has published in journals in North America and Europe. He joined the Yale faculty in 1984.

Martin Jean, organ, is widely recognized as a brilliant, warmly communicative artist with broad-based repertorial interests. Among his many awards and honors are first place at the international Grand Prix de Chartres in 1986 and, in 1992, at the National Young Artists' Competition in Organ Performance, held by the American Guild of Organists. A former student of Robert Glasgow, he holds a D.M.A. from the University of Michigan, and he was an associate professor and university organist at Valparaiso University before coming to Yale in the fall of 1997.

Richard Killmer has been principal oboist with the Boston Chamber Music Society, the Mainly Mozart Festival in San Diego, the Aspen Music Festival, and the St. Paul Chamber Orchestra. Mr. Killmer has appeared as soloist with the Omaha, Oklahoma City, and El Paso symphony orchestras, the National Arts Centre Orchestra, and the St. Paul Chamber Orchestra. He has performed chamber music with the Cleveland and Ying quartets, with Emanuel Ax and John Miller, and has appeared at the Killington, Aspen, Lake Placid, Utah, Sarasota, and Banff festivals. Mr. Killmer studied with Robert Bloom at the Yale School of Music, where he received his M.M. in 1967 and his D.M.A. in 1975. He has been professor of oboe at the Eastman School of Music since 1982. He joined the Yale faculty in 2000.

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

Ezra Laderman is a distinguished and widely performed composer. His commissions have included works for the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony; for the orchestras of Minnesota, Dallas, Louisville, Houston, Detroit, Albany, Denver, New Jersey, Indianapolis, Syracuse, and New Haven; and for the New York City, Turnau, and Tri-Cities operas. He has written works for such chamber ensembles as the Tokyo, Juilliard, Concord, Colorado, Lenox, Vermeer, Audubon, and Composers quartets; and for soloists Yo-Yo Ma, Judith Raskin, Elmar Oliveira, Jean-Pierre Rampal, Samuel Baron, Sherrill Milnes, Emanuel Ax, Eugene List, Ronald Roseman, Bernard Garfield, and Ilana Vered, among many others. Mr. Laderman is the recipient of three Guggenheim fellowships, the Prix de Rome, and Rockefeller and Ford Foundation grants. He has served as president of the

National Music Council, chair of the American Composers Orchestra, director of the NEA Music Program, and president of the American Music Center. He was visiting professor of composition during the fall term of 1988 and served as dean from 1989 to 1995.

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

Frank Morelli, bassoon, studied with Stephen Maxym at the Manhattan and Juilliard schools of music, and holds the distinction of being the first bassoonist to be awarded a doctorate by the Juilliard School. Since his Carnegie Hall concerto debut in 1973, Mr. Morelli has been heard internationally as a soloist and with chamber and orchestral ensembles. One of the most active bassoonists recording today, he has well over one hundred recordings for major record labels to his credit. His performances and recording of the Mozart bassoon concerto with the Orpheus Chamber Orchestra on the Deutsche Grammophon label met with international critical acclaim, and his recording of Mozart's *Sinfonia Concertante for Winds and Orchestra* with Orpheus for Nonesuch Records was named Recording of Special Merit by *Stereo Review*. Mr. Morelli's recording with Orpheus of Copland's *Appalachian Spring* won a 1990 Grammy nomination for best classical recording, and his recording with Orpheus of music by Stravinsky, *Shadow Dances*, won a Grammy in 2001. Mr. Morelli has appeared with the Chamber Music Society of Lincoln Center and is principal bassoonist of the New York City Opera Orchestra, Orpheus, Brooklyn Philharmonic, and the American Composers Orchestra. He is a member of the acclaimed woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey and Hawkes. He also serves on the faculties of the Juilliard School and the Manhattan School of Music. Mr. Morelli joined the Yale faculty in 1994.

Thomas Murray, organ, has served on the Yale Institute of Sacred Music and School of Music faculties since 1981. He is especially well known for his interpretations of the romantic repertoire, and his recordings of Mendelssohn, Elgar, Franck, and Saint-Saëns have received high acclaim. At the age of twenty-two he was a first-place winner of the American Guild of Organists national competition (1966). In 1986 he was named International Performer of the year by the New York City chapter of the AGO. In receiving this honor he followed some of the most illustrious organists of the twentieth century, including Marie-Claire Alain, Jean Guillou, and Dame Gilliam Weir. He was a recitalist at the International Congress of Organists in Cambridge in 1987 and at the Lahti Organ Festival in Finland in 1997, and has performed in South America, Australia, and Japan as well as throughout western Europe.

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

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

Joan Panetti, pianist and composer, studied at the Peabody Conservatory and the Conservatoire de Musique in Paris and holds degrees from Smith College and the Yale School of Music. Her principal mentors were Olivier Messiaen, Yvonne Loriod, Wilhelm Kempff, Alvin Etler, Mel Powell, and Donald Currier. Having toured extensively in the United States and Europe, she performs frequently as a soloist and in chamber music ensembles. Ms. Panetti has served on the faculties of Yale College, Princeton University, and Swarthmore College, and she returned to Yale in 1979. She was appointed director of the Norfolk Chamber Music Festival and the Yale Summer School of Music in 1981, and is coordinator of the Hearing–Analysis program at the School, for which she has won national acclaim.

Aldo Parisot, long acknowledged as one of the world's master cellists, has led the career of a complete artist — as concert soloist, chamber musician, recitalist, and teacher. He has been heard with the major orchestras of the world, including Berlin, London, Paris, Amsterdam, Stockholm, Rio, Munich, Warsaw, Chicago, Los Angeles, and Pittsburgh, under the batons of such eminent conductors as Stokowski, Barbirolli, Bernstein, Mehta, Monteux, Paray, de Carvalho, Sawallisch, Hindemith, and Villa-Lobos. As an artist seek-

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

Elizabeth Sawyer Parisot, piano, received her D.M.A. from the Yale School of Music in 1973 and has served on the faculty of the School since 1977. She has appeared in solo and chamber music concerts throughout the world, performing at such prestigious venues as Carnegie Hall and Alice Tully Hall in New York, the Kennedy Center and the National Gallery in Washington, D.C., Queen Elizabeth Hall in London, the Hispanic Institute in Madrid, and the Jerusalem Music Center in Israel. Ms. Sawyer Parisot has served as coordinator and performing artist at the Aldo Parisot International Competitions and Courses in Brazil for several years and has also been a guest artist at the International Music Institute in Santander, Spain; at the Banff Festival of the Arts in Alberta, Canada; and at the Norfolk Chamber Music Festival. With her husband, cellist Aldo Parisot, she has toured extensively, joining him in sonata performances as well as in chamber music with other renowned artists. Recent tours to Asia have included concerts in Korea with violinist Kyung Hak Yu and performances with faculty colleagues Erick Friedman and Aldo Parisot in Taiwan. She has also performed with Yo-Yo Ma, Janos Starker, and Ralph Kirshbaum.

Vivian Perlis, a historian of American music, specializes in the music of twentieth-century American composers. She is the founding director of Oral History, American Music, a project devoted to collecting and preserving tape-recorded interviews of major figures in American music. She is known for her writings and productions, among them books on Charles Ives and Aaron Copland, and film biographies of Copland, Eubie Blake, and John Cage. Ms. Perlis was appointed research associate at Yale in 1971.

William Purvis, French horn, pursues a multi-faceted career in the United States and abroad as soloist, recitalist, chamber musician, and conductor. He is principal French horn of the Orpheus Chamber Orchestra, hornist and conductor of *Speculum Musicae*, and a member of the New York Woodwind Quintet and the Orchestra of St. Luke's. He is also a member of *Mozzafiato*, an original-instrument wind octet. His numerous festival appearances include Tanglewood, Caramoor, Norfolk, Salzburg, Schleswig-Holstein, Perelada, Kuhmo, Kitakyushu, and Hong Kong. A frequent guest artist with

the Chamber Music Society of Lincoln Center and Chamber Music Northwest, Mr. Purvis has performed with the Tokyo, Mendelssohn, Sibelius, Fine Arts, and Orion string quartets. Among Mr. Purvis's many recordings are Mozart's second and fourth horn concertos for Deutsche Grammophon; more than forty recordings with the Orchestra of St. Luke's on Telarc and Music Masters; Horn Trios of Brahms and Ligeti on Bridge; and Peter Lieberman's *King Gesar* with Yo-Yo Ma, Peter Serkin, and Emanuel Ax for Sony. As conductor, William Purvis is mainly associated with contemporary music, and his recent recordings as conductor include works of Elliott Carter, Stefan Wolpe, Hans Abrahamsen, and George Crumb, among others. Mr. Purvis is a graduate of Haverford College, and studied with Forrest Stanley and James Chambers. He is a performing artist in residence at the State University of New York, Stony Brook, and serves on the faculties of the Juilliard School, Columbia University, and the Hochschule für Musik in Karlsruhe, Germany. Mr. Purvis joined the Yale faculty in 1999.

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

Willie Ruff, horn and bass, received both his B.M. and his M.M. at Yale. With pianist Dwiki Mitchell as the Mitchell-Ruff Duo, he performs extensively in the United States, Asia, Africa, and Europe. In addition to the Interdisciplinary Seminar on Rhythm, Instrumental Arranging, and other courses at the School of Music, he has taught Yale College courses in ethnomusicology and folklore, and he is the founding director of the Duke Ellington Fellowship program. Mr. Ruff has been a member of the Yale faculty since 1971.

Joseph Schwantner, composer, has garnered many prizes and awards for his works, including two Grammy nominations, two Kennedy Center Friedheim Awards, a Guggenheim Foundation fellowship, and the 1979 Pulitzer Prize in Music. Mr. Schwantner's works have been commissioned by the New York Philharmonic, the Boston, St. Louis, and Dallas symphonies, the St. Paul Chamber Orchestra, and the American Composers' Orchestra. They have been programmed by virtually every major orchestra in the United States as well as numerous international orchestras. His compositions have been performed by such acclaimed artists as Leonard Slatkin, Emanuel Ax, Dawn Upshaw, Pinchas Zukerman, and John Williams, among countless others. He has served on the faculties of Skidmore and Ithaca colleges, the Juilliard School, and the Eastman School

of Music, where he holds the position of professor emeritus of composition. Mr. Schwantner joined the Yale School of Music faculty in 1999.

Wendy Sharp, violin, performs frequently as a recitalist and a chamber musician. For nearly a decade she was the first violinist of the highly acclaimed Franciscan String Quartet. As a member of the quartet she toured internationally, winning many awards, including first prize in the Banff International String Quartet Competition and the Press and City of Evian prizes at the Evian International String Quartet Competition. Ms. Sharp is on the faculty of Choate-Rosemary Hall and California Summer Music in Pebble Beach, and she maintains a private studio. She attended Yale University, graduating summa cum laude with Distinction in Music, and received her M.M. from the San Francisco Conservatory of Music. Ms. Sharp has served on the faculties of the Mannes College of Music, Dartmouth College, and the San Francisco Conservatory of Music and has participated in the Aspen, Tanglewood, Chamber Music West, Norfolk, and Music Academy of the West festivals. Ms. Sharp joined the faculty of the Yale School of Music in 1997, and she is coordinator of chamber music.

David Shifrin has appeared as clarinet soloist with the Philadelphia Orchestra, the Pittsburgh, Houston, Dallas, Denver, Kansas City, Milwaukee, Calgary, and Edmonton symphony orchestras, the Orchestre de la Suisse Romande, the Los Angeles Chamber Orchestra, and the New York Chamber Symphony. Currently music director of Chamber Music Northwest, Mr. Shifrin was awarded an Avery Fisher Career Grant in May 1987 and a Solo Recitalist Fellowship from the NEA. His numerous recordings include the Mozart Clarinet Concerto for Delos, which received a 1987 Record of the Year award from *Stereo Review*; the Copland Clarinet Concerto on Angel/EMI, for which he was nominated for a Grammy as Best Classical Soloist with Orchestra in 1989; and Debussy chamber music with André Watts in 2000, which also received a Grammy nomination. Since 1989, he has been an artist member of the Chamber Music Society of Lincoln Center and in 1992 he was appointed its artistic director. Under his leadership, the group received the Ensemble of the Year award from *Musical America*. Mr. Shifrin joined the Yale faculty in 1987.

Lawrence Leighton Smith, conductor, is one of the most respected American musicians of his generation. His work as music director of the Louisville Orchestra, both on record and in concert performances, as well as his active schedule of guest conducting engagements, has earned him wide recognition and critical acclaim. In 1986, Mr. Smith was the first American conductor to record with the Moscow Philharmonic Orchestra. The set of recordings that resulted, entitled *The Moscow Sessions*, was issued to great critical acclaim. With the Louisville Orchestra, he has led a number of its series of First Edition Recordings of American contemporary composers, including works of Gould, Harris, Rorem, and Piston. Mr. Smith began his conducting career at Tanglewood as musical assistant to Erich Leinsdorf. He also spent time at the Peabody Conservatory of Music where he worked under the guidance of George Szell. Since then, Mr. Smith has held positions with the North Carolina, Phoenix, Austin, Oregon, and San Antonio symphonies. As guest conductor he has appeared with virtually every major orchestra in the

United States, including the Los Angeles and New York Philharmonic orchestras, and the Baltimore and Cincinnati symphonies. At present, Mr. Smith retains his post as conductor laureate of the Louisville Orchestra and is the recipient of three honorary doctoral degrees. He was principal guest conductor of the New Jersey Symphony Orchestra from 1996 to 2000, and was appointed music director of the Colorado Springs Symphony Orchestra in 2000. Mr. Smith joined the Yale faculty in 1994.

Brian Suits, pianist and vocal coach, graduated with honors from the University of Texas as a piano student of David Renner, and received the M.M. degree from the University of Southern California where he studied with Brooks Smith. Mr. Suits performs as a soloist, collaborative artist, and chamber musician. He is also an improvisational artist and composer whose output ranges from serious modern works to jazz and popular songs. His compositions have been heard in Merkin Hall and on WQXR and WNYC Radio in New York City. He was finalist in the 1995 Schirmer Music Young Composer's Competition and the 1997 Renée Fisher Foundation Composer Awards. Mr. Suits has recorded a set of twenty-three CDs for Dong Hwa Music Publishers in Korea, including works by Haydn, Mozart, Beethoven, and Czerny. He appears frequently in concert with his wife, violinist Kyung Sun Lee, with whom he has recorded two CDs. Mr. Suits has served on the faculty of the Banff Centre for Performing Arts in Canada. He joined the Yale faculty in 1990.

Frank Tirro is a specialist in Renaissance music and the history of jazz. Dean of the Yale School of Music from 1980 to 1989, Mr. Tirro was previously chair of the Department of Music of Duke University. He formerly served as director of the Collegium Musicum at Duke and director of the Southeastern Institute of Medieval and Renaissance Studies. Mr. Tirro received his B.M. from the University of Nebraska, his M.M. from Northwestern University, and his Ph.D. from the University of Chicago. He has been a fellow of Harvard University's Villa i Tatti in Italy, is the author or editor of five books, and has contributed to numerous scholarly journals.

The Tokyo String Quartet – *Mikhail Kopelman*, *Kikuei Ikeda*, violin; *Kazuhide Isomura*, viola; *Clive Greensmith*, cello. The Tokyo String Quartet first performed and coached at the Yale Summer School of Music and Art in Norfolk, Connecticut, in 1976. The following fall they joined the Yale School of Music faculty as quartet-in-residence. Three members of the quartet studied at the Toho Music Academy in Tokyo and then at the Juilliard School; Mr. Kopelman studied at the Moscow Conservatory. They perform throughout the world and have made numerous recordings. In Yale's chamber music program the members of the quartet work intensively as coaches with all the student string ensembles.

Francine Trester, musicianship, began her musical studies on the violin. She attended the Juilliard Pre-College Division and later received her B.A. as a music major at Yale University. As a violinist, she has been a member of the Alexander Schneider N.Y. String Orchestra and a Tanglewood fellowship recipient. Later pursuing her compositional studies with Jacob Druckman and Martin Bresnick, she received the M.M., M.M.A.,

and D.M.A. degrees in composition at the Yale School of Music. In 1994 she received a Fulbright Scholarship to study composition in England with Alexander Goehr at Cambridge University; she also worked as an assistant to the directors of Live Wires and Live Culture at the English National Opera and as composer-in-residence at the Queenswood School. Upon her return to the United States in 1996, she assumed a position as assistant professor in music at Austin College. In 1998 she received the ASCAP Foundation Morton Gould Young Composer Award. She has been commissioned to write for baritone Richard Lalli, the Mirror Visions Ensemble, the Arianna String Quartet, soprano Patricia Prunty, and for faculty at the University of Akron, West Texas A&M University, and Austin College. This year, her works were given premieres at Florence Gould Hall, the Kosciusko Foundation, and the Joseph Papp Public Theater in New York.

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

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

Benjamin Verdery, guitar, has performed and taught master classes throughout Europe, Mexico, Canada, Cuba, Japan, and South America, and has recorded and performed with such diverse artists as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. He regularly gives flute and guitar concerts with the Schmidt/Verdery Duo and with his ensemble Ufonia. Workshop Arts has published the solo works from Mr. Verdery's recording *Some Towns and Cities*, which

won the 1992 Best Classical Guitar Recording in *Guitar Player* magazine. In 1996, John Williams recorded Mr. Verdery's duo version of *Capitola, CA* for Sony Classical. His *Scenes from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in America, Canada, New Zealand, and Europe, and the Los Angeles Guitar Quartet performs it on their CD *Air and Ground* (Sony Classical). Workshop Arts (distributed by Alfred Music) has released Mr. Verdery's book *Easy Classical Guitar Recital* as well as his instructional video, *Essentials of Classical Guitar*. His recordings include *Bach: Transcriptions for Guitar* (GRI), *Reverie: French Music for Flute and Guitar* (Sony Classical), *Some Towns and Cities* (Sony Classical), *Ride the Wind Horse: American Guitar Music* (Sony Classical), *The Enchanted Dawn* (GRI), *Ben Verdery Ufonia*, and *Soepa: American Guitar Music* (Mushkatweek). He joined John Williams on the Sony Classical CD *John Williams Plays Vivaldi* for a recording of the Concerto in G Major for two mandolins. Mr. Verdery joined the faculty of the Yale School of Music in 1985.

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

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

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

General Information

ACADEMIC REGULATIONS

1. Grading System

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

A+ = 4.0 A- = 3.7 B = 3.0 C+ = 2.3 C- = 1.7 D = 1.0
A = 4.0 B+ = 3.3 B- = 2.7 C = 2.0 D+ = 1.3 F = 0.0

A Pass/Fail (P/F) grade is given only in secondary instruction classes (Mus. 541, 641, 741) in the School of Music. However, students enrolled in the School of Music may exercise the option to receive a grade of Pass or Fail, in lieu of a letter grade, in any nonmusic course taken with another faculty of the University. The registrar will interpret letter grades from other faculties as Pass or Fail according to the criteria of those faculties. In computing grade points, such courses will be neutral. Courses audited will not appear on the student's official transcript. Students enrolled in the School are expected to present work of high quality both in performance and in academic studies. The grade in the major must not fall below B. Students whose Grade Point Average (GPA) falls below B (3.0) in any given term will be placed on probation and reviewed by the Academic Affairs Committee. Students whose GPA falls below B- (2.7) will be placed on academic probation and may be required to withdraw from the School. Students on probation will have their scholarships reviewed and possibly reduced.

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

2. Course Credit

Any course taken in another division of the University is eligible for credit toward a School of Music degree. Four credits per term is the maximum allowed for any course.

3. Course Changes

Requests for course changes during the first two weeks of the term must be submitted on the appropriate form to the Office of the Registrar. No courses may be added after this period. A grade symbol of "W" (withdrawn) will appear on transcripts to indicate any courses dropped after the first two weeks of the term. To withdraw from a class, students must file the appropriate form in the Student Affairs Office. Withdrawals from School of Music courses are not permitted in the final four weeks of a term.

4. Academic Affairs

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

5. Course Completion Deadlines

All course work for the fall term must be completed by December 20, 2001; course work for the spring term must be completed by May 3, 2002. Students who expect that work in a course will not be finished by the final day of classes must petition the instructor and the Academic Affairs Committee prior to the end of term for permission to receive Incomplete status. An F will be registered for courses remaining incomplete six weeks after the last day of classes.

All secondary lessons must be completed and reported one week before the end of each term (by December 13 for the fall term and by April 26 for the spring term). A grade of F will be given to students whose work is incomplete by these deadlines.

6. Practice Rooms

Reserved times are assigned for the use of 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.

CREDIT FROM OTHER INSTITUTIONS

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

1. Students must apply to the Academic Affairs Committee for credit while they are registered at Yale and prior to registering for a course.
2. A course outside Yale must be endorsed by the department coordinator as an essential or advantageous component of study in the major.
3. For study pursued away from Yale, students must demonstrate that the course is not given at Yale.
4. A transcript must be sent to the registrar of the School of Music showing a minimum grade of B.
5. Applications for credit for summer study must be submitted to the registrar before the end of the spring term.
6. Any registered Yale School of Music student who attends the six-week summer session at Norfolk is eligible to receive two credits toward graduation. These credits will be added to the transcript if requested.

TUITION, REGISTRATION, AND FEES

Tuition

The annual tuition for students enrolled in the School of Music is \$20,500; the annual tuition for students enrolled in a School of Music degree program through the Institute of Sacred Music is also \$ 20,500. Tuition covers all individual instruction in performance and course registration. It does not cover the hospitalization insurance fee.

The total expense for a student, whether single or married, for 2001–2002 is estimated to be \$30,930 for U.S. citizens and permanent residents and \$30,675 for international students.

Application

Each application returned to the School of Music Office of Admissions must be accompanied by a check or a money order for \$100, payable to Yale University. This application fee is not refundable and will not be credited toward tuition or any other account upon admission.

Upon notification of acceptance to the Yale School of Music, a \$300 nonrefundable intent to register deposit must be sent within two weeks 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.

Registration

Registration for new students at the School of Music will take place on September 4, 2001. Returning students must pick up their registration packets by 3 p.m. on September 5, 2001. Students who miss these deadlines will be charged a \$50 late fee unless permission has been obtained in advance from the Academic Affairs Committee.

Students must register for the spring term on January 7, 2002. Registration after this will result in a \$50 late fee.

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

Course Registration

There is a two-week add/drop period for course changes at the beginning of each term.

STUDENT ACCOUNTS AND BILLS

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

Yale Charge Account

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

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$50. The deadline for enrollment is June 22. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.amsweb.com/>.

Bills

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

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

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

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

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

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

Charge for Returned Checks

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

1. If the check was in payment of a term bill, a \$110 late fee will be charged for the period the bill was unpaid.

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

Rebate of Tuition

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2001–2002, the last days for refunding federal student aid funds will be November 3 in the fall term and March 31 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 15, 2001 in the fall term and January 23, 2002 in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 30, 2001 in the fall term and February 7, 2002 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 24, 2001 in the fall term and March 5, 2002 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (of Stafford, Perkins, or YSL) who withdraw are required to have an Exit Interview before leaving Yale, and should contact the Student Loan Collection Department at 246 Church Street (432.2727) to determine the location for the interview.

Room, Board, General Expenses

The Graduate Housing Office has dormitory and apartment units for a small number of graduate and professional students. Approximate rates for 2001–2002 are: dormitory (single) housing, \$4,022–4,782 per academic year; apartments (single and family housing), \$580–838 per month. The School of Music will send the Graduate Housing brochure and application after acceptance of the admission offer is received. The application and your letter of acceptance may then be faxed to the appropriate department noted below. The assignment process generally starts in mid- to late April after current returning residents are offered renewals.

The Graduate Housing Office consists of two separate offices: the Graduate Dormitory Office and the Graduate Apartment Office, both located within Helen Hadley Hall, a graduate dormitory, at 420 Temple Street. Office hours are from 9 A.M. to 4 P.M., Monday through Friday. For facility descriptions, floor plans, and rates, visit the Graduate Housing Web site at <http://www.yale.edu/graduatehousing/>. For further information on graduate dormitories, contact Beverly Whitney at 203.432.2167, fax 203.432.4578, or beverly.whitney@yale.edu. For graduate apartment information, contact Betsy Rosenthal at 203.432.8270, fax 203.432.0177, or betsy.rosenthal@yale.edu.

The University's Off-Campus Listing Service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8:30 A.M. to 3:30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampuslisting/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Yale Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering contract options for various meals. "Eli Bucks," a favorite choice based on declining points, are accepted in all campus locations in lieu of cash. Whether residents or nonresidents of University housing, students are invited to take advantage of Yale Dining Services.

The following dining areas and snack bars are available to students: Designer's Alcove (Art & Architecture building); the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee's, a convenience store, coffee, and sandwich shop. Students are also encouraged to dine in any of Yale's residential college dining rooms, where students without meal contracts may purchase "all-you-care-to-eat" meals at fixed prices for breakfast, lunch, and dinner. Payment for these meals can be arranged by securing a Yale charge account from the Office of Student Financial Services at 246 Church Street.

Inquiries concerning food services should be addressed to Yale Dining Services, 246 Church Street, PO Box 208261, 246 Church Street, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0420. It can also be found on the Web at <http://www.yale.edu/dining/>.

DOSSIER/TRANSCRIPT SERVICE

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

STUDENT RESPONSIBILITIES

1. All students are required to abide by the rules and regulations of the University and the School of Music and are required to attend lessons, class sessions, rehearsals, and appointments arranged for them. Those whose attendance, progress, or conduct is unsatisfactory will be reviewed by the Academic Affairs Committee and may be expelled or forced to withdraw under terms set by the dean.
2. Participation in the Philharmonia Orchestra, Chamber Music, New Music New Haven, and Yale Opera is a continuing responsibility during the student's stay at the Yale School of Music. Attendance at all rehearsals and performances is required and takes precedence over all outside commitments. Unexcused absences from an assigned ensemble will be reviewed by the dean's office under the provisions of the above paragraph.
3. Any student who is absent from studies for more than five consecutive days may be required to present a medical certificate to the dean's office.
4. The professional training program at the School of Music encourages all students to have occasional work assignments or short-term employment outside the University. Although professional work opportunities are necessary to musicians' development, outside engagements must be approved in advance by both the major teacher and the Academic Affairs Committee. The intent is 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. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for assigned ensembles.
6. During the school term, all students are expected to reside in the New Haven area.

Student Recitals

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

UNIVERSITY PRIVILEGES

A calendar of events in the University is issued each week during the academic year in the *Yale Bulletin & Calendar*. The hours when special as well as permanent collections of the University may be seen are also recorded in this publication.

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

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art.

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

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

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

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

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

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This amazing complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kipphuth

Exhibition Pool, an architectural marvel; 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 envy of the Ivy League; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and undergraduate students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees.

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

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

HEALTH SERVICES FOR SCHOOL OF MUSIC STUDENTS

Yale University Health Services (YUHS) is located on campus at the University Health Services Center (UHSC) at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, internal medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a twenty-four-hour urgent care clinic, and such specialty services as allergy, dermatology, and ortho-

pedics, among others. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are comprehensively described in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246, located at 17 Hillhouse Avenue.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of student medicine, internal medicine, gynecology, health education, and mental health (mental hygiene). In addition, through the Urgent Care Clinic, treatment for urgent medical problems can be obtained twenty-four hours a day. Students who need more acute care receive services in the ICF.

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

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

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

Health Coverage Enrollment

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

YHP HOSPITALIZATION/SPECIALTY COVERAGE

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

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

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

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

YHP STUDENT TWO-PERSON AND FAMILY PLANS

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

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescrip-

tion Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

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

Eligibility Changes

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

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

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>). Students must complete an enrollment application for the plan prior to the start of the term.

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

Required Immunizations

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

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

RESOURCE OFFICE ON DISABILITIES

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

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, 100 Wall Street, PO Box 208305, New Haven CT 06520-8305. Access to the Resource Office is through the College Street entrance to William L. Harkness Hall (WLH). Office hours are Monday through Friday, 8.30 A.M. to 5 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (<http://www.yale.edu/rod/>).

VETERANS ADMINISTRATION BENEFITS

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

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

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

OISS maintains an extensive Web site (<http://www.oiss.yale.edu/>) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. In addition, OISS maintains an electronic newsletter, which is distributed by e-mail on a regular basis. To subscribe, e-mail your e-mail address and name to oiss@yale.edu.

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

THE INTERNATIONAL CENTER

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

Admission Procedures

INSTRUCTIONS FOR APPLICATION

An application for the Yale School of Music for September 2002 is available from the admissions office: phone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu. The information that follows will assist in filing the application. For an explanation of requirements and structure of various programs, please refer to the section entitled Degrees in this bulletin.

Although the deadline for receipt of application material is January 16, 2002, applicants are urged to submit credentials well before the deadline.

Application Fee

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

Master of Music (M.M.) Program

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

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

Applicants who will have earned an M.M. or M.A. degree in music prior to September 2002 may apply to the two-year M.M.A. curriculum. On the basis of the tape recording (detailed below), applicants may be invited to New Haven to audition for a faculty committee and to take written examinations. Candidates should prepare twenty minutes of music. Candidates must also demonstrate proficiencies in musicianship, keyboard, and a second language. Applicants for the M.M.A. program are required to appear in New Haven.

M.M.A. applicants are also required to submit a sample of scholarly writing (thesis, term paper, etc.). In addition, of the three letters of recommendation, one must be an academic reference. All M.M.A. applicants who hold a master's degree from a school other than Yale must take the Graduate Record Examination (GRE), General Test. See "GRE Tests," page 91.

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

Certificate Program

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

Artist Diploma (A.D.) Program

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

All A.D. candidates must audition for a committee in New Haven on March 1, 2002.

Tape Recording Guidelines

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

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

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

KEYBOARD

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

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

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

STRINGS

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

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

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

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

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

WOODWINDS AND BRASS

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

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

PERCUSSION

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

VOICE

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

COMPOSITION

Scores and compact discs of at least three recent works, each written for a different group of instruments, voice, and/or electronic media. (Composers should note the GRE requirements, page 91.)

CONDUCTING

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

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

Recommendations

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

Transcripts

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

GRE Tests

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

The GRE General Test is required of all applicants applying to the Master of Musical Arts program who hold a master's degree from a school other than Yale. The computer-based general test is given regularly at testing centers around the world.

Contact the Educational Testing Service for further information at <http://www.gre.org/> or call 609.771.7670.

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

Test of English as a Foreign Language (TOEFL)

Students for whom English is not a native language must demonstrate, with a TOEFL score of 550 (213 for the computer examination), a level of language proficiency appropriate for graduate study. TOEFL applications may be obtained from Test of English as a Foreign Language (TOEFL), Educational Testing Service (ETS), PO Box 6154, Princeton NJ 08541-6154, 609.771.7100, <http://www.toefl.org/>. The institution code for TOEFL reports is 3992.

TUITION AND EXPENSES

Tuition for the 2000–2001 academic year is \$20,500. Total expenses are estimated at \$30,155 for U.S. citizens and \$29,900 for international students. If information filed with the Office of Financial Aid indicates that the applicant qualifies for financial aid, he or she will receive a scholarship award, usually in conjunction with a loan and work opportunities. However, School of Music financial awards meet only a portion of students' needs. Applicants are urged to explore all possibilities for financial assistance, including educational and musical foundations as well as private sources.

FINANCIAL AID

Financial Aid for U.S. Citizens and Permanent Residents

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

When need is shown, the Yale School of Music makes every effort to provide a financial aid package composed of scholarships, loans, and work opportunities that provide the student with the resources to pursue studies at Yale. Approximately 92 percent of the students enrolled at the School of Music receive some form of financial aid. Awards are determined by the needs of the School as well as the needs of the student. Assistance for financial aid cannot be considered without a Free Application for Federal Student Aid (FAFSA) form. This form is available on the Internet at <http://www.fafsa.ed.gov/> or from any financial aid office or library. The federal school code needed for the application is 001426. To ensure access to scarce scholarship funds, applicants requiring financial assistance are strongly urged not to wait for notice of acceptance but to submit an application no later than February 28, 2002.

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

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

Financial Aid for International Students

A Foreign Student Financial Aid Application, Certification of Finances, and an Affidavit of Support will be sent from the Financial Aid Office of the School of Music upon receipt of application for admission. Completed forms should be returned no later than February 28, 2002. These forms are required for an international student to gain admission and to obtain a visa. Because limited funds are available for international students, every attempt should be made to obtain financial assistance from the applicant's government; this information should be included in the Financial Aid Application.

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

AUDITIONS/INTERVIEWS

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

Audition/Interview Schedule, 2002

Certificate and M.M. auditions except voice	Saturday, February 23, Sunday, February 24, or Saturday, March 2, 2002*
M.M.A. auditions and M.M.A. entrance examinations	Saturday and Sunday February 23 and 24, 2002 (both days required) [†]
Choral and Orchestral Conducting auditions and exams	Monday and Tuesday February 25 and 26, 2002 (both days required)
Artist Diploma auditions	Friday, March 1, 2002 [‡]
Voice auditions, all programs	Friday and Saturday March 1 and 2, 2002 (both days required)

*Certificate and M.M. applicants will be heard on February 23, February 24, or March 2, 2002. Audition dates for specific instruments will be determined by November 1, 2001.

[†]The M.M.A. examination, required of all M.M.A. candidates, will be given only on Saturday and Sunday, February 23 and 24, 2002.

[‡]Artist Diploma auditions will be scheduled *only* on Friday, March 1, 2002.

Honors and Recipients, 2001

NAMED SCHOLARSHIPS, 2001 – 2002

The date when the scholarship fund was established at the University is given, followed by the name of the donor. These scholarships are awarded annually from funds held by the University.

Laura D. Barney (1928). Awarded to Tracy Anne Smith.

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

Mauriel Birkhead (1999). Estate of Mary Jean Parson. To a female voice student. Awarded to Victoria Anne Maloley.

Charles Bliss Memorial (1947). Awarded to Benjamin Adam Baron.

James Bonbright Memorial (1939). Established by Irving W. Bonbright, Esq., in honor of his brother. Awarded to Jenny Ji-Won Yoon.

H. Frank Bozyan Memorial (1965). Friends, in honor of Professor H. Frank Bozyan, member of the School of Music faculty from 1920 to 1965. To an outstanding student. Awarded to Nigel Charles Potts.

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

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

Alice Cochran Scholarship (1939). Awarded to Na-Young Baek.

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

Bruce G. Daniels '48 (1998). To a student in the School of Music in need of financial assistance. Awarded to William Anthony Martin.

Annie DeLoache Memorial (1994). For a worthy student of singing attending the School of Music. Awarded to Jan Kvistborg.

Charles H. Ditson (1931). Charles H. Ditson of New York City. To outstanding majors in either performance or composition. Awarded to Aki Ohazama.

Timothy Dwight Memorial (1901). Awarded to David Aaron Markowitz .

Ender Scholarship (1994). For an outstanding student in the School of Music. Awarded to Yeong-Su Kim.

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

Harriet Gibbs Fox Memorial (1995). Howard Fox, B.A. 1894, in memory of his mother Harriet Gibbs Fox, Awarded to Yi-Chen Wu.

Irving S. Gilmore Fellowships (1986). Estate of Irving S. Gilmore, Yale College 1923. To students in the School of Music. Awarded to Constantin Finehouse, Hui Yi (Lavinia) Lee.

Rena Greenwald Memorial (1961). For an outstanding student in the School of Music. Awarded to Nathan John Michel.

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

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

Julia Loomis Havemeyer Memorial (1970). Loomis Havemeyer, Ph.B. 1910, M.A. 1912, Ph.D. 1915, of New Haven, Connecticut, in memory of his sister, Julia Loomis Havemeyer. To outstanding majors in either performance or composition. Awarded to John T. Barger.

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

Mary Clapp Howell (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students in the Music School. Awarded to Anna Grinberg and Katherine Koeun Lee.

Charles Ives (1985). Helen Ives in honor of her husband, Brewster Ives. For distinguished work in composition, performance, or conducting. Awarded to David Robert Schotzko.

John D. Jackson (1943). Awarded to Keith Andrew Murphy.

Benjamin Jepson Memorial (1914). Public schools and citizens of New Haven in memory of Benjamin Jepson's years of service as a teacher of music. Not awarded 2001–2002.

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

David L. Kasdon Memorial (1989). For an outstanding singer. Awarded to John Christian Van Horn.

Frances E. Osborne Kellogg (1912). Awarded to Timothy P. Feeney.

Stanley Knight (1948). Stanley Knight, member of the School of Music faculty from 1899 to 1939. To an outstanding major in either performance or composition. Awarded to Kiwon Nahm.

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

Frederick and Carrie Lockwood (1965). Awarded to Annette Sung Chang.

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

George Wellington Miles Memorial (1970). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut, in memory of her brother, George Wellington Miles, Ph.D. 1889. To outstanding majors in either performance or composition. Awarded to Sue-Jean Park and David Jason Snyder.

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. Awarded to Nancy Jane Kho.

Charles Miller Memorial (1987). To a gifted young piano student. Awarded to Andrea Lam.

Aldo Parisot (2000). To a gifted cellist who shows promise for a concert career. Awarded to Cecilia Sangkyung Lee.

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

Charles and Philippa Richardson Memorial (1986). For an outstanding student of composition. Awarded to Chia-Yu Hsu.

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

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

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 for outstanding work done during the year. Awarded to Eva Catherine Vogel.

Harry and Margaret Simeone (2000). To a student majoring in performance or composition. Awarded to Marie-Hélène Breault, Brian Timothy Mulligan, Robert A. Woolfrey, Christopher Matthew Lee, and Sarah Anne Pratt.

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

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 outstanding majors in either performance or composition. Awarded to Chia-Chun Lu.

Blake Stern Scholarship. To an outstanding major in singing. Awarded to Kevin T. Hill.

Slam Stewart (1992). To an outstanding string bass student in the School of Music. Awarded to Sean G. McClowry.

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

Alec Templeton (1983). Bequest of Juliette B. Templeton. To students of musical promise and ability. Awarded to Patrice Jayne Jackson and Rachel Iris Jimenez.

Virgil Thomson (1979). Friends, in honor of Virgil Thomson, on the occasion of the establishment of the Virgil Thomson Collection in the Yale Music Library. To an outstanding student for excellence in the musical arts. Awarded to Gregory Hallstead Spears and John Christian Orfe.

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

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

Joseph Weibel Memorial (1962). For an outstanding student at the School of Music. Awarded to Josep Puchades.

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

Frances G. Wickes (1973). Frances G. Wickes Foundation of New York. To an outstanding student, preferably for the support of an international student exchange program. Awarded to Dong-hye Kim and Ying-Ting Chiu.

Charles Wilson (1978). Awarded to Kellyn Louise Haley.

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

Yale School of Music (1957). Alumni and friends of the Yale School of Music. To an outstanding major in either performance or composition. Awarded to Hyun-Joo Kang, Supreeti Ansvananda, Miki Aoki, Liam Vincent Viney, Peter Christopher Kolkay, Amanda Eden Simmons, Genevieve Briggs Henry, Julie Elizabeth Jung, Robert Wadhams Esler, Michael B. Benninger, Timothy Patrick Feeney, Eun-Moo Heo, Yeonju Joo, Hea-Seung Oh, and Hunter Perrin.

The following scholarships are granted annually from funds not held by the University.

Alfonso Albano Cavallaro Memorial (1991). Awarded to a violinist of exceptional promise. Awarded to Shan Yew.

Lucy G. Moses Fellowship (1969). Lucy G. Moses of New York City. To students of exceptional promise. Awarded to Sun Jin Lee, Sayaka Tanikawa, Lindsey Anna Bird, Ryan Ashley Rice, Jessica M. Lang, James Daniel McMannis, Jenna-Claire Kemper, Matthew John Young, Socrates Leptos, Trent Joseph Petrunia, Elisabeth Westner, Elizabeth Ann Sellers, Rolando-Michael Sanz, Mateusz Boguslaw Zechowski, Max Zorin, Ramon John Wodkowski, and Ginger Chinchieh Lai.

PRIZES AWARDED MAY 21, 2001

Dean's Prize. For general excellence, to outstanding students in the graduating class. Awarded to Antoine Tamestit and Jessica Dean Wiskus.

Eleazar de Carvalho Prize (1996). To commemorate the musical life and legacy of Maestro Eleazar de Carvalho. Awarded to Shizuo Kuwahara.

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. For the best composition in a larger form written during the year. Awarded to Marcus Karl Maroney.

Eliot Fisk Prize. To outstanding guitarists whose artistic achievement and dedication have contributed greatly to the department. Awarded to Daniel Corr and Kimberley Shelley Perlak.

Harriet Gibbs Fox Memorial (1955). Howard Fox, B.A. 1894, in memory of his mother, Harriet Gibbs Fox. To a student who has achieved the highest grade average during his or her first year at the School of Music. Awarded to Nancy Jane Kho.

Rena Greenwald Memorial (1961). Mrs. Victor Fassler and friends, in memory of Rena Cohen Greenwald, Class of 1931 Music. For the best piano composition written during the year. Awarded to Nathan John Michel.

Charles Ives (1981). Center Church on the Green, New Haven, Connecticut. To an outstanding major in organ playing. Awarded to Daniel Parke Brinson.

John Day Jackson (1943). John Day Jackson, B.A. 1890. For writing during the year outstanding chamber music compositions for strings, with or without other instruments. Awarded to Keith Andrew Murphy.

Benjamin Jepson Memorial (1914). Pupils in the New Haven public schools in memory of Benjamin Jepson. For excellence in performance or composition to a student who attended high school in the state of Connecticut. Not awarded in 2001.

David L. Kasdon Memorial (1989). Miss Frederica von Stade and friends in memory of David L. Kasdon, B.A. 1962. To an outstanding singer in the School of Music. Awarded to Rachel Elizabeth Watkins.

Frances E. Osborne Kellogg (1912). Mrs. Frances E. Kellogg of Derby, Connecticut. For the best composition written in a basically contrapuntal style. Awarded to Christopher Matthew Lee.

Dorothy S. Kish (1993). To an outstanding first-year student of opera. Awarded to John Christian Van Horn.

Ezra Laderman Prize (1998). For the best composition written for musical theater or voice. Not awarded in 2001.

Charles S. Miller (1987). To a gifted pianist who has done outstanding work during the first year of study. Awarded to Andrea Lam.

Philip Francis Nelson (1980). The School of Music Alumni Association in recognition of Dean Nelson's contributions to the School and its alumni. For a student whose musicianship is outstanding and who demonstrates curiosity, talent, and the entrepreneurial spirit in the many dimensions of the music profession. Awarded to Daniel Dixon Kellogg.

Thomas Daniel Nyfenger Memorial (1991). To a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Julie Lynn Balch.

Aldo Parisot Prize (1994). To a gifted cellist who shows promise for a concert career. Awarded to Sophie Sing Shao.

Elizabeth Parisot Prize (1995). To an outstanding pianist in the School of Music. Awarded to Anna Grinberg.

The Presser Foundation Music Award. For an outstanding student, to advance his or her music education. Awarded to Timothy P. Feeney.

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

The John Swallow Prize. To a graduating student for outstanding brass performance. Awarded to Terrence B. Fay.

Yale School of Music Alumni Association (1976). School of Music Alumni Association. For students who have not only excelled in their respective fields, but also have made an important contribution to the general life of the School. Awarded to Daniel Bard, Kellie Elizabeth Jenkins, Joan Jooyeon Lee, Chiao-han Liao, and Michael West Nickens.

Degrees and Enrollment

DEGREES CONFERRED, 2001

Doctor of Musical Arts

Daniel Becker, Composition

Anthony Gatto, Composition

*Jeeyoung Kim, Composition

James Douglas Lent, Piano

Joseph Aaron Rubenstein, Composition

Ting Cheong So, Composition

Kelly Vaneman, Oboe

Master of Musical Arts

Stephen Mulvey Buck, Piano

Marcus Karl Maroney, Composition

Rebecca Rosenbaum, Choral Conducting

†Bradley Hunter Welch, Organ

*Jessica Dean Wiskus, Horn

Master of Music

Catherine Anderson, Cello

Nora Loreen Anderson, Oboe

Julie Lynn Balch, Bassoon

Daniel Bard, Violin

Stephen Richard Bewlay, Double Bass

Paul Bonnel, Double Bass

‡Chad Edward Burrow, Clarinet

Susan Katherine Carroll, Organ

Edward A. Castro, Trumpet

June Y. H. Chen, Piano

Zhao Rong Chen, Flute

Eunbee Cho, Clarinet

Daniel Corr, Guitar

‡Matthew Edward Dickson, Trombone

Renate Marie Falkner, Viola

Terrence B. Fay, Trombone

‡Timothy Patrick Feeney, Percussion

Joanna Claire Felder, Cello

Philip Gyula Ficsor, Violin

Bradley David Ford, Guitar

Alvaro Garcia, Orchestral Conducting

Anna Grinberg, Piano

*Brian Preston Harlow, Organ
Andrew Elliot Henderson, Organ
Juan de Dios Hernandez, Choral Conducting
Seung-yeon Christine Hong, Cello
Mary Wannamaker Huff, Organ
Li-Ling Lillian Hung, Viola
Kyoko Ito, Violin
Kellie Elizabeth Jenkins, Voice
Jared Clayton Johnson, Organ
Ellen Celia Jung, Violin
Jennie Eun-Im Jung, Piano
John Frederick Kaefer, Composition
Daniel Dixon Kellogg, Composition
Hsing-ay Hsu Kellogg, Piano
Jacqueline Victoria Kerrod, Harp
Krzysztof D. Kowalewski, Voice
Shizuo Kuwahara, Orchestral Conducting
Anna Ton-An Kwan, Cello
Melody I-Chun Lai, Piano
Spencer N. Lambright, Composition
Cecilia Sangkyung Lee, Cello
Jung-A Lee, Organ
Qi Liu, Piano
Yu-Ting Christine Liu, Choral Conducting
Aaron Rodney Lockwood, Violin
Robert M. Manthey, Composition
Douglas Scott Mead, Oboe
Todd Ryan Meehan, Percussion
Inbal Megiddo, Cello
Pietro Moretti, Trumpet
Yevgeny Morozov, Piano
Alexa Kara Muhly, Cello
Keith Andrew Murphy, Composition
Isamu Nakashio, Guitar
Michael West Nickens, Tuba
John Christian Orfe, Composition
Sergio Pallottelli, Flute
Vincent Parizeau, Bassoon
Gerardo Carlos Perez Giusti, Composition
Kimberley Shelley Perlak, Guitar

* Marshal.

† Banner Bearer.

‡ Degree conferred February 2001.

Gilles A.D. Pugatch, Double Bass
Bin Qian, Tuba
Janna Leigh Ryon, Oboe
Erika Leigh Schafer, Trumpet
Sophie Sing Shao, Cello
‡Lisa Kaori Shihoten, Violin
Trent Alan Stockton, Trombone
Mariana Stratta, Flute
Antoine Tamestit, Viola
Daniel Alejandro Tapia-Santiago, Choral Conducting
Steven S. Timoner, Voice
Amy Margaret Tokunoh, Piano
Jason John Treuting, Percussion
Chia-Fen Tsai, Flute
Laura Vallejo, Viola
Rachel Elizabeth Watkins, Voice
Laura Danehower Whyte, Voice
Wan-Ching Wu, Bassoon
Kaori Yoshida, Violin

Artist Diploma

Stephanie Leigh Gregory, Voice
‡René Izquierdo, Guitar o
Joan Jooyeon Lee, Choral Conducting
Chiao-han Liao, Piano
Tze-Fang Liu, Violin
Keiko Nagayoshi, Violin
Naomi May Niskala, Piano
*Anne Maria Nissinen, Harpsichord
Douglas Fife Perkins, Percussion
Gary Don West, Oboe
Stephen Arthur Wilder, Voice
Natalie Ye Zhu, Piano

Certificate in Performance

Robert Lee Adams, Viola
*Tanya Bannister, Piano
‡Hyon Suk Kim, Clarinet
Huei Min Lee, Violin

* Marshal.

‡ Degree conferred February 2001.

ENROLLMENT, 2000 – 2001

Registered for the Degree of Doctor of Musical Arts

- Daniel Becker (B.M. San Francisco Conserv. of Music; M.M. Yale Univ. 1992; M.M.A. Yale Univ. 1994), San Francisco, Calif.
- Anthony Vincent Gatto (B.A. Grinnell Coll. 1985; M.M. Univ. of Texas [Austin] 1991; M.M.A. Yale Univ. 1994), Minneapolis, Minn.
- Jeeyoung Kim (B.M. Yonsei Univ. 1991; M.M. Indiana Univ. [Bloomington] 1994; M.M.A. Yale Univ. 1998), Brooklyn, N.Y.
- James Douglas Lent (B.M. Univ. of Houston [University Park] 1994; M.M.A. Yale Univ. 1997), Spring, Tex.
- Joseph Aaron Rubenstein (B.A. Amherst Coll. 1991; M.M. Yale Univ. 1993; M.M.A. Yale Univ. 1996), New York, N.Y.
- Ting Cheong So (B.M. The Juilliard School 1994; M.M. The Juilliard School 1995; A.D. Yale Univ. 1997; M.M.A. Yale Univ. 1998), Mongkok Kowloon, Hong Kong.
- Kelly McElrath Vaneman (B.M. Baylor Univ. 1992; M.M. Yale Univ. 1994; M.M.A. Yale Univ. 1995), Spartanburg, S.C.

Registered for the Degree of Master of Musical Arts

- Stephen Mulvey Buck (B.A. Johns Hopkins Univ. 1995; M.M. Univ. of Michigan [Ann Arbor] 1998), Southport, Conn.
- Peter Christopher Kolkay (B.M. Lawrence Univ. [Wisconsin] 1998; M.M. Eastman School of Music 2000), Naperville, Ill.
- Marcus Karl Maroney (B.M. Univ. of Texas [Austin] 1998; M.M. Yale Univ. 2000), Austin, Tex.
- Rebecca Rosenbaum (B.A. Vassar Coll. 1997; M.M. Yale Univ. 1999), Northport, N.Y.
- Bradley Hunter Welch (B.M. Baylor Univ. 1997; M.M. Yale Univ. 1999; A.D. Yale Univ. 2000), Knoxville, Tenn.
- Jessica Dean Wiskus (B.M. Univ. of Iowa 1998; M.M. Yale Univ. 2000), Lisbon, Iowa.
- Sebastian Zubieta (Lic. Pontif. Univ. Catolica [Argentina] 1997; M.M. Yale Univ. 2000), East Hampton, N.Y.

Registered for the Degree of Master of Music

- Leonardo Alberto Ambadjian (M.M. Mannes Coll. of Music 1998), Buenos Aires, Argentina.
- Cathy Anderson (B.M. Wilfrid Laurier Univ. [Canada] 1999), Guelph, Ontario, Canada.
- Nora Loreen Anderson (B.A., B.M. Lawrence Univ. [Wisconsin] 1999), Naperville, Ill.
- Supreeti Ansvananda (B.M. New England Conserv. of Music 2000), Bangkok, Thailand.
- Miki Aoki (B.M. Indiana Univ. [Bloomington] 1999), Yokohama, Japan.
- Garmon John Ashby (Lic. Rhodes Univ. [South Africa] 1980; B.M. 1981), New Haven, Conn.
- Na-Young Baek (B.M. Curtis Inst. of Music 2000), Seoul, Korea.
- Julie Lynn Balch (B.F.A. Carnegie Mellon Univ. 1999), Bethany, W.V.
- Daniel Bard (B.M. Univ. of Toronto 1999), Thornhill, Ontario, Canada.
- John T. Barger (B.M. Southern Methodist Univ. 2000), Denton, Tex.

- Benjamin Adam Baron (B.M. Arizona State Univ. 2000), Sioux City, Iowa.
 Michael B. Benninger (B.M. Keene State Coll. [Univ. of N.H.] 1999), New Windsor, N.Y.
 Stephen Richard Bewlay (B.M. Eastman School of Music 1999), Youngstown, N.Y.
 Lindsey Anna Bird (B.M. Miami Univ. [Ohio] 2000), Bryan, Ohio.
 Branislav Blatny (Dipl. Hochschule für Musik 1998), Würzburg, Germany.
 Megan Rebecca Blauvelt (B.M. Catholic Univ. of America 2000), Manassas, Va.
 Paul Bonnel (B.M. San Francisco Conserv. of Music 1998), Berkeley, Calif.
 Daniel Parke Brinson (B.M. Oberlin Coll. 2000), Memphis, Tenn.
 †Chad Edward Burrow (B.M. Northwestern Univ. 1998), Coweta, Okla.
 John Edward Cantrell (B.M. Univ. of Louisville 1998), Russell, Ky.
 Susan Katherine Carroll (B.M. Oberlin Coll. 1999), Lyons, N.Y.
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 June Y.H. Chen (B.A. Wellesley Coll. 1999), Lincoln, Mass.
 Zhao Rong Chen (B.M. Univ. of Bridgeport 1998), Nanjing, China.
 Ying-Ting Chiu (B.F.A. National Inst. of Arts [Taiwan] 2000), Taichung City, Taiwan.
 †Eunbee Cho (M.M. Kyungwon Univ. 1999), Seoul, Korea.
 Chris Allen Clowdus (B.A. Birmingham Southern Coll. 1997; M.A.R. Yale Univ. 1999),
 Fairfield, Ala.
 Daniel Corr (B.M. Cornish Coll. of the Arts 1999), Seattle, Wash.
 Shawn Matthew Crouch (B.M. New England Conserv. of Music 2000), Columbia, Md.
 David Julian Davies (B.A. Oxford Univ. 1995), Gwynedd, Wales, United Kingdom.
 †Matthew Edward Dickson (B.M. New England Conserv. of Music 1996), Yaphank, N.Y.
 Michael John Diorio (B.M. Westminster Choir Coll. 2000), Princeton, N.J.
 Robert Wadhams Esler (B.M. Cleveland Inst. of Music 2000), New Haven, Conn.
 Renate Marie Falkner (B.A., B.M. Oberlin Coll. 1998), Wooster, Ohio.
 Terrence B. Fay (B.M. The Juilliard School 1999), Athens, N.Y.
 †Timothy P. Feeny (B.M. Cleveland Inst. of Music 1999), Wappingers Falls, N.Y.
 Joanna Claire Felder (B.M. Indiana Univ. [Bloomington] 1998), Highland Park, Ill.
 Philip Gyula Ficsor (B.M. Univ. of Michigan [Ann Arbor] 1997; M.M. 1998), Gobles, Mich.
 Constantin Finehouse (B.M. The Juilliard School 2000), Wellesley, Mass.
 Bradley David Ford (B.A., B.M. Univ. of Arizona 1999), Phoenix, Ariz.
 Alvaro Garcia (B.M. Conserv. Superior de Musica 1996; M.M. Yale Univ. 1998), Asturias, Spain.
 Richard Jay Gard (B.A. Calif. State Univ. [Long Beach], 1979), Culver City, Calif.
 Samuel Eugene Getchell (B.M. New England Conserv. of Music 1999), Smyrna, Del.
 Anna Grinberg (B.M. Univ. of Tel Aviv 1998), Tzoran, Israel.
 Kellyn Louise Haley (B.M. Univ. of Denver 2000), Federal Way, Wash.
 Brian Preston Harlow (B.M. Indiana Univ. [Bloomington] 1999), Beverly, Mass.
 Andrew Elliot Henderson (B.A. Univ. of Cambridge 1999), Thorold, Ontario, Canada.
 Genevieve Briggs Henry (B.M. Univ. of North Texas 1999), Allen, Tex.
 †Eun-Moo Heo (B.M. Korean National Univ. of Arts 1998; M.M. 2000), Seoul, Korea.
 Juan de Dios Hernandez (B.A. Masters Coll. 1994), Mexico City, Mexico.

- Kevin T. Hill (B.M. Univ. of Vermont 1991), New York, N.Y.
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 Seung-yeon Christine Hong (B.M. San Francisco Conserv. of Music 1998), Richmond, Calif.
 Chia-Yu Hsu (B.M. Curtis Inst. of Music 2000), Panchiao, Taipei, Taiwan.
 Mary Wannamaker Huff (B.M. Furman Univ. 1999), Greenville, S.C.
 Li-Ling Lillian Hung (B.M. The Juilliard School 1999), Kaohsiung, Taiwan.
 Nina Ines Irawati (B.M. Cleveland Inst. of Music 2000), Kalideres, Jakarta, Indonesia.
 Kyoko Ito (B.M. Aichi Prefect Univ. of Fine Arts/Music 1996), Takamatsu, Kagawa, Japan.
 Paul Abraham Jacobs (B.M. Curtis Inst. of Music 2000), Washington, Pa.
 Kellie Elizabeth Jenkins (B.M. Shorter Coll. [Georgia] 1999), Martinez, Ga.
 Nancy Dae Jin (B.M. Cleveland Inst. of Music 2000), Fairfax, Va.
 Christopher J. Johnson (B.M. Manhattan Coll. 2000), Tulsa, Okla.
 Jared Clayton Johnson (B.A., B.M. Oberlin Coll. 1997), Portsmouth, Ohio.
 †Yeonju Joo (B.A. Korean National Univ. of Arts 1999), Seoul, Korea.
 Ellen Celia Jung (B.M. Univ. of Toronto 1999), Pasadena, Calif.
 Jennie Eun-Im Jung (B.M. Univ. of Toronto 1997; M.M. 1998), Pasadena, Calif.
 John Frederick Kaefer (B.M. Eastman School of Music 1999), Basking Ridge, N.J.
 David Kalhous (B.A. Acad. of Arts [Prague] 1999), Prague, Czech Republic.
 *Hyun-Joo Kang (B.M. Seoul National Univ. 1999), Seoul, Korea.
 Daniel Dixon Kellogg (B.M. Curtis Inst. of Music 1999), Wilton, Conn.
 Hsing-Ay Kellogg (Hsu), (B.M. The Juilliard School 1999), Caldwell, N.J.
 Jenna-Claire Kemper (B.M. Salem College 1997; M.M. North Carolina School of the Arts 1999), Salem, Va.
 Jacqueline Victoria Kerrod (B.M. Univ. of the Witwatersrand [South Africa] 1998), Johannesburg, South Africa.
 Nancy Jane Kho (B.M. Indiana Univ. [Bloomington] 2000), Cerritos, Calif.
 Dong-hye Kim (B.M. Seoul National Univ. 2000), Seoul, Korea.
 Heidi Jaewon Kim (B.A. Stanford Univ. 1999), Beaverton, Ore.
 *Jung-Ki Kim (B.M. Seoul National Univ. 2000), Seoul, Korea.
 Shane Kim (B.M. Univ. of Toronto 2000), North York, Ontario, Canada.
 Yeong-Su Kim (B.M. Univ. of Southern California 1999), Pusan, Korea.
 Krzysztof D. Kowalewski (M.M. F. Chopin Acad. of Music 1999), Warsaw, Poland.
 Shizuo Kuwahara (B.M. Eastman School of Music 1999), W. Bloomfield, Mich.
 Jan Kvistborg (A.D. Oberlin Coll. 2000), Vestbjerg, Denmark.
 Anna Ton-An Kwan (B.M. Oberlin Coll. 1999), Hong Kong, Hong Kong.
 Ginger Chinchieh Lai (B.M. Univ. of Southern Mississippi 2000), Taipei, Taiwan.
 Melody I-Chun Lai (B.M. The Juilliard School 1999), Flushing, N.Y.
 Spencer N. Lambright (B.M. Univ. of Oregon 1999), Eugene, Ore.
 Jessica M. Lang (B.M. SUNY Coll. [Fredonia] 2000), Accord, N.Y.

* Fall term only.

† Spring term only.

- Cecilia Sangkyung Lee (B.M. The Juilliard School 1999), Aurora, Ontario, Canada.
 Christopher Matthew Lee (B.M. Univ. of Rhode Island 1999), Kingston, R.I.
 Hui Yi (Lavinia) Lee (B.M. Northwestern Univ. 2000), Taichung, Taiwan.
 Jung-A Lee (B.M. Univ. of Toronto 1999), Seoul, Korea.
 Sun Jin Lee (B.M. Korean National Univ. of Arts 1998), Seoul, Korea.
 Socrates Leptos (B.M. New England Conserv. of Music 2000), Nicosia, Cyprus.
 James M. Lin (B.M. Univ. of Wisconsin [Madison] 1999), Madison, Wis.
 Qi Liu (B.M. Harid Conserv. of Music 1999), Jupiter, Fla.
 Yu-Ting Christine Liu (B.F.A. Soochow Univ. 1993; M.A. Ohio State Univ. [Columbus] 1997), Woodstock, Ga.
 Aaron Rodney Lockwood (B.M. Indiana Univ. [Bloomington] 1997), Palatine, Ill.
 Chia-Chun Lu (B.M. Manhattan School of Music 1999), Taipei, Taiwan.
 Robert M. Manthey (B.M. Indiana Univ. [Bloomington] 1999), Mendham, N.J.
 David Aaron Markowitz (B.A. Oberlin Coll. 1999), Pound Ridge, N.J.
 William Anthony Martin (B.A., B.M. Univ. of Texas [Austin] 2000), New Haven, Conn.
 Matthew S. McBride-Daline (B.M. The Juilliard School 1998), Port Townsend, Wash.
 Sean G. McClowry (B.M. Peabody Inst. of Johns Hopkins Univ. 2000), New York, N.Y.
 *James Daniel McMannis (B.M. Baylor Univ. 2000), Springfield, Mo.
 Douglas Scott Mead (B.M. Univ. of Miami 1999), Worthington, Ohio.
 Todd Ryan Meehan (B.M. Univ. of Texas [Austin] 1999), Cypress, .
 Elizabeth Lee Meeker (B.M. Boston Univ. 2000), Escondido, Calif.
 †Inbal Megiddo (B.A. Yale Univ. 1998), Leon, Israel.
 Nathan John Michel (A.B. Bowdoin Coll. 1997), Charleston, S.C.
 Pietro Moretti (B.M. Univ. of Northern Colorado 1999), Certaldo, Italy.
 Yevgeny Morozov (B.M. Royal Scottish Acad. of Music/Drama 1998), Kharkov, Ukraine.
 Alexa Kara Muhly (B.M., M.M. Ohio Univ. [Athens] 1993), Iowa City, Iowa.
 Keith Andrew Murphy (B.A. Univ. of Chicago 1997), West Chester, Pa.
 Kiwon Nahm (B.M. Oberlin Coll. 1999), Syosset, N.Y.
 Isamu Nakashio (B.M. New England Conserv. of Music, 1991; M.M. Mannes Coll. of Music 1998), Leonia, N.J.
 Michael West Nickens (B.M. Manhattan School of Music 1998), Alexandria, Va.
 Justin O'Dell (B.M. Western Michigan Univ. 1999), Clinton Township, Mich.
 Hea-Seung Oh (B.M. Seoul National Univ. 1999), Seoul, Korea.
 Aki Ohazama (B.M. New England Conserv. of Music 1998), Tallahassee, Fla.
 John Christian Orfe (B.A. Univ. of Rochester 1999; B.M. Eastman School of Music, 1999), Devon, Pa.
 Kola Paul Owolabi (B.M. McGill Univ. 2000), Westhill, Ontario, Canada.
 Sergio C. Pallottelli (M.M. Univ. of Utah 1997), Siena, Italy.
 Vincent Parizeau (B.M. Conserv. de Musique [Quebec] 1998), Lepiphanie, Quebec, Canada.
 Ji Sun Park (B.M. Sook Myung Women's Univ. 1998), Harrington Park, N.J.
 Sue-Jean Park (B.M. Seoul National Univ. 1999), Seoul, Korea.
 Gerardo Carlos Perez Giusti (B.A. Berklee Coll. of Music 1999), Maracaibo, Venezuela.

- †Kimberley Shelley Perlak (B.M. Stetson Univ. 1998), Dalton, Mass.
 Hunter Perrin (B.M. Univ. of Texas [Austin] 2000), Houston, Tex.
 Trent Joseph Petrunia (B.M. Rice Univ. 2000), Calgary, Alberta, Canada.
 Nigel Charles Potts (Lic. Trinity Coll. of Music [London], 1991), Auckland, New Zealand.
 Sarah Anne Pratt (B.M. Univ. of Toronto 2000), Listowel, Ontario, Canada.
 Josep Puchades (B.M. Real Conserv. Superior de Musica 2000), Valencia, Spain.
 Gilles A.D. Pugatch (B.F.A. SUNY Coll. [Purchase] 1998), Portchester, N.Y.
 Bin Qian (B.M. Harid Conserv. of Music 1999), China.
 Patrick Dupre Quigley (B.A. Univ. of Notre Dame [Indiana] 2000), New Orleans, La.
 Catherine Ramirez (B.A. Occidental Coll. 1996; Dipl. Istituto Musicale “Luigi Boccherini” [Italy] 1997; M.A. Queens Coll. (CUNY), 2000), El Paso, Tex.
 Ryan Ashley Rice (B.M. Univ. of Louisiana [Monroe] 2000), Monroe, La.
 *Jimmie Howard Robertson (B.M. Northern Colorado, Univ. of 1997), Wilmington, Del.
 Rolando-Michael Sanz (B.M. Catholic Univ. of America 2000), Rockville, Md.
 Erika Leigh Schafer (B.M. Univ. of Massachusetts [Amherst] 1999), Rockaway, N.J.
 David Robert Schotzko (B.M. Oberlin Coll. 2000), Atkin, Minn.
 Elizabeth Ann Sellers (B.M. Northwestern Univ. 2000), St. Paul, Minn.
 Sophie Sing Shao (Dipl. Curtis Inst. of Music 1995; B.A. Yale Univ. 2000), Houston, Tex.
 Amanda Eden Simmons (B.M. Eastman School of Music 2000), Aurora, Ill.
 Tracy Anne Smith (B.M. Univ. of Toronto 1999), Unionville, Ontario, Canada.
 David Jason Snyder (B.M. Royal Acad. of Music 2000), South Burlington, Vt.
 Gregory Hallstead Spears (B.M. Eastman School of Music 1999),
 Trent Alan Stockton (B.M. Manhattan School of Music 1999), Village Mills, .
 Mariana Ines Stratta (Lic. Univ. Nacional de Cuyo 1997), Santa Fe, Argentina.
 Antoine Tamestit (Dipl. Conserv. de Paris 1999), Ivry-sur-Seine, France.
 Sayaka Tanikawa (B.A. Columbia Univ. 2000), New York, N.Y.
 Daniel A. Tapia-Santiago (B.A. Univ. of Puerto Rico [San Juan] 1999), San Juan, P.R.
 Steven S. Timoner (B.M. Univ. of Kansas 1995; M.M. 1999), Lincolnshire, Ill.
 Amy Margaret Tokunoh (B.A. SUNY Coll. [Purchase] 1999), Burnaby, Canada.
 Jason John Treuting (B.M. Eastman School of Music 1999), Westlake Village, Calif.
 Chia-Fen Tsai (B.F.A. National Taiwan Normal Univ. 1998), Kaohsiung, Taiwan.
 Laura Vallejo (B.M. Conserv. de Musica de Donostia 1999), Pamplona, Spain.
 John Christian Van Horn (B.A. Stony Brook Univ. 2000), Centereach, N.Y.
 Liam Vincent Viney (B.M. Univ. of Queensland 2000), Queensland, Australia.
 Eva Catherine Vogel (B.M. Mannes Coll. of Music 2000), Meerbusch, Germany.
 Rachel Elizabeth Watkins (B.M. Loyola Univ. [Louisiana] 1999), Metairie, La.
 Elisabeth Westner (B.A. Smith Coll. 2000), Winchester, Mass.
 Laura Danehower Whyte (B.A. Sarah Lawrence Coll. 1989), Greenwich, Conn.
 Ramon John Wodkowski (B.M. Cleveland Inst. of Music 2000), Trenton, Mich.
 Leah B. Wool (B.M. Westminster Choir Coll. 1999), Hewlett, N.Y.

* Fall term only.

† Spring term only.

- Robert A. Woolfrey (B.M. Univ. of Toronto 2000), Toronto, Ontario, Canada.
 Yi-Chen Wu (B.F.A. National Taiwan Normal Univ. 1999), Kaohsiung, Taiwan.
 Jenny Ji-Won Yoon (B.M. Univ. of Toronto 2000), Toronto, Ontario, Canada.
 Kaori Yoshida (B.M. Toho Gakuen School 1996; Cert.Ar., Southern Methodist Univ. 1998), Kanagawa, Japan.
 *Max Zorin (B.M. The Juilliard School 1999), New York, N.Y.

Artist Diploma

- Marie-Hélène Breault (DES 1 Conserv. de Musique [Quebec] 1998; DES 2, 2000), Quebec, Canada.
 *Chad Edward Burrow (B.M. Northwestern Univ. 1998; M.M. Yale Univ. 2001), Coweta, Okla.
 Stephanie Leigh Gregory (B.M.E. Univ. of Southern Mississippi 1998; M.M. Yale Univ. 2000), Magee, Miss.
 Rachel Iris Jimenez (Dipl. New England Conserv. of Music 1996; Dipl.Gr., 1998), Montclair, N.J.
 Julie Elizabeth Jung (B.M. Univ. of Toronto 1998; M.M. New England Conserv. of Music 2000), Pasadena, Calif.
 Joao Jooyeon Lee (B.M. McGill Univ. 1997; M.M. Yale Univ. 2000), Longueuil, Quebec, Canada.
 Katherine Koeun Lee (B.M. Univ. of Southern California 1997; M.M. Cleveland Inst. of Music 1999), North Brook, Ill.
 Chiao-han Liao (B.M. Curtis Inst. of Music 1996; M.M. The Juilliard School 1998; M.M. Yale Univ. 2000), Taipei, Taiwan.
 Tze-Fang Liu (B.F.A. National Inst. of Arts [Taiwan] 1998; M.M. Yale Univ. 2000), Taipei, Taiwan.
 Victoria Anne Maloley (B.M. Eastman School of Music 1995; M.M. 1998), Astoria, N.Y.
 Keiko Nagayoshi (B.M. Tokyo Coll. of Music 1997; M.M. Yale Univ. 2000), Kanagawa, Japan.
 Naomi May Niskala (B.M. New England Conserv. of Music 1995; M.M. Stony Brook Univ. 1997), Rochester, N.Y.
 Anne Maria Nissinen (B.M. Boise State Univ. 1998; M.M. Yale Univ. 2000), Helsinki, Finland.
 Douglas Fife Perkins (B.M. Univ. of Cincinnati 1998; M.M. Yale Univ. 2000), Sewickley, Pa.
 †Mary Frances Petro (B.M. Depaul Univ. 1994; M.M. Yale Univ. 2000), Glenview, Ill.
 Gary Don West (B.M. Baylor Univ. 1998; M.M. Yale Univ. 2000), Santa Maria, Calif.
 Stephen Arthur Wilder (B.M. Univ. of North Texas 1993; M.M. Yale Univ. 2000), Longview, Tex.
 Mateusz Boguslaw Zechowski (M.M. F. Chopin Acad. of Music 1997; M.M. North Carolina School of the Arts 2000), Warsaw, Poland.
 Natalie Ye Zhu (B.M. Curtis Inst. of Music 1997; M.M. Yale Univ. 2000), Alhambra, Calif.

* Fall term only.

† Spring term only.

Certificate in Performance

Robert Lee Adams, New Castle, Del.

Tanya Bannister, Surrey, England.

Helen Louise Byrne (Dipl. Australian Inst. of Music 1998), Longueville, NSW, Australia.

Cristian Ricardo Craciun, Capim Macio-Natal, Brazil.

Patrice Jayne Jackson, Florissant, Mo.

Nicholas Janitzky, Davis, Calif.

†Hyon Suk Kim (Lic. McGill Univ. 1997), Okayamaken, Japan.

Andrea Lam, Blakehurst, New South Wales, Australia.

Brian Timothy Mulligan, Johnson City, N.Y.

Vanessa Melina Perez (Cert. Royal Acad. of Music 1995), Miami, Fla.

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Shan Yew, Singapore, Singapore.

Matthew John Young, Herndon, Ky.

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