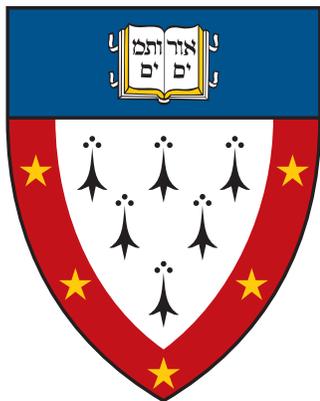


# School of Music

## 2008–2009



BULLETIN OF YALE UNIVERSITY

*Series 104 Number 5 July 20, 2008*

Bulletin of Yale University

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# Welcome to the Yale School of Music

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

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

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

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

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

# Calendar

## FALL 2008

Sept. 1	M	Labor Day (University staff holiday)
Sept. 2	T	New and returning students orientation and registration (attendance mandatory)
Sept. 2–5	T–F	Placement testing, language exams, advisories, and ensemble meetings
Sept. 3	W	Yale College classes begin
Sept. 4	TH	Annual Opening Convocation and Reception (official start of school; attendance mandatory)
Sept. 5	F	<i>Fall-term classes begin, 8.30 a.m.</i> Fall-term course schedules due online by 3 p.m.
Sept. 19	F	Add/Drop deadline, 3 p.m.
Oct. 17	F	M.M.A. applications due (internal candidates)
Oct. 24	F	Last day to elect Pass/Fail option, 3 p.m.
Oct. 25	SA	M.M.A. examinations (internal candidates)
Nov. 14	F	Last day to withdraw from a class, 3 p.m.
Nov. 22	SA	Fall recess begins
Dec. 1	M	Deadline for fall 2009 applications Classes resume, 8.30 a.m.
Dec. 12	F	M.M.A. auditions
Dec. 12	F	<i>Fall-term classes end</i> Spring-term course schedules due online by 3 p.m.
Dec. 15–19	M–F	Fall-term examinations
Dec. 20	SA	Winter recess begins

## SPRING 2009

Jan. 12	M	<i>Spring-term classes begin, 8.30 a.m.</i>
Jan. 19	M	Martin Luther King, Jr. Day observed. Classes will not meet
Jan. 23	F	Add/Drop deadline, 3 p.m.
Feb. 6–9	F–M	Written comprehensive examinations for M.M.A. candidates in residence
Feb. 23–28	M–SA	School of Music auditions
Feb. 25–27	W–F	Classes will not meet
Feb. 27	F	Last day to elect Pass/Fail option, 3 p.m.
Mar. 7	SA	Spring recess begins
Mar. 23	M	Classes resume, 8.30 a.m.
April 3	F	Last day to withdraw from a class, 3 p.m.
May 1	F	<i>Spring-term classes end. Last day of degree recitals</i>
May 2	SA	Honors Dinner
May 4–6	M–W	M.M.A. oral examinations
May 4–8	M–F	Spring-term examinations
May 24	SU	Commencement concert
May 25	M	University Commencement

# The President and Fellows of Yale University

## President

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

## Fellows

Her Excellency the Governor of Connecticut, *ex officio*

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

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

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

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

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

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

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

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

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

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

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

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

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

Barrington Daniels Parker, B.A., LL.B., Stamford, Connecticut

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

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

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

# The Officers of Yale University

**President**

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

**Provost**

Andrew David Hamilton, B.Sc., Ph.D., F.R.S.

**Vice President and Secretary**

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

**Vice President and General Counsel**

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

**Vice President for New Haven and State Affairs and Campus Development**

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

**Vice President for Development**

Ingeborg Theresia Reichenbach, Staatsexamen

**Vice President for Finance and Administration**

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

# School of Music Faculty and Administration

## Officers of Administration

Richard Charles Levin, B.A., B.Litt. Ph.D., President of the University  
Andrew David Hamilton, B.Sc., Ph.D., F.R.S., Provost of the University  
Robert Lewis Blocker, D.M.A., Henry and Lucy Moses Dean of Music  
Martin D. Jean, A.Mus.D., Director of the Institute of Sacred Music  
Thomas G. Masse, M.B.A., D.M.A., Deputy Dean  
Paul Hawkshaw, Ph.D., Director of the Yale Summer School of Music  
Michael Yaffe, M.A., Associate Dean

## Emeriti

Donald Robert Currier, M.M., Professor Emeritus of Music  
Fenno Follansbee Heath, Jr., M.M., Professor Emeritus of Music  
Charles Russell Krigbaum, M.F.A., Professor Emeritus of Music  
Robert Earl Nagel, Jr., M.S., Professor Emeritus of Music  
John Warner Swallow, Professor Emeritus of Music  
Keith Leroy Wilson, M.M., Professor Emeritus of Music

## Faculty

Ole Akahoshi, M.M., Lecturer in Cello  
Syoko Aki, M.M., Professor in the Practice of Violin  
Janna Baty, M.M., Assistant Professor (Adjunct) of Voice  
Martin Beaver, Artist in Residence (Tokyo String Quartet)  
Boris Berman, M.A., Professor in the Practice of Piano  
Robert Lewis Blocker, D.M.A., Professor of Piano, and Henry and Lucy Moses Dean of Music

\*Martin Bresnick, D.M.A., Charles T. Wilson Professor in the Practice of Composition

Jeffrey Brillhart, M.M., Visiting Lecturer in Organ Improvisation  
Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting  
Simon Carrington, M.A., Professor in the Practice of Choral Conducting  
Lili Chookasian, Professor (Adjunct) of Voice  
Richard Cross, B.A., Lecturer in Voice  
Allan Dean, M.M.Ed., Professor (Adjunct) of Trumpet  
Douglas Robert Dickson, M.M.A., Lecturer in Voice and Opera  
Jeffrey Douma, D.M.A., Associate Professor (Adjunct) of Choral Conducting  
Thomas C. Duffy, D.M.A., Professor (Adjunct) of Music and Director of University Bands

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

Claude Frank, M.M., Professor (Adjunct) of Piano  
Peter Frankl, Visiting Professor (Adjunct) of Piano  
Michael Friedmann, Ph.D., Professor (Adjunct) of Music  
Clive Greensmith, Artist in Residence (Tokyo String Quartet)

\*On leave of absence, fall 2008

†On leave of absence 2008–2009

Shinik Hahm, M.M., Professor in the Practice of Conducting  
June Han, D.M.A., Lecturer in Harp  
Scott Hartman, M.M., Lecturer in Trombone  
Paul Hawkshaw, Ph.D., Professor in the Practice of Musicology and Director of the  
Yale Summer School of Music/Norfolk Music Festival  
Wing Ho, M.M., Class of '57 Visiting Professor of Music  
Robert Holzer, Ph.D., Associate Professor (Adjunct) of Music History  
Kikuei Ikeda, Artist in Residence (Tokyo String Quartet)  
Kazuhide Isomura, Artist in Residence (Tokyo String Quartet)  
Martin D. Jean, A.Mus.D., Professor of Organ and Director of the Institute of Sacred  
Music  
Hyo Kang, Professor (Adjunct) of Violin  
Ani Kavafian, M.S., Professor in the Practice of Violin  
†Aaron Jay Kernis, B.M., Professor (Adjunct) of Composition  
Eugene Ross Kimball, Lecturer in Sound Recording  
Ezra Laderman, M.A., Professor of Composition  
David Lang, D.M.A., Professor (Adjunct) of Composition  
Jesse Levine, Professor in the Practice of Viola  
Judith Malafrente, M.A., Lecturer in Voice  
Ingram Marshall, M.F.A., Visiting Lecturer in Composition  
Thomas G. Masse, M.B.A., D.M.A., Lecturer in Chamber Music and Deputy Dean  
Robert Mealy, A.B., Professor (Adjunct) of Early Music  
Walden Moore, M.M., Lecturer (Adjunct) in Organ  
Frank A. Morelli, Jr., D.M.A., Associate Professor (Adjunct) of Music  
Thomas Murray, B.A., Professor in the Practice of Organ and University Organist  
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Peter Oundjian, Professor (Adjunct) of Music  
Donald Palma, B.M., Assistant Professor (Adjunct) of Double Bass  
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Hearing and Chamber Music  
Aldo Simoes Parisot, M.M., Samuel Sanford Professor in the Practice of Cello  
Elizabeth Sawyer Parisot, D.M.A., Associate Professor (Adjunct) of Piano  
William Purvis, B.A., Lecturer in French Horn  
Markus Rathey, Ph.D., Assistant Professor (Adjunct) of Music History  
Michael Roylance, B.A., Lecturer in Tuba  
Willie Henry Ruff, Jr., M.M., L.H.D., Professor (Adjunct) of Music  
Wendy Sharp, M.M., Lecturer in Violin and Director of Chamber Music  
David Shifrin, B.Mus., Professor in the Practice of Clarinet and Chamber Music  
Toshiyuki Shimada, B.M., Associate Professor (Adjunct) of Conducting  
James Taylor, M.Dipl., Associate Professor (Adjunct) of Voice  
Stephen Taylor, Diploma, Lecturer in Oboe  
Christopher Theofanidis, D.M.A., Associate Professor (Adjunct) of Composition  
Frank Tirro, Ph.D., Professor of Music History  
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†On leave of absence 2008–2009

Jack Vees, M.F.A., Lecturer in Electronic Music and Director, Center for Studies in Music Technology

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Marc Verzatt, Lecturer in Voice and Opera

Annette Wegener, Lecturer in Voice and Opera

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

Wei-Yi Yang, D.M.A., Associate Professor (Adjunct) of Piano

Doris Yarick-Cross, M.M., Professor in the Practice of Voice

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

### **Affiliated Department of Music Faculty**

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

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

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Michael Friedmann, Ph.D., Professor (Adjunct) of Music

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Gundula Kreuzer, Ph.D., Assistant Professor of Music History

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Patrick McCreless, Ph.D., Professor of Music Theory

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Karl Schrom, Record Library Supervisor  
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# Music at Yale

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

## THE SCHOOL OF MUSIC

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

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

The School, a charter member of the National Association of Schools of Music, limits its enrollment to 200 graduate students and maintains a faculty of 65. This ratio of approximately three-to-one provides a distinctive educational environment for gifted young artists.

## THE DEPARTMENT OF MUSIC

The Department of Music works as a partner with the School of Music to provide the basic education in music at Yale. Whereas the School of Music is primarily concerned with graduate students who wish to become performers, conductors, and composers, the Department of Music teaches undergraduates in Yale College, providing instruction in music theory, music history, and music appreciation for music majors and nonmajors alike. At the same time, the department offers graduate programs in music theory and musicology leading to the Ph.D. degree. Students interested in these programs may apply directly to the Office of Admissions, Graduate School of Arts and Sciences, Yale University, PO Box 208323, New Haven CT 06520-8323. Graduate courses, all conducted

as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both undergraduate and graduate courses offered by the department. Similarly, students enrolled in the department will often be found at the School taking lessons, playing chamber music, or taking courses in conducting, music history, or composition. The department sponsors the Yale Collegium Musicum, the Yale Bach Society, the Yale Symphony Orchestra, the Yale Group for New Music, and Yale College Opera as extracurricular musical activities.

## YALE INSTITUTE OF SACRED MUSIC

The Yale Institute of Sacred Music (ISM) is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. It continues to fulfill the vision of a founding patron, Mrs. Robert S. Tangeman, who described the Institute as “a place where the question of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, ministers, and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines.” By partnering with other University entities, and through its broad curriculum and sponsorship of various concerts, art exhibitions, colloquia, conferences, and other events, the Institute draws members of various and diverse constituencies to Yale.

Students who seek an interdisciplinary education in the musical, artistic, and liturgical traditions of communities of faith may apply to do their work in the Institute. Any student so matriculating must be fully enrolled in the relevant professional school of Music or Divinity, which confers the appropriate degree or diploma. A joint-degree program is also available, whereby an ISM student can earn both the Master of Arts in Religion from the Divinity School and the Master of Music from the School of Music in three years; normally, it is necessary for students to apply to one of the degree programs and then, if accepted, to apply to the other program in their first year at Yale. The Institute also confers a certificate on ISM students upon graduation. Institute students, therefore, pursue the same programs of study with the same faculty as students not affiliated with the Institute, but follow a curriculum emphasizing interdisciplinary study. Such students are advised by ISM faculty and select ISM elective courses (see ISM Bulletin).

Institute faculty are appointed to the Institute jointly with either the School of Music or Yale Divinity School (or both), and some have appointments in other departments at Yale. Faculty with joint appointments in the Institute of Sacred Music and Yale School of Music include two instructors in organ, one in organ improvisation, two in choral conducting, two in voice, and two in music history.

At the heart of the Institute’s program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers lecture in the fall on topics pertinent to the primary fields represented in ISM: music, worship, and the arts. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote understanding of biblical texts as proclaimed in community, and the unique sense of identity the arts provide for worshipers in a variety of faith traditions. It sponsors biannual study tours abroad with the goal of obtaining a wealth of experiences

in seeing, hearing, and learning firsthand in other cultures. In 2004 the destination was Scandinavia; in 2006 the Institute traveled to Mexico, and in 2008 to the Balkans.

Applicants to the Institute of Sacred Music must complete a separate ISM application. ISM students receive full-tuition scholarships to support their work at Yale. Additional stipends may also be awarded to outstanding students. The Institute participates in the Federal Stafford Loan Program, both the subsidized and unsubsidized versions. More information may be found on ISM's Web site at [www.yale.edu/ism](http://www.yale.edu/ism); or the ISM Bulletin may be obtained by writing directly to the Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167, by calling 203.432.9753, or by sending an e-mail to [ism.admissions@yale.edu](mailto:ism.admissions@yale.edu).

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

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

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

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

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

Applications are due by Friday, January 25, 2008. Admission is extremely competitive and is based on an audition tape or CD and, most importantly, a subsequent live audition.

An application and catalogue may be obtained by writing to the Yale Summer School of Music: Norfolk Chamber Music Festival, 435 College Street, PO Box 208246, New Haven CT 06520-8246, or by telephoning 203.432.1966. The summer address is Yale Summer

School of Music: Norfolk Chamber Music Festival, Ellen Battell Stoeckel Estate, Routes 44 and 272, PO Box 545, Norfolk CT 06058-0545; telephone 860.542. 3000. The festival can be reached year-round at [www.yale.edu/norfolk/](http://www.yale.edu/norfolk/) or by e-mail: [norfolk@yale.edu](mailto:norfolk@yale.edu).

# History of the School of Music

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

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

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

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

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

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

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

Under Dean Blocker’s leadership, the School’s endowment quadrupled, and a comprehensive plan to revitalize all of Yale’s music facilities was conceived and is now well under way. Robert Blocker became provost and vice president of Southern Methodist University in July 2005. President Richard C. Levin appointed Thomas C. Duffy, deputy dean since 1999, as acting dean. In the fall of 2005, President Levin announced that the

School of Music was the beneficiary of a \$100 million gift from an anonymous donor, enabling the School to strengthen its programs, play a leading role in music education, explore international partnerships, and provide all students with full-tuition scholarships. In July 2006, Robert Blocker returned to Yale to serve as dean of the School of Music.

# Facilities

Most of the Yale Music campus is located in the block bounded by College, Wall, Temple, and Elm streets. Abby and Mitch Leigh Hall, at 435 College Street, reopened in 2005 after a year of renovations. This beautiful building was built in 1930 in the Gothic style and has been thoroughly updated and modernized. It houses numerous faculty studios, the Dean's Office, and three classrooms.

Hendrie Hall, at 165 Elm Street, is the center for the Philharmonia Orchestra as well as the School's opera, brass, and percussion departments, with faculty studios, rehearsal space, and practice facilities. Hendrie also houses offices and practice space for the major undergraduate musical organizations, the University bands, Yale Glee Club, and Yale Symphony. Yale's undergraduate music program is conducted at the Department of Music, located at 143 Elm Street.

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

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

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

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

The Institute of Sacred Music has offices, classrooms, and practice rooms at Sterling Divinity Quadrangle at 409 Prospect Street. At the heart of the complex lies Marquand Chapel, the center of daily worship for the community. Extensively renovated in recent years, it is home to an E.M. Skinner organ as well as the new Baroque-style meantone Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale.

## LIBRARIES

The Irving S. Gilmore Music Library contains approximately 80,000 scores and parts for musical performance and study; 55,000 books about music; 35,000 LP recordings and compact discs; 7,500 microfilms of music manuscripts and scores; 45,000 pieces of sheet music; 50,000 photographs; 4,000 linear feet of archival materials; 500 individual music manuscripts not forming a portion of a larger collection; and 375 active subscriptions to music periodicals. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Goddard Lieberon, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, Quincy Porter, David Kraehenbuehl, and Mel Powell. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J. S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

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

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 250,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection

of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is over 12.5 million; annual accessions are approximately 157,000 volumes.

# Degrees

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

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

## MASTER OF MUSIC

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

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

## MASTER OF MUSICAL ARTS

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

Degree requirements include public presentation of recitals and/or compositions during each year of the student's residence. An M.M.A. thesis, as well as a public lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted to the M.M.A. committee for approval at the end of the candidate's first term in

the M.M.A. Seminar. Candidates are required to pass comprehensive written and oral examinations during their last term in residence. All candidates must earn a minimum of 108 term hours (36 beyond the School of Music M.M. degree requirement), maintain an average grade of B, and be recommended for the degree by the faculty of the School of Music. All programs in the School of Music require that students earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. On the recommendation of the M.M.A. examining committee and with the approval of the faculty, the degree of Master of Musical Arts may be awarded with distinction.

Admission to the M.M.A. is not automatic for students enrolled in the Master of Music degree program. Candidates for a Yale M.M. apply for the M.M.A. during their third term and are examined and auditioned in the fall term for admission to the M.M.A. Seminar in the subsequent spring. Candidates must pass the examination to be scheduled for an audition of twenty minutes' duration. (See page 117 for specific dates.) An important component of the application process is the submission of a term paper or other sample of scholarly writing. This paper may be completed within the student's first year at Yale or may, by permission of the director of the M.M.A. program, consist of work done prior to admission to Yale. Applicants for the M.M.A. program must have completed all M.M. proficiencies in order to be considered.

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

Students who already hold a master's degree in music from another institution may apply directly to the M.M.A. program. These students are examined and auditioned in the spring for admission to Yale in the subsequent fall and must come to New Haven for an audition and examinations. Applicants are required to perform before a faculty

committee and to demonstrate proficiency in a second language. Keyboard and musicianship skills are also assessed, and an individual interview with members of the faculty culminates the process. GRE General Test scores are required of these applicants. Candidates who do not submit the required test scores will not be considered for admission. A two-year residency at Yale (normally 72 credit hours) is required for these applicants to complete the M.M.A. degree program. Specific requirements (recitals, thesis, examinations, etc.) are the same as those for three-year M.M.A. candidates. Successful external candidates join the M.M.A. Seminar during their second term at Yale.

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

## DOCTOR OF MUSICAL ARTS

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

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

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

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

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

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

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

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

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

## **ARTIST DIPLOMA**

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

The course of study for Artist Diploma candidates is flexible and designed for the individual needs of advanced students. A minimum of fourteen credits, which include one nonperformance course, are required per term for the Artist Diploma candidate. All courses in the School of Music and Yale University are open to Artist Diploma candidates with permission of the instructor.

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

Although the Artist Diploma track does not require the academic breadth of the M.M.A. program, Artist Diploma candidates hold M.M. degrees, so a fundamental knowledge of musicianship and the history of Western music is presumed. Artist Diploma candidates are tested in these areas when they enter the program. If deficiencies are evident, students are required to enroll in appropriate courses. A passing grade in Hearing at a level of 500 or higher satisfies the Musicianship proficiency. A passing grade in Music 510 or an equivalent course as assigned by the Music History faculty satisfies the Music History proficiency.

The dean and the faculty review the progress of all two-year candidates at the end of two terms, and permission to continue in the program is granted only when substantial progress has been demonstrated. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation.

## CERTIFICATE IN PERFORMANCE

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

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

## B. A./M. M. PROGRAM

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

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

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

Interested students should consult their major teacher at the beginning of the first term of the junior year, and must apply for the program at the School of Music by the deadline for applications (December 1, 2008). Music majors should also consult with the director of admissions.

Candidates admitted to the B.A./M.M. program are required to sit for placement examinations and juries in the School of Music at the beginning of their senior year.

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

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

# Program Planning

## GUIDELINES

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

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

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

1. All students will devote a major portion of their efforts to the development of their potential as performers or composers. At the same time, all students are expected to participate in many other dimensions of music making.

2. The need to develop and acquire the following basic skills must be kept in mind.

Ear: The cultivation of aural discrimination and aural memory.

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

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

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

3. It is understood that educated men and women should be able to express themselves clearly in their own language, both in speech and in writing. Those who cannot communicate effectively will be handicapped in expressing ideas to others and in developing, defining, and understanding those ideas. Students should take several courses that will require them to write papers demanding evidence of critical investigation, analytical thought, and clarity of organization.
4. Music is an international art and the languages in which it is rehearsed, performed, criticized, discussed, and analyzed are numerous. For singers, the necessity of a basic command of several modern languages is obvious. A student should maintain and develop language facility already acquired and, if desired, undertake the study of additional languages.
5. Composers should be aware of previous or unfamiliar musical styles as a possible source of stimulation to creative activity or as a contrasting context to their own musical individuality. Performers likewise should develop familiarity with their musical heritage and should use this knowledge to illuminate their interpretations. For all musicians, contact with less-familiar music and means of music making can lead to a heightening of consciousness of the idiosyncrasies of the music that normally engages their interests.
6. The extent of intellectual interests outside the domain of music must necessarily vary with the temperament and background of the individual. For those musicians who are verbally and visually sensitive, the broadest possible exposure to literature and the visual arts cannot fail to be of special benefit, and the cross-fertilization of

their discipline through contact with parallel problems can be extremely fruitful. The usefulness of those arts directly connected with music, like poetry, drama, and dance, is self-evident.

# Program Requirements

## GENERAL REQUIREMENTS

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

### *Proficiencies and Required Courses*

All students entering the School of Music take placement examinations in musicianship/analysis and 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 and the Artist Diploma.

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 of all students in the Master of Music and Master of Musical Arts degree programs, as well as for Certificate students who plan to convert their Certificate in the future. If the student is deficient in language preparation, work must begin during the first year and continue until the required proficiency is established by examination. Language examinations are given periodically throughout the academic year.

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

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

String, wind, harp, and percussion students play in the Philharmonia, as assigned. All singers take classes in vocal repertoire, opera workshop, body movement, and languages.

## REQUIREMENTS FOR PERFORMANCE MAJORS

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

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

### *Master of Music*

#### SPECIAL REQUIREMENTS

All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence. All students must complete four nonperformance electives at the rate of one per term.

#### COURSE REQUIREMENTS

##### **Orchestral Instruments**

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

##### **Piano**

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

##### **Choral Conducting**

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
	<hr/>
Total	72

**Guitar**

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

**Orchestral Conducting**

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

**Voice (Opera)**

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
*Music History	4
†Hearing	4
Electives	6
	<hr/>
Total	78

\*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 (502, 503, or 549) or the basic Hearing sequence (499 – 500) unless exempt on the basis of a placement examination.

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

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

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

**Organ**

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

*Master of Musical Arts***SPECIAL REQUIREMENTS**

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

**COURSE REQUIREMENTS**

	<i>1-year internal candidates</i>	<i>2-year 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	36	72

*Doctor of Musical Arts*

## SPECIAL REQUIREMENTS

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

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

*Artist Diploma*

## SPECIAL REQUIREMENTS

All students present a public degree recital, one major ensemble performance, and one performance of a work composed for soloist and orchestra during each year of residence in the program. One-year internal candidates must complete two nonperformance electives at the rate of at least one per term. Two-year external candidates must complete four nonperformance electives at the rate of at least one per term.

## COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year external candidates</i>
<b>Orchestral Instruments</b>		
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	8
Total	28	56
<b>Piano</b>		
Chamber Music	4	8
Instrumental Accompanying	—	2
Vocal Accompanying	—	2
Seminar	8	16
Individual Instruction	8	16
*Music History	—	4
†Hearing	—	4
Electives	8	8
Total	28	60

\*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 (502, 503, or 549) or the basic Hearing sequence (499–500) unless exempt on the basis of a placement examination.

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

**Choral Conducting**

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	8
	<hr/>	<hr/>
Total	34	72

**Guitar**

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
	<hr/>	<hr/>
Total	28	56

**Orchestral Conducting**

Philharmonia/New Music New Haven	4	8
Score Reading/Analysis	8	16
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	–	4
†Hearing	–	4
Electives	4	–
	<hr/>	<hr/>
Total	28	56

**Voice (Opera)**

Vocal Repertoire	4	8
Movement	2	4
Acting	2	4
Lyric Diction	4	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	–	4
†Hearing	–	4
Electives	6	6
	<hr/>	<hr/>
Total	38	78

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

Vocal Repertoire	4	8
Movement	1	2
Lyric Diction	4	8
Art Song Coaching	2	4
Performance Practice for Singers	1	3
Schola Cantorum	2	4
Vocal Chamber Music	1	2
Colloquium	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4
†Hearing	—	4
Electives	6	8
Total	35	75

**Organ**

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

*Certificate in Performance*

**SPECIAL REQUIREMENTS**

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

**COURSE REQUIREMENTS**

**Orchestral Instruments**

Philharmonia/New Music New Haven	12
Chamber Music	12
Seminar in the Major	12

\*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 (502, 503, or 549) or the basic 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	24
†Hearing	4
Electives	32
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Total	96

**Piano**

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

**Guitar**

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

**Voice**

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	18
Art Song Coaching	4
Seminar in the Major	12
Individual Instruction	24
†Hearing	4
Electives	10
	<hr/>
Total	96

**REQUIREMENTS FOR COMPOSITION MAJORS**

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

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

### *Master of Music*

#### SPECIAL REQUIREMENTS

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

#### COURSE REQUIREMENTS

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

### *Master of Musical Arts*

#### SPECIAL REQUIREMENTS

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

#### COURSE REQUIREMENTS

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

### *Doctor of Musical Arts*

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

\*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 (502, 503, or 549) or the basic Hearing sequence (499–500) unless exempt on the basis of a placement examination.

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

## *Artist Diploma*

### COURSE REQUIREMENTS

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

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

†Students are normally required to complete four credits of Hearing (502, 503, or 549) or the basic Hearing sequence (499–500) unless exempt on the basis of a placement examination.

# Areas of Instruction

## PERFORMANCE

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

### *Strings*

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

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

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

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

The Yale School of Music offers the double bassist an opportunity to refine his or her technique and musicianship while gaining a truer understanding of the physical aspects of playing the double bass. Preparation for orchestra auditions, solo performances, and all aspects of twentieth-century writing for the double bass is emphasized in degrees corresponding to the students' goals.

### *Wind Instruments*

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

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

### *Percussion*

Robert van Sice

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

### *Guitar and Harp*

Benjamin Verdery, guitar; June Han, harp

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

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

### *Piano*

Boris Berman, Claude Frank, Peter Frankl, Elizabeth Sawyer Parisot, Wei-Yi Yang, and guests

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

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

During each year a piano student is expected to give one or more solo recitals, to perform with instrumentalists and/or singers, and to play chamber and contemporary

music. Piano students can apply for salaried positions to teach Yale College undergraduates or piano as a secondary instrument in the School of Music.

### *Chamber Music*

The Tokyo String Quartet and members of the performance faculty

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

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

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

### *Harpsichord*

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, Walden Moore, Thomas Murray, and Jeffrey Brillhart (improvisation)

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted to a comprehensive survey of organ literature from all musical periods. In addition to individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Daniel Roth, Marie-Claire Alain, Martin Haselböck, Peter Planyavsky, Dame Gillian Weir, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gaillit, Karel Paukert, Thomas Trotter, Hans-Ola Ericsson, and Jon Laukvik. Dame Gillian Weir will return as guest artist in 2008–2009.

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. In the fall of 2007 the Krigbaum Organ, a meantone instrument in the Baroque style, was inaugurated in Marquand Chapel (Taylor & Boody, three manuals, 2007). 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 and one Bösendorfer, a C. B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and the Ortel Organ (Flentrop, 1960).

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

## *Voice and Opera*

Doris Yarick-Cross, chair

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the opera track and the track in early music, oratorio, and chamber ensemble, sponsored jointly by the Institute of Sacred Music and School of Music. Both tracks are designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.

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

### OPERA

Doris Yarick-Cross (artistic director and voice); Janna Baty, Lili Chookasian, and Richard Cross (voice); Douglas Dickson (opera coaching); Emily Olin (Russian diction); Marc Verzatt (acting and body movement); and guests

Singers in the opera program are prepared for rigorous careers by practical studies in the art of opera performance. The program encompasses thorough musical training including languages, style, acting, body movement, recitals, and general stage skills. Full productions with orchestra, as well as performances of excerpts, are presented throughout the year to give students varied performance experience. Recent productions have included *Die Fledermaus*, *L'heure Espagnole*, *Bluebeard's Castle*, *La Bohème*, *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Kat'a Kabanova*, *Gianni Schicchi*, *Suor Angelica*, *Le Médecin malgré lui*, *Die Zauberflöte*, *Faust*, *Falstaff*, *La Traviata*, *La Cenerentola*, *Les Contes*

*d'Hoffman, Le Nozze di Figaro, Il Barbiere di Siviglia, Albert Herring, La tragédie de Carmen, The Rape of Lucretia, The Kaiser of Atlantis, Iolanta*, and the first staged Italian performance of Rossini's *Il viaggio a Reims*. Repertoire is chosen with young voices in mind, and to afford the widest casting possibilities and maximum experience for all.

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

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

#### EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

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

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

## *Orchestral Conducting*

Shinik Hahm, Toshiyuki Shimada, and guests

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

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

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

## *Choral Conducting*

Marguerite Brooks and Simon Carrington

The program prepares students for careers as professional conductors in a variety of contexts, including educational, civic, and church. A primary emphasis of the master's degree is laying the foundation for continued work in a doctoral program. Students are expected to expand their musicianship skills and develop the broad knowledge of repertoire required of conductors.

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

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choirs. Visiting guest conductors have included Harold Decker, George Guest, Stefan Parkman, and Robert Shaw. Both Sir David Willcocks and Krzysztof Penderecki visited in 2004–2005, and Sir Neville Marriner in 2006. In 2007 and 2008 Helmuth Rilling visited. In 2009 students will also have the opportunity to work with Nicholas McGegan.

## COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Ingram Marshall, Christopher Theofanidis, and guests

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

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

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

## CENTER FOR STUDIES IN MUSIC TECHNOLOGY

Kathryn Alexander, director; Jack Veas, associate director

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

## MUSIC IN SCHOOLS INITIATIVE

Associate Dean Michael Yaffe, director; Olivia Malin and John Miller, project managers

Through collaborations with music teachers and classroom teachers, our comprehensive educational programs provide expansive music education in New Haven Public Schools. Funded by a generous grant from the Yale College Class of 1957, the Yale School of Music currently supports programs in more than twenty schools. Although not taken for credit, the Music in Schools Initiative provides interested School of Music students the opportunity to obtain valuable training and teaching experience while helping to develop innovative educational programs. For further information, visit [www.yale.edu/music/outreach](http://www.yale.edu/music/outreach).

# 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 M are courses in the major.

Courses designated NP are nonperformance courses.

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

## MUSICIANSHIP AND THEORY

**MUS 499a, Introductory Hearing** 2 credits.

**MUS 500b, Hearing** 2 credits. Prerequisite: MUS 499a. See MUS 502a, 503a, 549a for description.

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

**MUS 610a–b, 710a–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. Faculty

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

**MUS 672a, The Yale Interdisciplinary Seminar on Rhythm** 2 credits. NP. The seminar addresses such questions as the response in humans to rhythmic activity, rhythm as a

factor in emotional equilibrium, what the content of rhythm is, and dimensions that are involved in the transaction of musical rhythm in time. The seminar visits other departments of the University for discussions of rhythm in astronomy, geology, neurology, painting, and philosophy. Enrollment limited. Willie Ruff and guests

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

## PERFORMANCE

**MUS 515a,b, 615a,b, 715a,b, 815a,b, Improvisation at the Organ** 2 credits. Development of improvisatory skills at the keyboard. Jeffrey Brillhart

**MUS 523b, Liturgical Keyboard Skills** 2 credits. In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and those different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing at the time. Shinik Hahm and staff

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

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

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

**MUS 532a–b, 632a–b, 732a–b, Conducting Repertory Chorus** 2 credits per term. Students in the graduate choral conducting program work with the Repertory Chorus,

preparing and conducting a portion of a public concert each term. Open only to choral conducting majors. Marguerite Brooks, Simon Carrington

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**MUS 625b, Intermediate Conducting: Wind Band** 4 credits. More and more, music teaching jobs require teachers to work in both their field of expertise and a secondary area (i.e., trumpet teacher/assistant director of bands). Often the secondary area is connected to conducting or directing a band. This course is designed to give performers, conductors, or composers some exposure to and experience with the repertoire and history of the wind band, significant wind band repertoire (identification and analysis), preparing the score, and conducting selected wind band repertoire and arranging it for the band. Each student has the opportunity to conduct the Yale Concert Band in rehearsal. Permission of instructor required. Enrollment limited to ten. Prerequisite: Introductory Conducting. Thomas C. Duffy

## COMPOSITION

**MUS 559b, Music Drama Workshop** 4 credits per term. NP. This course examines the many elements that go into the creation of a musical drama. Each student composes a major scene during the fall and produces it on the stage in the spring term. Guest librettists and composers critique works in progress. Ezra Laderman

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

## VOICE AND OPERA

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

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

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

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

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

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

**MUS 594a, Vocal Chamber Music** 1 credit. The class is conducted as a seminar, with a high level of individual participation each week. Grades are based on participation in and preparation for class, the final project, and performances. Attendance is mandatory. The term is devoted to Books VI, VII, and VIII of Madrigals by Claudio Monteverdi. Students learn to read from early-seventeenth-century prints, analyze verse structure, and consider performance practices. A staged production of this repertoire (memorized) includes many forms of movement and dance, requiring occasional weekend sessions and extra rehearsals during the production week. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. Faculty

**MUS 595a–b, 695b, Performance Practice for Singers** 1 credit per term. This course is designed for singers and others interested in exploring the major issues of historically informed performance of music before 1800. Judith Malafrente

## HISTORY AND ANALYSIS

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

**MUS 513a, Vienna: 1875–1900** 4 credits. NP. An examination of selected works by Brahms, Bruckner, Wolf, Schoenberg, and Mahler in the context of the social, political, and cultural circumstances that prevailed in imperial Vienna at the end of the nineteenth century. Some attention is devoted to the Edward Hanslick/Wiener Akademische-Wagner Verein conflict and the manner in which it affected the careers of the above-listed composers. Paul Hawkshaw

**MUS 514a, Johann Sebastian Bach's *Christmas Oratorio*** 4 credits. NP. The *Christmas Oratorio*, composed for the Christmas season 1734–35, is an exceptional piece in Bach's oeuvre. It consists of six independent cantatas for the feast days between Christmas and Epiphany, which together form a large-scaled oratorio, telling the story of Christ's birth, the praise of the angels, and the adoration of the Magi. Biblical narrative alternates with pious reflection, weaving an intricate fabric of theological and musical references. However, much of the musical material Bach used in his oratorio was originally composed for other (secular) occasions and in late 1734 transformed into a work of sacred art. The course compares the different versions of the movements and their way from the secular into the sacred realm. A second focus is on the theological context of the *Christmas Oratorio*. What are the major religious influences? What is the theological understanding of Christmas and the incarnation? How do the cantatas of the oratorio relate to cantatas composed by Bach and his contemporaries in other years? Markus Rathey

**MUS 518b, In the Face of Death: Worship, Music, Art** 4 credits. NP. "Remember, you are dust, and to dust you will return." This seminar studies the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. Our focus in this seminar is on the Christian faith tradition. Given the breadth of the subject matter, the course attends to a broad spectrum of themes related to ritual, music, and art "in the face of death." Readings of historical sources (textual and non-textual) themselves, scholarly research into the past, and analysis of contemporary materials form the core material of analysis. The course creates space for a nuanced reflection on this tradition, as both backdrop and resource for contemporary engagement. The course also shows that worship, music, and art are not discrete entities in the Christian tradition but profoundly interrelated, especially around issues of death and dying. Markus Rathey

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

**MUS 564b, Studies in Italian Opera from Monteverdi to Dallapiccola** 4 credits. NP. The class examines the musical and dramatic structure of selected operas in the Italian language. Works by Monteverdi, Handel, Pergolesi, Mozart, Bellini, Verdi, Puccini, and Dallapiccola are examined in detail. This is not intended to be a history of Italian opera, but rather a detailed examination of the organizational features of specific monuments of the literature. Students are required to make presentations in a seminar format throughout the term. Midterm and final examinations. Paul Hawkshaw

**MUS 581b, Early Jazz and Swing** 4 credits. NP. A study of the music of the early great jazz musicians from the music's origins at the turn of the twentieth century until the style change after World War II. Major figures include pianists Jelly Roll Morton, James P. Johnson, Art Tatum, and Fats Waller; horn soloists Louis Armstrong, Bix Beiderbecke, Cootie Williams, Barney Bigard, Jack Teagarden, Tricky Sam Nanton, Benny Goodman, Ben Webster, Coleman Hawkins, and Lester Young; and bandleaders Fletcher Henderson, Count Basie, and Duke Ellington. Frank Tirro

**MUS 583b, Music at the Court of Henry VIII** 4 credits. NP. The division between medieval and modern history in England is usually located at some point during the reign of King Henry VIII Tudor. During his reign, affairs of state and church moved in new directions, and his power, wealth, intellect, and taste called for an exuberant and extravagant English court. His rivalry with Francis I of France, Charles V of the Holy Roman Empire, and the various popes of the Roman Catholic Church from 1509 to 1547 called for royal banquets and feasts, and these as well as occasions of stage required music, art, and literature of the highest order. In addition to English music and the musicians fully in his employ, Henry was conversant with music and musicians from the continent. One of his spies at the European courts was a music scribe of great renown, Pierre Alamire. Henry's time was an age of great splendor in addition to a period of social and religious unrest and upheaval. The history of this era is fascinating, the art and literature some of the best ever created. This seminar explores these subjects and studies music and manuscripts known to have been in use by Henry and his court. Three manuscripts in facsimile are investigated—Pepys 1760, Royal.8.G.vii, and add. 31922—and some of the composers whose works are included for investigation in this seminar are Cornysh, Fayrfax, Taverner, Févin, Mouton, Compère, and Henry himself. Frank Tirro

**MUS 585a, Twentieth-Century Analysis and Model Composition** 4 credits. NP. Studies in the theory, analysis, and composition of the music of the early and mid-twentieth century. Prerequisite: 211a or b. Enrollment limited to eighteen students. Michael Friedmann

**MUS 586a, Baroque Music and the Baroque World—A Survey** 4 credits. NP. The period of music history between the early years of the seventeenth century and the middle of the eighteenth was a time of important stylistic changes and developments: the emergence of the opera, the sacred concerto, and, later in the seventeenth century, the development of the cantata. It was also a time of deep changes in piety and religion: while the friction between the Protestant and Catholic camps became more and more violent, authors of the early seventeenth century “rediscovered” texts by medieval mystics, and the pietistic movement of the later seventeenth century emphasized the personal relationship between the believer and God. The musical and religious developments of

the Baroque period are intrinsically intertwined. While the music opens new paths of religious expression, the religious changes of the time inspire the musical development as well. This course gives an overview of the music in the Baroque in a number of case studies, covering both sacred and secular music of Europe and the Americas. A new history of the music of the Baroque (see bibliography) serves as a textbook. The readings are complemented in class by a deeper analysis of selected works and by a study of the religious background of the compositions analyzed. Markus Rathey

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

**MUS 612b, The Music of Igor Stravinsky** 4 credits. NP. A survey of the life and works of the great Russian composer. Among the issues to be explored are the common elements that persist amid the great changes in style ("Russian," "neo-classical," and "twelve-tone") that distinguish his output; the relation of these stylistic changes to larger trends in twentieth-century music and culture; and the distance between the facts of the composer's career and his own account of it. Robert Holzer

**MUS 614b, The Lesser Minimalists** 4 credits. NP. If "less is more" (Corbusier), then lesser is more so! The big four Minimalists (Reich, Riley, Young, Glass) may have been aesthetically pure and somewhat dogmatic in their early works, but many composers who fell under their spell have created a substantial body of work that went beyond the confines of Minimalism. Among the better-known names in this group: Adams, Andriessen, Paert, Rzewski, Nyman, Bryars. Among the lesser known: Lentz, Drescher, Scott, ten Holt, Otte, Volans, Borden, Curran. While some of these composers have been called Minimalists, for the most part they have adopted the style of Minimalism, not the aesthetic, and have helped to forge a new identity of expressivity and accessibility. Final project and four response papers required. Enrollment limited to fifteen. Ingram Marshall

**MUS 664b, The Symphony and the Sacred in the Nineteenth Century** 4 credits. NP. The course describes the development of the metaphysical interpretation of music in the nineteenth century, and it shows how composers in the late eighteenth century (like J. Haydn and J. M. Kraus), in the first half of the nineteenth century (like Beethoven and Mendelssohn), and composers in the late nineteenth century have used quotations and allusions to create a "religious mood" in their symphonies. Markus Rathey

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

## SPECIAL STUDIES

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

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

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

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

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

## YALE INSTITUTE OF SACRED MUSIC

**MUS 519a–b, 619a–b, 719a–b, 819a–b, Colloquium** 1 credit per term. NP. P/E. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. Martin Jean

## GRADUATE-LEVEL COURSES IN THE DEPARTMENT OF MUSIC

Permission for admission to graduate courses offered by the Department of Music must be obtained from the director of graduate studies of the department. The following courses are available in the graduate department in 2008–2009 (4 credits each term).

- MUSI 525a, Sonata Theory** James Hepokoski
- MUSI 565b, Wagner's *Tristan und Isolde*** Patrick McCreless
- MUSI 612a or b, Practicum in Composition** Kathryn Alexander
- MUSI 705a, Nineteenth-Century Theory and Aesthetics** Patrick McCreless
- MUSI 814a, Directed Studies in the History of Music**
- MUSI 814b, Directed Studies in the History of Music**
- MUSI 815a, Sources for the Study of Mozart** Craig Wright
- MUSI 820b, Cavalli Operas** Ellen Rosand
- MUSI 841b, Opera as Multimedia: Work, Performance, Production**  
Gundula Kreuzer
- MUSI 845b, Methodological Issues in Music History and Analysis**  
James Hepokoski
- MUSI 909b, Art of Fugues** Daniel Harrison
- MUSI 912b, Music Theory and Phenomenology** Brian Kane
- MUSI 914a, Directed Studies in the Theory of Music**
- MUSI 914b, Directed Studies in the Theory of Music**
- MUSI 925a, Ethnographic Sound Recording** Michael Veal
- MUSI 928b, Music and Empire** Sarah Weiss
- MUSI 949a, Music of Elliott Carter** Ève Poudrier
- MUSI 952a, Metric States and Syntaxes** Richard Cohn
- MUSI 997b, Readings for Qualifying Examination** Richard Cohn
- MUSI 998a, Prospectus Workshop** Richard Cohn
- MUSI 999b, Dissertation Colloquium** Richard Cohn

# Performance Activities

## MUSICAL ORGANIZATIONS

### *Philharmonia Orchestra of Yale*

All students of orchestral instruments are required to participate in the Philharmonia Orchestra of Yale. The Philharmonia presents a series of concerts each season in Woolsey Hall and appears regularly in New York's major concert halls. In 2006–2007 the orchestra performed in both Stern Auditorium and Zankel Hall in Carnegie Hall, Boston's Symphony Hall, and the Shubert Theater in New Haven. On May 4, 2008 the orchestra made its first annual appearance in Stern Auditorium as part of the Yale at Carnegie series. The winners of the Woolsey Hall Concerto Competition perform as soloists with the orchestra, along with faculty members and other well-known artists. The Philharmonia also performs one concert each season of new works by Yale composers on the New Music New Haven series. In recognition of its adventurous programming, the Philharmonia has received two ASCAP awards.

The Philharmonia's beginnings can be traced to 1894, when an orchestra was organized under the leadership of the School's first dean, Horatio Parker. Guest conductors who have worked with the orchestra over the years include Pierre Boulez, Anshel Brusilow, Aaron Copland, David Effron, Szymon Goldberg, Sidney Harth, Danny Kaye, Anatoly Levin, Andrew Litton, Loren Maazel, Kurt Masur, John Mauceri, Eugene Ormandy, Krzysztof Penderecki, Robert Shaw, Sir George Solti, William Steinberg, Leopold Stokowski, Georg Tintner, and Samuel Wong. Guest soloists have included Hermann Baumann, horn, Maureen Forrester, contralto, Richard Goode, piano, Anne-Sophie Mutter, violin, Ivo Pogorelich, piano, Tony Randall, narrator, Shauna Rolston, cello, Mstislav Rostropovich, cello, Jian Wang, cello, and André Watts, piano.

The Philharmonia's current music director is Shinik Hahm, who was appointed to the post in 2004 after the retirement of Lawrence Leighton Smith.

### *New Music New Haven*

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

### *Yale Opera*

Under the artistic direction of Doris Yarick-Cross, the Yale voice and opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances during the 2006–2007 academic year were directed by acclaimed directors Vera Calabria, Pier Francesco Maestrini, and Marc Verzatt. Recent productions, including *La Bohème*, *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Gianni Schicchi*, *Suor Angelica*, *Le Nozze di Figaro*, *Die Zauberflöte*, *Faust*, *Falstaff*, *La Traviata*, *Albert Herring*, *Les contes d'Hoffmann*, and *Il barbiere di Siviglia*, were presented at New Haven's historic

Shubert Performing Arts Center, while more intimate productions of *Orpheus in the Underworld*, *Trouble in Tahiti*, *Le disavventure teatrale*, *Kat'a Kabanova*, *Le Médecin malgré lui*, *The Triumph of Honor*, *La tragédie de Carmen*, *The Coronation of Poppea*, *The Rape of Lucretia*, *Iolanta*, *The Kaiser of Atlantis*, *La Cenerentola*, *The Long Christmas Dinner*, *Bluebeard's Castle*, *L'Heure espagnole*, *L'Enfant et les sortilèges*, and *Riders to the Sea* were given in Morse Recital Hall or Battell Chapel. In December of 1995, Yale Opera made its critically acclaimed debut in New York with Berlioz's *Béatrice et Bénédict*, a semi-staged production that was given in Alice Tully Hall at Lincoln Center.

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

### *The Yale Symphony Orchestra*

The Yale Symphony Orchestra consists primarily of undergraduates, although membership is open to interested and qualified graduate or professional students, faculty, and staff. This full concert orchestra, under the direction of its music director, Toshiyuki Shimada, performs an average of seven concerts annually in Woolsey Hall and elsewhere.

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

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

### *The Yale Bands*

The University Bands include a concert band of sixty-five select musicians, a jazz ensemble in the form of a standard eighteen-piece big band, and a marching band of approximately 100–150 students that performs at sports events throughout the year. Although the constituency of the Yale Bands is predominantly undergraduate, wind, brass, and percussion instrument majors are eligible for membership and often have the opportunity to gain conducting experience by assisting the director.

In addition to University functions, the Concert Band and its component ensembles perform locally in Woolsey Hall and Morse Recital Hall. The Concert Band has toured Europe sixteen times and performed for the Japanese Band Association in Tokyo. American tours have featured concerts at the Kennedy Center, the National Building Museum, the Miami Ives Festival, Symphony Space, and Carnegie Hall. In 1993 the Concert Band welcomed Walter Cronkite as guest narrator and in 1994 attended the commemorative ceremonies surrounding the fiftieth anniversary of the D-Day landing in Normandy,

France, where the band presented its reenactment of Glenn Miller's 1943 radio broadcast from Woolsey Hall. Recently the Concert Band completed tours of Finland, Russia, the Czech Republic, and Brazil, 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*

Yale's oldest musical organization and principal undergraduate chorus, the Glee Club began as a group of thirteen men from the class of 1863 and has evolved today into a chorus of eighty women and men from Yale. The ensemble performs a broad range of choral repertoire from the sixteenth century to the present, frequently commissioning new choral works and performing several major works with orchestra each year. One of the world's most traveled collegiate choruses, the Glee Club tours extensively each year and has appeared on six continents in many of the world's most prestigious concert halls.

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

### *The Yale Camerata*

Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall. In 1999 they traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain and the Ukraine and, in 2001, spent a week in residence at Saint Paul's Cathedral in London, England. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Krzysztof Penderecki, and Helmuth Rilling. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

### *Yale Schola Cantorum*

The Yale Schola Cantorum, founded in 2003, is a twenty-four-voice chamber choir, open to graduate and undergraduate students, specializing in music before 1750 and from the last hundred years, supported by the Yale Institute of Sacred Music with the School of Music. Simon Carrington is the group's founder and conductor. In addition to performing regularly in New Haven, New York, and Boston, the Schola Cantorum records and tours nationally and internationally. The group's live recording on CD with Robert Mealy and Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores* has received international acclaim from the early music press. In 2008 its live recording of the 1725 version of Bach's *St. John Passion* was released on the Gothic label. The choir has performed at national choral conventions in San Antonio and Miami, and under guest conductors Helmuth Rilling, Stephen Layton, Sir David Willcocks, Krzysztof Penderecki, and Sir Neville Marriner. The choir has toured in Hungary and southwest France, and in 2009 will visit China and South Korea. Repertoire to date includes works by Josquin des Pres, Orlando di Lasso, Adrian Willaert, William Byrd, Sofia Gubaidulina, Tallis, Schütz, Monteverdi, Bach, Britten, Charpentier, Stravinsky, Dallapiccola, Feldman, Rautavaara, MacMillan, O'Regan, and Yale faculty composers Ezra Laderman, Aaron Jay Kernis, and Joan Panetti.

### *The Battell Chapel Choir*

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

### *The Marquand Chapel Choir*

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

## CONCERTS AND RECITALS

### *The Chamber Music Society at Yale*

The Chamber Music Society at Yale, sponsored by the School of Music and under the direction of Vincent Onepo, presents its ninety-second season of Sprague Hall subscription concerts in 2008–2009. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the season features concerts by the Tokyo, Takács, and Daedalus string quartets, Trio Con Brio Copenhagen, and the Nash Ensemble from London. The series will also include two “bonus” concerts, one of chamber music by Olivier Messiaen, in commemoration of the centenary of the composer's birth, and the other program by winners of the School's Chamber Music Competition. Although tickets are required, they are available free to students of the School of Music.

### *The Duke Ellington Fellowship Series*

The Duke Ellington Fellowship, directed by Willie Ruff, offers concerts by prominent jazz musicians each year. Recent seasons have featured Jabane, the Frank Wess Quintet, Elvin Jones, the Randy Weston Quintet, the Carnegie Hall Jazz Band with Jon Faddis, Dave Brubeck, Dick Hyman, Barry Harris, Kenny Burrell, William Warfield, Clark Terry, and “The Whole Drum Truth,” a concert by drummers Albert “Tootie” Heath, Ben Riley, Ed Thigpen, and Jackie Williams. In 2007–2008, guest artists were clarinetist and saxophonist Eddie Daniels and saxophonist Joshua Redman. The Mitchell-Ruff Duo, with Professor Ruff on horn and bass and with Dwiki Mitchell on piano, appears frequently on the series, often with guest artists. Visiting performers often present free concerts and master classes for children in addition to concerts for general audiences.

### *The Horowitz Piano Series at Yale*

Directed by Boris Berman, this series of piano recitals was established in 2000 and dedicated to the great pianist Vladimir Horowitz, whose musical archive resides at Yale. In addition to recitals by the Yale piano faculty, there are concerts and public master classes by distinguished guests each year. In past seasons, these guest artists included Severin von Eckardstein, Yefim Bronfman, Garrick Ohlsson, Alexei Lubimov, Emanuel Ax, Tigran Alikhanov, Radu Lupu, Ruth Laredo, Mischa Dichter, and Fou Ts’ong. The upcoming season features recitals by guest artists Emanuel Ax and Pierre Reach, a program of twentieth-century music for piano duet, and recitals by faculty artists Peter Frankl, Claude Frank, Wei-Yi Yang, and Boris Berman. In addition, guest artist Malcolm Bilson will play the inaugural recital on Yale’s new fortepiano, constructed by Roger Regier.

### *Yale at Carnegie*

In 2007–2008 the School of Music inaugurated the Yale at Carnegie concert series with five diverse programs in New York’s most prestigious concert venue. The first program of chamber music in Zankel Hall featured faculty artists the Tokyo Quartet, Claude Frank, and the Alianza Quartet, a fellowship ensemble in residence at the School. The second showcased music for winds with piano and strings performed by nine faculty artists, current students, and the New York-based alumni quintet Sospiro Winds. The first Weill Recital Hall program was dedicated to the songs of Charles Ives, under the direction of Doris Cross, featuring alumni and student singers with faculty pianists; the second was dedicated to the music of faculty composer Ezra Laderman, featuring current students, faculty bassoonist Frank Morelli, and another alumni ensemble, the Biava Quartet. The final program, in Stern Auditorium, was a concert by the Philharmonia Orchestra of Yale under the direction of Shinik Hahm with faculty pianist Boris Berman in an all-Prokofiev program. Another five-concert series is planned for 2008–2009.

### *Great Organ Music at Yale*

Great Organ Music at Yale is a series of events in Woolsey Hall and Dwight Memorial Chapel. Sponsored by the Institute of Sacred Music, the series includes programs by the faculty, visiting artists, and other noted performers. In 2008–2009, in addition to faculty recitals on the series, Dame Gillian Weir will perform on the Newberry Organ in Woolsey Hall and David Yearsly will play a recital on the Krigbaum Organ in Marquand Chapel.

### *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.

### *Chamber Music, Ensembles, and Vocal Concerts*

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

### *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 Ensemble Caprice, David Owen Norris with Sonnerie, violinist John Holloway, London Baroque, harpsichordist Corey Jamason, pianist Carsten Schmidt, cellist Anner Bylsma, ensemble project Ars Nova, violinist Jaap Schröder, and the Amsterdam Loeki Stardust Quartet, and frequently feature the use of restored instruments from the collection.

### *Other Local Performing Groups*

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

The New Haven Symphony Orchestra, the nation's fourth oldest orchestra, offers a series of concerts every year in Woolsey Hall and features leading artists as guest soloists.

## Faculty Profiles

**Ole Akahoshi** Lecturer in Cello. Mr. Akahoshi, from Germany, has appeared on four continents in recitals and as soloist with orchestras such as the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Symphonisches Orchester Berlin, and the Czechoslovakian Radio Orchestra. Winner of numerous competitions including the Concertino Praga and Jugend Musiziert, Mr. Akahoshi has also played on CNN, NPR, WQXR, and radio in Germany and Korea. A recipient of a fellowship from Charlotte White's Salon de Virtuosi, he has performed in Carnegie Hall, Avery Fisher Hall, Kennedy Center in Washington, Suntory Hall and Tsuda Hall in Tokyo, Seoul Arts Center in Korea, Wigmore Hall in London, and Berliner Philharmonie. He has made recordings for the Albany, New World Records, Composers Recording Inc., Calliope, Bridge, and Naxos labels. His career includes collaborations with the Tokyo String Quartet and virtually every performing artist on the Yale School of Music faculty as well as with Sarah Chang, Cho-Liang Lin, Gil Shaham, Joel Smirnoff, Chee-Yun, Toby Appel, Edgar Meyer, Leon Fleisher, Garrick Ohlsson, Myung Wha Chung, Janos Starker, and principal players of the Vienna Philharmonic. He has served as faculty at the Banff Centre for the Arts, Camp Encore/Coda, the Norfolk Chamber Music Festival, Festival des Artes de Itu Brazil, and the Great Mountains Music Festival in Korea, where he gives classes every summer. He served as a judge of numerous competitions including the Juilliard Concerto Competition, the Eastern Connecticut Symphony Competition, and the William Waite Concerto Competition. At age eleven he was the youngest student to be accepted by Pierre Fournier. He received a bachelor's degree from Juilliard, a Master of Music degree from Yale, where he studied with Aldo Parisot, and the Artist Diploma from Indiana University, where he studied with Janos Starker. He was a teaching assistant for both Aldo Parisot and Janos Starker. His other mentors were Wolfgang Boettcher and Georg Donderer. Mr. Akahoshi is the principal cellist of Sejong in New York and has been a member of Seiji Ozawa's Saito Kinen Orchestra since 1998 and the Tokyo Nomori Opera. He is on the faculty of the Manhattan School of Music and he has been on the faculty of the Yale University School of Music since 1997.

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

**Janna Baty** Assistant Professor (Adjunct) of Voice. Janna Baty, soprano, has garnered accolades internationally in her exceptionally versatile career. Recent engagements include appearances with the Hamburgische Staatsoper, the Orchestre National du Capitole de Toulouse, the Royal Philharmonic Orchestra, Brooklyn Philharmonic, Tallahassee Symphony, Hartford Symphony, the Orquesta Filarmónica de Bogotá (Colombia), Eugene

Opera, Opera North, and Boston Lyric Opera. Equally at home in standard repertoire and new music, she appears regularly with such noted contemporary ensembles as Collage New Music, Auros Group for New Music, and Boston Modern Orchestra Project. She has sung under Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Steuart Bedford, and Christopher Lyndon Gee, among others. She has appeared with the Aldeburgh and Britten festivals in England, the Semanas Musicales de Frutillar Festival in Chile, and the Tanglewood and Norfolk festivals in the United States. Winner of several international competitions, most notably the XXI International Music Competition “Dr. Luis Sigall” (Chile), Professor Baty is also an accomplished recitalist and chamber musician. She has given concerts across Europe, the U.S., and South America, in the company of such distinguished musicians as violist Nobuko Imai, pianists Claude Frank and Peter Frankl, and guitarist Stephen Marchionda. She has worked alongside many composers, including Bernard Rands, Sydney Hodkinson, Peter Child, Christopher Lyndon Gee, Fred Lerdahl, Yehudi Wyner, and John Harbison, in performances of their music. She can also be heard on Boston Modern Orchestra Project’s Naxos disc of works by Reza Vali. An alumna of Oberlin College and the Yale School of Music, she is married to acclaimed jazz guitarist and singer Doug Wamble.

**Boris Berman** Professor in the Practice of Piano. Well known to the audiences of more than forty countries on six continents, Professor Berman regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin. An active recording artist and a Grammy nominee, Mr. Berman was the first pianist to record the complete solo works of Prokofiev (Chandos). Other acclaimed releases include all piano sonatas by Alexander Scriabin (Music and Arts) and a recital of Shostakovich piano works (Ottavo), which received the Edison Classic Award in Holland, the Dutch equivalent of the Grammy. The recording of three Prokofiev concertos with the Royal Concertgebouw Orchestra, Neeme Jarvi conducting (Chandos), was named the Compact Disc of the Month by *CD Review*. Other recordings include works by Mozart, Beethoven, Franck, Weber, Debussy, Stravinsky, Schnittke, Shostakovich, Joplin, and Cage. In 1984 Mr. Berman joined the faculty of the Yale School of Music, where he is coordinator of the Piano department and music director of the Horowitz Piano Series. He was the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master classes throughout the world, and in 2005 he was given the title of honorary professor of Shanghai Conservatory of Music. In 2000 Yale University Press published Mr. Berman’s *Notes from the Pianist’s Bench*, which has been translated into several languages. His new book, *Prokofiev’s Piano Sonatas*, has just been published by Yale University Press.

**Robert Blocker** Henry and Lucy Moses Dean of Music. Robert Blocker is acknowledged as one of the nation’s leading arts administrators. He holds appointments of Professor of Piano and a joint appointment as an Adjunct Professor with Yale University’s School of Management. Before assuming his current position in July of 1995, he was the founding dean of the UCLA School of the Arts and Architecture, where he held a joint appointment in the Anderson School of Management, teaching arts administration. Following baccalaureate studies at Furman University (B.A., 1968), Dean Blocker earned graduate degrees (M.M., 1970; D.M.A., 1972) at the University of North Texas. He was a fellow

at the Institute for Educational Management at Harvard in 1986 and is the recipient of three honorary degrees. In 2006, he was named honorary professor of piano at the Central Conservatory of Music in Beijing. His many contributions to the music community include service on the advisory boards for the Avery Fisher Artist program and the Stoeger Prize at Lincoln Center, the Gilmore Artist Advisory Board, and the Curatorium of the Liszt Ferenc Academy of Music. He was featured in the Steinway & Sons 2000 film commemorating the tercentennial year of the piano. He appears regularly on national radio and television as an artist and commentator and is active as a consultant to major educational institutions and government agencies. Under his leadership, the Yale School of Music endowment has grown from \$29 million to \$365 million, including a transformative anonymous gift of \$100 million. During his tenure as dean there have been unprecedented renovations on the School of Music's campus, including the enhancement of the Center for Study of Music Technology that permits students, faculty, and administration to communicate via real-time broadcasting with institutions around the world. Other notable renovations include those of Sprague Memorial Hall and Leigh Hall. The planning process for the Hendrie Hall renovation project has begun, and this effort will bring to completion the renovation and renewal of all School of Music facilities. Robert Blocker is highly regarded internationally for his artistry as a concert pianist. Recent orchestral engagements include the Beijing Symphony Orchestra, Shanghai Symphony, Monterey Philharmonic, Houston Symphony, and the Prague and Moscow Chamber Orchestras. His recordings include a Naxos CD of three Mozart concerti performed with the Biava Quartet.

**Martin Bresnick** Charles T. Wilson Professor in the Practice of Composition. Professor Bresnick's music has been performed in festivals and concerts throughout the world. He has been acclaimed for compositions in virtually every medium from chamber and symphonic music to film and computer music. He has won numerous honors including the Rome Prize, the Stoeger Prize for Chamber Music from the Chamber Music Society of Lincoln Center, the first Charles Ives Living Award from the American Academy of Arts and Letters, the Aaron Copland Award for teaching from ASCAP, a Berlin Prize Fellowship from the American Academy in Berlin, and a Guggenheim Fellowship. He was recently elected a member of the American Academy of Arts and Letters. He has had commissions from the Koussevitzky and Fromm foundations, Chamber Music America, Meet-the-Composer, the National Endowment for the Arts, as well as individual ensembles and performers. His work is represented by Carl Fischer Music Publishers and is recorded by CRI, New World, Centaur, Artifact Music, and Albany Records. He joined the Yale faculty in 1981 and is currently the coordinator of the Composition department.

**Jeffrey Brillhart** Visiting Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist and is known for his musical versatility. He was awarded first place at the American Guild of Organists National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. At Singing City he follows a distinguished line of conductors that includes Elaine

Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the Kronos Quartet, the Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, and Rossen Milanov, and on tours to Cuba, Northern Ireland, and, in the 2008 season, Brazil. Mr. Brillhart maintains an active schedule as conductor, organist, and clinician, most recently at the Curtis Institute of Music, Eastman School of Music, Westminster Choir College, Furman University, Walla Walla College, and Baylor University. M.M., Eastman School of Music.

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

**Simon Carrington** Professor in the Practice of Choral Conducting and Director of the Yale Schola Cantorum. Professor Carrington also led the School's introduction of a new graduate voice degree for singers specializing in early music, oratorio, and chamber ensemble. From 2001 until his Yale appointment in 2003, he was director of choral activities at the New England Conservatory, and from 1994 to 2001 he held a similar position at the University of Kansas. Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble the King's Singers, which he co-founded at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on television and radio programs including nine appearances on the *Tonight Show* with the late Johnny Carson. He maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world. He has conducted the Monteverdi *Vespers* in Barcelona, the Fauré *Requiem* in Chicago's Orchestra Hall, Beethoven's *Meeresstille* with the Texas All State Choir, Handel's *Messiah* in Dublin, and the Rachmaninov *Vespers* in Victoria, B.C., with singers from all over Canada. He is a regular guest conductor at the Monteverdi Choir Festival in Budapest and the Tokyo Cantat in Japan, and leads annual workshops at the Chamber Choir Festival in Sarteano (Italy) and the Yale Summer School in Norfolk, Connecticut. He has taken Yale Schola Cantorum to perform at the two major choral conventions in the U.S., and he has recorded Baroque masterpieces by Bach, Biber, and Bertali with the ensemble. In 2008 he conducted at the International Choir Festival in Szczecin, Poland, conducted the Choir and Rebel Baroque Orchestra at Trinity Church Wall Street and the Desert Chorale in Santa Fe, N.M., and returned as president of the international jury at the choral festival in Leipzig, Germany.

**Lili Chookasian** Professor (Adjunct) of Voice. Professor 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. Professor Chookasian has recorded for CBS Masterworks, RCA, Columbia, Decca, MGM, and Deutsche Grammophon. In March 1985 she was selected by the American Vocal Academy to be in the newly initiated Hall of Fame of American Opera Singers. She taught voice at Northwestern University School of Music and in 1985 joined the faculty of the Yale School of Music, where she was awarded the Sanford Medal in 2002.

**Richard Cross** Lecturer in Voice. Bass Richard Cross made both his European and his New York debuts in 1958. He has appeared with numerous opera companies, including those of San Francisco, Frankfurt am Main, Berlin, Madrid, Cologne, Hamburg, Budapest, and Washington, as well as with the New York City Opera. Mr. Cross has appeared at the Glynebourne Festival, the Festival of Two Worlds in Spoleto, Italy, and the Schwetzingen Festival. He has sung with many of the major symphony orchestras, including those of 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** Professor (Adjunct) of Trumpet. Professor Dean plays trumpet with Summit Brass, St. Louis Brass, and the Yale Brass Trio. In the field of early music, he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. A member of the New York Brass Quintet for eighteen years, he was a freelance concert and recording artist in New York City for more than twenty years. He has served on the faculties of Indiana University, the Manhattan School of Music, the Hartt School, and the Eastman School. In 1988 Professor Dean joined the faculty of the Yale School of Music, where he coaches brass chamber music and directs the Yale Cornet and Sacbut Ensemble in addition to teaching trumpet. He performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival in Norfolk, Connecticut. He is a frequent soloist with Keith Brion's New Sousa Band. He has also appeared at the Spoleto and Casals festivals, the Banff Centre (Canada), the Orford Arts Centre (Canada), Musiki Blekinge (Sweden), the Curitiba Music Festival (Brazil), and the Morella Festival (Spain). He can be heard playing both modern trumpet and early brass on more than eighty recordings on most major labels including RCA, Columbia, Nonesuch, and Summit. On early instruments he has recorded with Calliope, the New York Cornets and Sacbuts, the Waverly Consort, the Ensemble for Early Music, and the Smithsonian Chamber Players.

**Douglas Dickson** Lecturer in Voice and Opera. Pianist Douglas Dickson received his B.A. from Princeton University and his M.M.A. from the Yale School of Music. He has performed in Europe, Asia, South America, and throughout the United States. As part of Duodecaptonia, a prize-winning piano duo, he has performed at the Kennedy Center and elsewhere. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac Univer-

sity, 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 University, where he founded the Young Voices Competition. Mr. Dickson joined the Yale faculty in 1998.

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

**Thomas C. Duffy** Professor (Adjunct) of Music and Director of University Bands. A composer and conductor, Thomas Duffy served as acting dean of the School of Music in 2005–2006, having served as associate dean since 1996 and deputy dean since 1999. He has served as a member of the Fulbright National Selection Committee and a member of the Tanglewood II Symposium planning committee. He attended the Harvard University Institute for Management and Leadership in Education in 2005. He has served as president of the New England College Band Directors Association and the College Band Directors National Association (CBDNA) Eastern Division, editor of the *CBDNA Journal*, publicity chair for the World Association of Symphonic Bands and Ensembles, and chair of the Connecticut Music Educators Association's Professional Affairs and Government Relations committees, and he has represented music education in Yale's Teacher Preparation Program. He is president elect of the College Band Directors National Association. He is a member of American Bandmasters Association, American Composers

Alliance, Connecticut Composers Incorporated, and BMI. An active composer with a D.M.A. in composition from Cornell University, where he was a student of Karel Husa and Steven Stucky, he has accepted commissions from the American Composers Forum, the United States Military Academy at West Point, the U.S. Army Field Band, and many bands, choruses, and orchestras. He joined the Yale faculty in 1982.

**Margot E. Fassler** Robert Tangeman Professor of Music History. A fellow of the American Academy of Arts and Sciences, Professor Fassler studies medieval and American sacred music and the liturgy of the Latin Middle Ages; her subspecialties are liturgical drama of the Middle Ages and Mariology. Her book *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* has received awards from both the American Musicological Society and the Medieval Academy of America. She has edited a volume on the divine office (Oxford University Press), and has just completed a book on the cult of the Virgin Mary at Chartres (forthcoming from Yale University Press). She is the author of numerous articles on a broad range of topics and is currently preparing a book on the twelfth-century theologian, exegete, and composer Hildegard of Bingen, and a textbook for W. W. Norton. Her book (edited with Harold Attridge) *Psalms in Community* is now being reprinted and will be sold by the Society of Biblical Literature alongside her latest film, *Joyful Noise: Psalms in Community*. Under the auspices of a grant from the Lilly Endowment, Inc., Professor Fassler continues to work with congregations and practitioners to make videos of sacred music in its liturgical contexts. She earned a B.A. from the State University of New York, the M.A. from Syracuse University, and M.A. and Ph.D. degrees from Cornell University.

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

**Peter Frankl** Visiting Professor (Adjunct) of Piano. Pianist Peter Frankl made his London debut in 1962 and his New York debut with the Cleveland Orchestra under George Szell in 1967. Since that time he has performed with many of the world's finest orchestras, including the Berlin Philharmonic, Concertgebouw, Israel Philharmonic, Orchestre de Paris, all the London orchestras, and the major American orchestras. He has collaborated with such eminent conductors as Abbado, Boulez, Davis, Haitink, Maazel, Masur, Muti, Salonen, and Solti. His world tours have taken him to Japan, Korea, Australia, New

Zealand, and South Africa, and he also frequently appears at European and American festivals. His many chamber music partners have included Kyung Wha Chung, Peter Csaba, Ralph Kirshbaum, and the Tokyo, Takacs, Guarneri, Bartók, Fine Arts, and Lindsay quartets. Among his recordings are the complete works for piano by Schumann and Debussy, Bartók and Chopin solo albums, a Hungarian anthology, concertos and four-hand works by Mozart, the two Brahms piano concertos, the Brahms violin and clarinet sonatas, the Brahms trios, Bartók pieces for violin and piano, and the piano quintets by Brahms, Schumann, Dvorák, Martinu, and both Dohnányis. In recognition of his artistic achievements, Mr. Frankl was awarded the Officer's Cross by the Hungarian Republic and on his seventieth birthday he was given one of the highest civilian awards in Hungary for his lifetime artistic achievement in the world of music. He joined the Yale faculty in 1987.

**Michael Friedmann** Professor (Adjunct) of Music. Professor Friedmann's career has encompassed activities as a theorist, pianist, pedagogue, and composer. His specialties involve analytical articles about the music of Schoenberg and performances of that composer's complete piano music. He has evolved a method in teaching ear training especially focused on twentieth-century music, and wrote a book (*Ear Training for 20th Century Music*, published by Yale University Press) that received special recognition from the Society of Music Theory. In addition to Schoenberg, his piano performances have focused on late Beethoven and Schubert. He specializes in classes relating the analysis of Brahms's and Schumann's chamber music to their performance. In addition to his teaching at Yale, Professor Friedmann recently taught at Beijing University and at that city's Central Conservatory of Music, and lectured and performed at the Beijing Modern Music Festival.

**Shinik Hahm** Professor in the Practice of Conducting and Music Director of the Yale Philharmonia. A sought-after guest conductor, Professor Hahm has led major North American, South American, European, and Far Eastern orchestras. Recent appearances include debuts in Geneva, Switzerland, and Besançon, France; at Bolshoi Hall in St. Petersburg, Russia, with the St. Petersburg Symphony Orchestra; and reengagement with the Los Angeles Philharmonic Orchestra at Disney Hall. In 2006 Maestro Hahm completed his tenure as artistic director/principal conductor of Daejeon Philharmonic Orchestra (DPO) in Korea, which he led in major concert halls on tour in the United States and Japan. He served concurrently as music director of the Abilene Philharmonic Orchestra (1993–2003) and the Green Bay Symphony Orchestra (1995–2000). During his tenure he successfully elevated these community orchestras to professional regional orchestra status. Professor Hahm served as music director of Yale Symphony Orchestra from 1995 to 2004. As a guest conductor, he has led the orchestras of Atlanta, Los Angeles, Warsaw, Prague, Bilbao, New York, Bangkok, Fort Worth, Louisville, Toronto, Omaha, Hartford, Alabama, Boulder, and Colorado Springs and other orchestras in the United States, France, Switzerland, Hungary, Austria, Spain, Japan, and Mexico. The Korean National Radio and Television Symphony Orchestra has engaged him every year since 1992, and he directed its 1995 North American tour in celebration of the fiftieth anniversary of Korean independence. He is also an active opera conductor and has led numerous productions with the Silesian National Opera in Poland, has collaborated with prominent musicians including Salvatore Accardo, Emanuel Ax, Joshua Bell, Yefim Bronfman, and Sarah Chang, to name a few, and has recorded with the Polish National Radio Symphony

Orchestra for Vision and Britstar. Shinik Hahm studied conducting at Rice University and the Eastman School of Music. His honors include the Fourth Gregor Fitelberg International Competition, the Walter Hagen Conducting Prize from the Eastman School of Music, and the Shepherd Society Award from Rice University. In 1995 he was decorated by the Korean government with the Arts & Culture Medal at a ceremony in honor of the fiftieth anniversary of Korean independence.

**June Han** Lecturer in Harp. Born to Korean diplomat parents, June Han lived in Belgium, Indonesia, Ivory Coast, the Netherlands, and France prior to her arrival in the United States in 1994. She holds a Premier Prix for harp and for chamber music from the Conservatoire National Supérieur de Musique de Paris, a Master of Music and Artist Diploma from the Yale School of Music, and a Doctor of Musical Arts degree from the Juilliard School. She was a student of Marie-Claire Jamet and Nancy Allen. She performs extensively in Korea, France, and New York City with Ensemble Sospeso, Sequitur Ensemble, Ensemble 21, and Manhattan Sinfonietta. She has collaborated with the Chamber Music Society Two Program, Sea Cliff Chamber Players, Orpheus Chamber Orchestra, Cygnus Ensemble, and Speculum Musicae, and regularly performs with Music from Japan, the Group for Contemporary Music, Azure Ensemble, Jupiter Chamber Players, and Bronx Art Ensemble. Ms. Han is an active orchestral player and has collaborated with the Orchestre de Paris, New York City Opera and Kirov Opera orchestras, and Sinfonieorchester Basel. Her frequent appearances with the New York Philharmonic include tours in Europe and Asia. She has appeared at the Aspen and Tanglewood festivals in the United States and the Villecroze, Gargilisse, and Nice festivals in France. She played as a soloist with the Young Artists Orchestra in Aspen, the Colonial Symphony Orchestra in Morristown, N.J., the Durham-Oshawa Symphony Orchestra in Canada, and the OK Mozart Festival in Oklahoma. She has recorded extensively the music of living and modern composers and has premiered works by her mother, Young-Ja Lee, Charles Wuorinen, and Hyo-Shin Na, among others. Ms. Han is currently on the faculties of Yale School of Music, Columbia University, Pre-College Division at the Juilliard School, and Bowdoin International Music Festival. She occasionally holds master classes in her native Korea.

**Scott Hartman** Lecturer in Trombone. Mr. Hartman, who joined the Yale faculty in 2001, received his B.M. and M.M. degrees from the Eastman School of Music and began his career by joining the Empire Brass Quintet and the Boston University faculty in 1984. As a trombone soloist and with his various chamber groups, Mr. Hartman has taught and played concerts throughout the world and in all fifty states. He regularly performs and records with the Yale Brass Trio, Proteus 7, the Millennium Brass, the Brass Band of Battle Creek, and the trombone quartet Four of a Kind. Mr. Hartman spends several weeks each summer in residence at the Norfolk Chamber Music Festival.

**Paul Hawkshaw** Professor in the Practice of Musicology and Director of the Norfolk Chamber Music Festival. Recognized as an authority on the music of Anton Bruckner, Professor Hawkshaw's publications include seven volumes of the composer's collected works (Vienna), which are performed by major orchestras and choruses throughout the world. His articles have appeared in *The Musical Quarterly*, *Nineteenth-Century Music*, and the *Oesterreichische Musikzeitschrift*, and he wrote the Bruckner biography for *Grove's Dictionary of Music and Musicians*. In 1996 he was invited by the Austrian National Library,

Vienna, to give the commemorative address celebrating the centenary of the composer's death. Since coming to Yale in 1984, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He was co-founder of a program involving Yale music faculty and students in the curriculum at the local Co-operative High School for the Arts. In 1998 the program was recognized by Secretary of Education Richard W. Riley as a model of how music plays an integral role in improving overall education standards. Most recently he worked with the New Haven Board of Education and the Yale College Class of '57 to establish a music and literacy program at an inner-city public elementary school. This led to the creation of an endowment of \$6 million by the Class of '57 to support public school music education. Paul Hawkshaw has been awarded the Yale School of Music's highest honor, the Sanford Medal, for his scholarship and community service. Born in Toronto, Canada, Professor Hawkshaw received his Ph.D. in musicology from Columbia University in 1984. He has recently completed a new edition of Anton Bruckner's Mass in F minor that received its premiere in Vienna's Grosse Musikvereinsaal in June 2008, and his critical edition of the composer's Eighth Symphony is in progress. In 2007 he was appointed co-editor of *Wiener Bruckner Studien*, published under the auspices of the Austrian Academy of Sciences. He is currently working on a biography of the composer for Yale University Press.

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

**Martin D. Jean** Professor of Organ and Director of the Institute of Sacred Music. Professor Jean has performed widely throughout the United States and Europe and is known for his wide repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and in 1992 at the National Young Artists' Competition in Organ Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. He has performed on four continents and nearly all fifty states. In 2001 he completed a cycle of the complete organ works of Bach at Yale, and his compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label. Martin Jean earned the A.Mus.D. from the University of Michigan.

**Hyo Kang** Professor (Adjunct) of Violin. Professor Kang has had a flourishing and versatile career as performer, teacher, and artistic director for the past three decades. He makes regular concert tours in the United States, Europe, Asia, Canada, and Central America. As a member of the highly acclaimed Theatre Chamber Players of the Kennedy Center in Washington, D.C. for more than twenty years, he has given many works their American premieres. Hyo Kang joined the Yale faculty in 2006. He has been on the faculty

of the Juilliard School since 1978, and was on the faculty of the Aspen Music School in Colorado from 1978 to 2005. His students have distinguished themselves with top prizes at the world's most prestigious competitions and are performing with major orchestras worldwide. His former students include Gil Shaham, Sarah Chang, and Chee-Yun. He was born in Seoul, Korea, and graduated from the Juilliard School, where he studied with Dorothy DeLay. In 1995 Professor Kang founded Sejong, which has performed more than 300 concerts on major stages around the world and is in its thirteenth season. In March 2003 Professor Kang was appointed Honorary Ambassador by the Governor of Gangwon Province, Korea and was asked to bring the first international music festival to PyeongChang. He launched the Great Mountains Music Festival and School in August 2004 and serves as its artistic director. In the past few years, he was the subject of four television documentaries including KBS-TV's *Teaching Genius: Juilliard Professor Hyo Kang*. In 2004 the Korean government awarded him the National Arts Medal.

**Ani Kavafian** Professor in the Practice of Violin. Professor Kavafian, violinist, has enjoyed a career as soloist with major orchestras, chamber musician, and recitalist. She is also in great demand as a teacher, having taught at Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. In 2006 she was appointed Professor in the Practice of Violin at Yale. Ms. Kavafian has appeared as soloist with the New York Philharmonic, the Philadelphia and Cleveland orchestras as well as the Los Angeles and St. Paul chamber orchestras. Along with her sister, Ida, she has appeared around the country in recital and as soloists with orchestras. As an artist of the Chamber Music Society since 1979, Professor Kavafian continues to tour the United States, Canada, and the Far East. She is also a member of Trio da Salo with violist Barbara Westphal and cellist Gustav Rivinius and is a founding member of the Triton Horn Trio with William Purvis and Mihae Lee. Ms. Kavafian performs frequently with clarinetist David Shifrin and pianist Andre-Michel Schub. Along with cellist Carter Brey, she is the artistic director of the New Jersey chamber music series Mostly Music A 1979 recipient of the Avery Fisher Prize, she has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Recently, Ms. Kavafian and Kenneth Cooper released a live recording of Bach's Six Sonatas on the Kleos Classics label. In 2007, a recording of Mozart Piano and Violin Sonatas with pianist Jorge Federico Osorio was released by Artek. In the summer of 2008 she traveled to nine music festivals from Oregon to Italy. Ms. Kavafian serves as a guest concertmaster of the Seattle Symphony Orchestra and will perform as soloist with that orchestra in 2009. This year the Kavafian sisters celebrate the twenty-fifth anniversary of their first recital in Carnegie Hall with a performance at the Ethical Culture Society presented by the Chamber Music Society of Lincoln Center.

**Aaron Jay Kernis** Professor (Adjunct) of Composition. A winner of the coveted 2002 Grawemeyer Award for Music Composition and one of the youngest composers ever awarded the Pulitzer Prize, Professor Kernis has taught composition at the Yale School of Music since 2003. His music figures prominently on orchestral, chamber, and recital programs worldwide and he has been commissioned by many of America's foremost performing artists, including sopranos Renée Fleming and Dawn Upshaw, violinists Joshua Bell and Nadja Salerno-Sonnenberg, and guitarist Sharon Isbin, and by institutions including the New York Philharmonic, San Francisco Symphony, Birmingham

Bach Choir, Minnesota Orchestra, and Los Angeles and Saint Paul chamber orchestras, the Walt Disney Company, Chamber Music Society of Lincoln Center, and Rose Center for Earth and Space at the Museum of Natural History in New York. He was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, and he received Grammy nominations for "Air" and his Second Symphony. He served as composer-in-residence for the St. Paul Chamber Orchestra, Minnesota Public Radio, and the American Composers Forum, and, since 1998, as new music adviser to the Minnesota Orchestra, a position he retains today. He is chairman and co-director of the Minnesota Orchestra Composer Institute. His music is available on Nonesuch, Phoenix, New Albion and Argo and CRI.

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

**Ezra Laderman** Professor of Composition. A distinguished and widely performed composer, Professor Laderman has composed works commissioned by the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony; the orchestras of Minnesota, Dallas, Louisville, Houston, Detroit, Albany, Denver, New Jersey, Indianapolis, Syracuse, and New Haven; and the New York City, Turnau, and Tri-Cities operas. He has also written works for such chamber ensembles as the Tokyo, Juilliard, Concord, Colorado, Lenox, Vermeer, Audubon, and Composers quartets and for soloists Yo-Yo Ma, Judith Raskin, Elmar Oliveira, Jean-Pierre Rampal, Samuel Baron, Sherrill Milnes, Emanuel Ax, Eugene List, Ronald Roseman, Bernard Garfield, and Ilana Vered, among others. In February 2003 the Pittsburgh Symphony with Gunter Herbig conducting and Richard Page as soloist premiered Ezra Laderman's Concerto for Bass Clarinet and Orchestra. He is the recipient of three Guggenheim Fellowships, the Prix de Rome, and Rockefeller and Ford Foundation grants. He has served as president of the National Music Council, chair of the American Composers Orchestra, director of the NEA Music Program, and president of the American Music Center. He was elected to the American Academy and Institute of Arts and Letters in 1989 and became its president in 2006. From 1989 to 1995 he served as dean of the Yale School of Music.

**David Lang** Professor (Adjunct) of Composition. The music of David Lang has been performed by major musical, dance, and theatrical organizations throughout the world, including the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, the Cleveland Orchestra, the Kronos Quartet, the Nederlands Dans Theater, and the Royal Ballet, and has been performed in the most renowned concert halls and festivals in the United States and Europe. He is well known as co-founder and co-artistic director of New York's legendary music festival Bang on a Can. In 2008 Professor Lang was awarded the Pulitzer Prize in Music for *The Little Match Girl Passion*, commissioned by Carnegie Hall for Paul Hillier's vocal ensemble, Theater of Voices. He has also been honored with the Rome Prize, the BMW Music-Theater Prize (Munich), a Kennedy Center/Friedheim Award, the Revson Fellowship with the New York Philharmonic, a Bessie Award, a Village Voice OBIE Award, and grants from the Guggenheim Foundation, the Foundation

for Contemporary Performance Arts, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. His work is recorded on the Sony Classical, Teldec, BMG, Point, Chandos, Argo/Decca, Caprice, Koch, Albany, CRI, and Cantaloupe labels. David Lang holds degrees from Stanford University and the University of Iowa, and received the D.M.A. from the Yale School of Music in 1989. He has studied with Jacob Druckman, Hans Werner Henze, and Martin Bresnick. His music is published by Red Poppy (ASCAP) and is distributed worldwide by G. Schirmer, Inc. David Lang joined the Yale faculty in 2008.

**Jesse Levine** Professor in the Practice of Viola and Coordinator of the String department at the Yale School of Music. A violist and conductor, Professor Levine joined the School of Music in 1983. He is also music director and conductor of the New Britain Symphony in Connecticut. Professor Levine has been music director of the Norwalk Symphony Orchestra, the Orquesta del Principado de Asturias in Spain, the Chappaqua Orchestra, and the Feld Ballet. He was principal violist of the Buffalo, Dallas, Baltimore, and New Jersey symphony orchestras and has appeared as conductor or as viola soloist, recitalist, or chamber musician in Europe, South America, Israel, Australia, Mexico and throughout the United States. As a guest conductor, he has appeared with many orchestras in the United States and abroad. Known for his work in contemporary music, he has frequently been invited to conduct the Buffalo Philharmonic Orchestra in its annual North American New Music Festival, and continues to participate in the annual June-in-Buffalo Festival. With the June-in-Buffalo Festival Orchestra he recently made the first recording of Morton Feldman's "The Viola in My Life" (IV for EMF). In the dual role as conductor/teacher, he has conducted the National Youth Orchestra of Spain in Madrid, the Youth Orchestra of Andalusia in Seville, and the Youth Orchestra of Catalonia in Barcelona. As a member of the Bruch Trio he has recorded the music of Bruch, Clarke, Francaix, Jacob, and Mozart for Summit Records. Professor Levine has been a member of the faculties of the State University of New York at Buffalo, Stony Brook, and Purchase, and at the Peabody Conservatory of Music in Baltimore. He presented viola master classes at conservatories and festivals in Madrid, Valencia, Barcelona, Morella, Segorbe, San Sebastián, Cartagena, and Vitoria (Spain), Festival Flaine Musique (France), and the Paris and Lyon conservatories of music.

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

**Ingram Marshall** Visiting Lecturer in Composition. Composer Ingram Marshall lived and worked in the San Francisco Bay Area from 1973 to 1985 and in Washington State, where he taught at Evergreen State College, until 1989. His current base is Connecticut. He studied at Columbia University and California Institute of the Arts, where he received an M.F.A., and has been a student of Indonesian gamelan music, the influence of which may be heard in the slowed-down sense of time and use of melodic repetition found in many of his pieces. In the mid-seventies he developed a series of “live electronic” pieces such as *Fragility Cycles*, *Gradual Requiem*, and *Alcatraz* in which he blended tape collages, extended vocal techniques, Indonesian flutes, and keyboards. He performed widely in the United States and Europe with these works. In recent years he has concentrated on music combining tape and electronic processing with ensembles and soloists. His music has been performed by ensembles and orchestras such as the Theater of Voices, Kronos Quartet, Bang on a Can All-Stars, Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, and American Composers Orchestra. He has received awards from the National Endowment for the Arts, Rockefeller Foundation, Fromm Foundation, Guggenheim Foundation, and the American Academy of Arts and Letters. Recent recordings are on Nonesuch (Kingdom Come) and New Albion (Savage Waters). Among recent chamber works are *Muddy Waters*, which was commissioned and performed by the Bang on a Can All-Stars, and *In Deserto (Smoke Creek)*, commissioned by Chamber Music America for the ensemble Clogs. January 2004 saw the premiere of *Bright Kingdoms*, commissioned by Magnum Opus/Meet the Composer, and performed by the Oakland-East Bay Symphony under Michael Morgan. The American Composers Orchestra in New York premiered his new concerto for two guitars and orchestra, *Dark Florescence*, at Carnegie Hall in February 2005. *Orphic Memories*, commissioned by the Cheswatyr Foundation, was composed for the Orpheus Chamber Orchestra and premiered in Carnegie Hall in April 2007.

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

**Frank Morelli** Associate Professor (Adjunct) of Music. A former student of Stephen Maxym at the Manhattan and Juilliard schools of music, Professor Morelli holds the distinction of being the first bassoonist to be awarded a doctorate by the Juilliard School. He has appeared as a soloist in New York’s Carnegie Hall on nine occasions. Active

internationally as a soloist and with chamber and orchestral ensembles, he has over one hundred fifty recordings for major record labels to his credit. His performances and recording of the Mozart bassoon concerto with the Orpheus Chamber Orchestra on the DG label met with international critical acclaim, and his recording of Mozart's *Sinfonia Concertante* for winds and orchestra with Orpheus for Nonesuch Records was named Recording of Special Merit by *Stereo Review*. Mr. Morelli's recording with Orpheus of music by Stravinsky, "Shadow Dances," won a Grammy in 2001. In addition to two solo CDs on MSR Classics, "Bassoon Brasileiro" and "Baroque Fireworks," he recently released "Romance and Caprice," also on MSR Classics, with Gilbert Kalish, piano. Mr. Morelli has appeared often with the Chamber Music Society of Lincoln Center, including at the final state dinner of the Clinton presidency. He is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra, and is a member of the acclaimed woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey and Hawkes, and has written several transcriptions for bassoon and for woodwind quintet, published by TrevCo. He also serves on the faculties of the Juilliard School, SUNY Stony Brook, and the Manhattan School of Music. His popular Web site, [www.morellibassoon.com](http://www.morellibassoon.com), includes a "cyber master class" in which he shares information about reeds and bassoon playing. Mr. Morelli joined the Yale faculty in 1994.

**Thomas Murray** Professor in the Practice of Organ and University Organist. A graduate of Occidental College, Professor Murray has been a member of the Yale faculty since 1981, was appointed University organist in 1990, and is chair of the program in organ. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the Organ Literature Seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during their tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986; as a recipient of this distinction he joined such luminaries as Marie-Claire Alain, Jean Guillou, and Dame Gillian Weir. The Royal College of Organists in England awarded him an FRCO diploma *honoris causa* in 2003. At the School of Music commencement in 2005 he was awarded the Gustave Stoeckel Award for distinguished teaching.

**Peter Oundjian** Professor (Adjunct) of Music. Violinist Peter Oundjian studied at the Royal College of Music in London, England. After winning the Gold Medal there, he went on to the Juilliard School in 1975 to study with Ivan Galamian. He also worked with Itzhak Perlman, Dorothy DeLay, and members of the Juilliard String Quartet. In 1980 Professor Oundjian won first prize in the International Violin Competition in Vina del Mar, Chile. He performed as recitalist throughout North America under the sponsorship of the Pro Musicis Foundation, making his New York recital debut in 1981. He has soloed with the Boston Pops and the Toronto, Montreal, and Winnipeg symphony orchestras, the National Arts Center Orchestra, and the Calgary Philharmonic. He was first violinist of the Tokyo String Quartet from 1981 to 1995. His formal conducting debut was in 1995 with the Orchestra of St. Luke's. Since then he has conducted the Boston, Chicago, San Francisco, St. Louis, Houston, Cincinnati, and Berlin symphony orchestras, the Minnesota Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, Zurich

Tonhalle, and the St. Paul Chamber Orchestra. He is the music director of the Toronto Symphony Orchestra, artistic director of the Caramoor Festival, and artistic director and principal guest conductor of the Detroit Symphony. He has been on the School of Music faculty since 1981.

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

**Joan Panetti** Sylvia and Leonard Marx Professor in the Practice of Hearing and Chamber Music. Joan Panetti, pianist and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris, received her B.A. degree from Smith College and her D.M.A. degree from the Yale School of Music. She taught at Swarthmore College, Princeton University, and the Department of Music at Yale University before joining the faculty of the School of Music. Her principal mentors were Olivier Messiaen, Yvonne Loriod, Wilhelm Kempff, Alvin Etler, Mel Powell, and Donald Currier. She has toured extensively in the United States and Europe and performs frequently in chamber music ensembles. She has recently recorded a disc of works by Schumann, Schubert, Debussy, and Gershwin with violinist Syoko Aki on the Epson label. Her most recent compositions include a piano quintet, commissioned by Music Accord, which she performed with the Tokyo String Quartet; a piano trio, commissioned by the St. Luke's Chamber Ensemble and performed by members of the ensemble with the composer at the piano; "A gust inside the god," for chorus and chamber ensemble, commissioned and premiered by the Norfolk Chamber Music Festival in 2006; Fanfare for six trumpets, premiered in 2007 at the International Trumpet Guild; "Lobgesang for Keith" for eight clarinetists, premiered at the International Clarinet Convention in 2007; "Within the cycles of our lives: Movement for String Quartet," premiered by the Meritage Quartet in 2007; and "To the flashing water say: I am," premiered by the Norfolk Chamber Music Festival in 2008. A renowned teacher, Professor Panetti has developed a nationally recognized course, Hearing, that emphasizes the interaction between performers and composers. In 2007, she conducted an interactive Hearing workshop at the National Conference of Chamber Music America and taught and coached at the Central Conservatory in Beijing, China. She is the recipient of the Luise Voschergian Award from Harvard University, the Nadia Boulanger Award from the Longy School of Music, and the Ian Minninberg Distinguished Alumni Award from the Yale School of Music. She was named the Sylvia and Leonard Marx Professor at Yale University in 2004.

**Aldo Parisot** Samuel Sanford Professor in the Practice of Cello. Long acknowledged as one of the world's master cellists, Aldo Parisot has led the career of a complete artist—as concert soloist, chamber musician, recitalist, and teacher. He has been heard with the major orchestras of the world, including those of Berlin, London, Paris, Amsterdam, Stockholm, Rio, Munich, Warsaw, Chicago, Los Angeles, and Pittsburgh, under the batons of such eminent conductors as Stokowski, Barbirolli, Bernstein, Mehta, Monteux, Paray, de Carvalho, Sawallisch, Hindemith, and Villa-Lobos. As an artist seeking to expand his instrument's repertoire, 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 Professor Parisot in his New York Philharmonic debut. Since then he has appeared with the Philharmonic on nearly a dozen occasions. He created a sensation when he introduced Donald Martino's *Parisonatina al'Dodecafonía* at Tanglewood. Mr. Parisot has recorded for RCA Victor, Angel, Westminster, and Phonodisc. His Yale Cello Ensemble recording for Delos, Bach Bachianas, was nominated for a Grammy Award in 1988. He was awarded an honorary Doctor of Music from Shenandoah University in 1999, an honorary Doctor of Fine Arts from Penn State University in 2002, and the Award of Distinction from the Royal Northern College of Music in Manchester, England, in 2001. A Yale faculty member since 1958, Aldo Parisot received the Gustave Stoeckel Award in 2002.

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

**Vivian Perlis** Senior Research Associate and Director of Oral History. Ms. Perlis, a historian of American music, specializes in the work of twentieth-century American composers. She is the founding director of Oral History American Music at Yale University, a project devoted to collecting and preserving 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 is the co-author of the award-winning book and CD publication *Composers' Voices from Ives to Ellington*, published by Yale University Press in 2005. In 2007 she received the Lifetime Achievement Award from the Society for American Music.

**William Purvis** Lecturer in French Horn. A native of Western Pennsylvania, Mr Purvis pursues a multifaceted career both in the U.S. and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, Mr. Purvis has participated in numerous premieres as hornist and conductor, including horn concerti by Peter Lieberon and Bayan Northcott, trios for violin, horn, and piano by Poul Ruders and Paul Lansky, and Steven Stuckey's *Sonate en Forme de Préludes* with Emanuel Ax in Carnegie Hall. Mr. Purvis is a member of the New York Woodwind Quintet, the Orchestra of St. Luke's, the Yale Brass Trio, the Triton Horn Trio and is an emeritus member of Orpheus. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, and Fine Arts string quartets. His extensive list of recordings spans an unusually broad range from original instrument performance to standard solo and chamber music repertoire to contemporary solo and chamber music works as well as numerous recordings of contemporary music as conductor. Recent recordings include the Horn Concerto of Peter Lieberon on Bridge (which received a Grammy and a WQXR Gramophone Award), works of Schumann, Paul Lansky, and the soon-to-be-released Quintet for Horn and Strings by Richard Wernick with the Juilliard Quartet. Since 1999, Mr. Purvis has been a faculty member at the Yale School of Music, where he is coordinator of winds and brass. He is also on the faculties of the Juilliard School and SUNY Stony Brook.

**Markus Rathey** Assistant Professor (Adjunct) of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster and received his Ph.D. from the University of Münster in 1998. He taught at the University of Mainz and the University of Leipzig, and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His primary research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. Recent publications include the books *Johann Rudolph Ahle (1625–1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim 2007), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim 2007). He was guest editor of a volume of the German journal *Musik und Kirche* (2005) on church music in the United States. Professor Rathey is vice president of the Forum on Music and Christian Scholarship.

**Michael Roylance** Lecturer in Tuba. Michael Roylance has been principal tubist with the Boston Symphony Orchestra since 2003. He has performed with the Chicago Symphony Orchestra, Minnesota Orchestra, and Seattle Symphony Orchestra. He also served as the principal tubist with the Civic Orchestra of Chicago. As a freelance musician and

teacher in Orlando, Fla., he performed on tuba and electric bass in a wide variety of ensembles such as orchestras, chamber groups, traditional jazz bands, big bands, and Broadway ensembles. He was a member of Walt Disney World's "Future Corps" and principal tubist with the Walt Disney World Orchestra. His career also includes performances and master classes in Europe and Japan. He attended the University of Miami and received a Bachelor of Arts degree from Rollins College in Winter Park, Fla. He studied with Chester Schmitz, Connie Weldon, James Jenkins, Bob Tucci, Gene Pokorny, and Floyd Cooley. At Rollins College, he served on the faculty conducting the brass ensemble and directing the Pep Band. Mr. Roylance was also the professor of tuba and euphonium at the University of Central Florida. He joined the Yale faculty in 2008.

**Willie Ruff** Professor (Adjunct) of Music. Willie Ruff is a musician and scholar of wide-ranging interests and influence. A French horn and bass player, he is also an author, lecturer, and educator. After graduating from Yale, he joined Lionel Hampton's band and soon collaborated with his friend, pianist Dwiki Mitchell, to form the Mitchell-Ruff Duo. The duo performed on the bill with major jazz figures, including Dizzy Gillespie, Louis Armstrong, Duke Ellington, and Count Basie, in every major nightclub. In 1959 they introduced jazz to the Soviet Union, playing and teaching in Russian conservatories, and in 1981 they did the same in China. On faculty at the Yale School of Music since 1971, Professor Ruff has also been on faculty at UCLA, Dartmouth, and Duke University. He is the founding director of the Duke Ellington Fellowship program at Yale, and his work in bringing jazz artists to Yale and New Haven public schools earned him the Governor's Arts Award in 2000. In addition to teaching Yale courses in arranging, ethnomusicology, and folklore, Mr. Ruff has led many conferences and research projects exploring music's wide-ranging impact. He has organized an international conference on the Neurophysiology of Rhythmic Perception and created computerized music based on the theories of seventeenth-century astronomer Johannes Kepler. Mr. Ruff's latest project, congregational line singing, involved a 2005 conference at Yale comparing the traditions practiced in Alabama, Kentucky, and the Gaelic-speaking Free Church Presbyterians in the Scottish Highlands. This conference resulted in three television documentaries and a feature story for NPR's "Morning Edition." His line-singing project continued in 2007 with a conference that included the Muscogee Creek Nation in Oklahoma. Mr. Ruff's memoir, *A Call to Assembly*, published in 1991 by Viking Press, received the Deems Taylor Award for excellence in a book on music.

**Wendy Sharp** Lecturer in Violin and Director of Chamber Music. Ms. Sharp performs frequently as a recitalist and a chamber musician. In demand as a teacher and chamber music coach, she is on the faculties of the Yale School of Music and California Summer Music. For nearly a decade, Ms. Sharp was the first violinist of the Franciscan String Quartet. As a member of the quartet, she toured the United States, Canada, Europe, and Japan, and was honored with many awards including first prize in the Banff International String Quartet Competition and the Press and City of Evian Prizes at the Evian International String Quartet Competition. A native of the San Francisco Bay area, she attended Yale University, graduating *summa cum laude* with Distinction in Music and received the Master of Music degree from the San Francisco Conservatory of Music. Ms. Sharp has served on the faculties of Mannes College, Dartmouth College, the San Francisco Conservatory of Music, and Choate Rosemary Hall, and has participated in the Aspen,

Tanglewood, Chamber Music West, Norfolk, and Music Academy of the West festivals. She is currently a member of the Blue Elm Trio, a string trio based in the New Haven area. She has been a faculty member at the Yale School of Music since 1985.

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

**Toshiyuki Shimada** Associate Professor (Adjunct) of Conducting and Music Director of the Yale Symphony Orchestra. Professor Shimada is also music director laureate of the Portland, Maine Symphony Orchestra, music director and chief creative officer of the Trinity Music Partners, LLC, artistic adviser of the Tulare County Symphony, and principal conductor of the Vienna Modern Masters, in Vienna, Austria. Prior to his post in Portland, he was associate conductor of the Houston Symphony Orchestra and he served as music director of the Nassau Symphony Orchestra and of the Shepherd School Symphony Orchestra at Rice University. Professor Shimada has been frequent guest conductor of the Moravian Philharmonic Orchestra, and recent engagements include Lithuanian State Symphony Orchestra, the Slovak Philharmonic, Tonkünstler Orchestra in Austria, Orchestre National de Lille, the Royal Scottish National Orchestra, and the Prague Chamber Orchestra. He has also been guest conductor with the Honolulu Symphony Orchestra, Chautauqua Symphony Orchestra, the San Jose Symphony Orchestra, the Boston Pops Orchestra, Pacific Symphony Orchestra, the Edmonton Symphony Orchestra, and many other U.S. and Canadian orchestras. Maestro Shimada studied with distinguished conductors Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarowsky, Sergiu Comissiona, David Whitwell, and Michael Tilson Thomas. He collaborated with such distinguished artists as Itzhak Perlman, Andre Watts, Emanuel Ax, Yefim Bronfman, Janos Starker, Joshua Bell, Hilary Hahn, Nadjia Salerno-Sonnenberg, Cho-Liang Lin, James Galway, and Doc Severinsen. He records with the Naxos, Vienna Modern Masters, Capstone, Albany, and Querstand labels. He was awarded an Honorary Doctorate of Fine Arts from Maine College of Art.

**James Taylor** Associate Professor (Adjunct) of Voice. The American lyric tenor James Taylor joined the Yale faculty in 2005 after serving as professor of voice at the Musikhochschule in Augsburg, Germany, since 2001. He is one of the most sought-after oratorio singers of his generation, appearing worldwide with such renowned conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, Daniel Harding, Bernard Labadie, Harry Christophers, Osmo Vänskä, Philippe Herreweghe, René Jacob, Ivan Fisher, Ton Koopman, Michel Corboz, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, the Vienna

Philharmonic, the Cleveland Orchestra, the Berlin Philharmonic, the Concentus Musicus of Vienna, the Toronto Symphony, Tafelmusik, the Gewandhaus Orchestra Leipzig, the Orchestra of St. Luke's, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Los Angeles Philharmonic, the Houston Symphony, the Israel Philharmonic, the Academy of St. Martin in the Fields, and the San Francisco Symphony. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus* and *Elijah*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's B Minor Mass and *Christmas Oratorio*, and the songs of John Duke. A recording of Scottish and Welsh songs by Franz Josef Haydn, with Donald Sulzen and the Munich Piano Trio, has recently been released. Professor Taylor is one of the founders of Liedertafel, a male vocal quartet, which has appeared in major European music festivals and recorded for the Orfeo label. Recent engagements include performances of Mozart's *Die Schuldigkeit des ersten Gebots* with Nikolaus Harnoncourt in Salzburg, four performances of Bach's *St. Matthew Passion* with the New York Philharmonic under the direction of Kurt Masur, and a tour as soloist in the Britten *Horn Serenade* with the St. Paul Chamber Orchestra in April 2008. Mr. Taylor earned a Bachelor of Music degree from Texas Christian University and a Master's Diploma from the Hochschule für Musik in Munich. From 1992 to 1994 he continued his studies of opera performance in the Munich Opera Studio.

**Stephen Taylor** Lecturer in Oboe. Stephen Taylor holds the Mrs. John D. Rockefeller III Solo Oboe Chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (where he is co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and the renowned contemporary music group Speculum Musicae. He plays as co-principal oboe with the Orpheus Chamber Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Chamber Music Northwest, Santa Fe Chamber Music Festival, Aspen Music Festival, and Schleswig-Holstein. *Stereo Review* named his recording of Mozart's *Sinfonie Concertante* for winds (Deutsche Grammophon with Orpheus) the "Best New Classical Recording." Included among his more than 200 other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's oboe d'amore concerto, as well as premier recordings of the Wolpe Oboe Quartet, Elliott Carter's Oboe Quartet (for which Mr. Taylor received a Grammy nomination), and works of Andre Previn. He has premiered many of Carter's works including *A Mirror on Which to Dwell*, *Syringa*, *Tempo e Tempi*, *Trilogy for Oboe and Harp*, *Oboe Quartet*, and *A6 Letter Letter*. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is also a member of its faculty, as well as those at SUNY Stony Brook, SUNY Purchase, and the Manhattan School of Music. He collects and restores old wooden boats and plays on a rare Caldwell model Laree oboe. Mr. Taylor joined the Yale faculty in 2006.

**Christopher Theofanidis** Associate Professor (Adjunct) of Composition. Composer Christopher Theofanidis has had performances by many leading orchestras from around the world, including the National Symphony, the London Symphony, the Oslo Philharmonic, the Orchestre Philharmonique de Monte-Carlo, the Moscow Soloists, the Atlanta and Houston Symphonies, the California Symphony (for which he was composer-in-residence from 1994 to 1996), the Oregon Symphony, the Brooklyn Philharmonic, and

the Pro Arte Chamber Orchestra. He served as Composer of the Year for the Pittsburgh Symphony for their 2005–2006 season. He holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the Masterprize, the Rome Prize, a Guggenheim Fellowship, the Barlow Prize, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. Professor Theofanidis's recent projects include an opera for the Houston Grand Opera, a ballet for the American Ballet Theatre, and a work for the Atlanta Symphony and Chorus based on the poetry of Rumi. He has served as a delegate to the U.S.-Japan Foundation's Leadership Program. He has been on the faculty of the Peabody Conservatory at Johns Hopkins University in Baltimore and the Juilliard School in New York City. He joined the Yale faculty in 2008.

**Frank Tirro** Professor of Music History. Professor Tirro served as dean of the Yale School of Music from 1970 to 1980, having previously served as chairman of the department of music at Duke University. An accomplished clarinetist and saxophonist, he has performed chamber music with distinguished Yale colleagues Sidney Harth, Erick Friedman, Syoko Aki, Jesse Levine, Aldo Parisot, Elizabeth Parisot, and Joan Panetti, among others, and has played occasional concerts with jazz artists including Willie Ruff, Dwiki Mitchell, Clark Terry, Donn Trenner, and Mary Lou Williams. Among his published compositions, the *American Jazz Mass* and *American Jazz Te Deum* are the most frequently performed. His Sonata for Clarinet and Piano was granted a National Federation of Music Clubs award, and his ballet, *Masque of the Red Death*, won the Ida M. Vreeland Prize in composition. Over the years, he has received several A.S.C.A.P. Standard Composer Awards. Professor Tirro is a specialist in both Renaissance music and the history of jazz and is the author of *Jazz: A History* (W. W. Norton), *Renaissance Musical Sources in the Archive of San Petronio in Bologna* (Haenssler-Verlag), and *Living with Jazz* (Harcourt Brace). He co-authored *The Humanities: Cultural Roots and Continuities* (Houghton Mifflin) and edited a volume of *Medieval and Renaissance Studies* (Duke University Press). He served as associate editor for *American National Biography*, primarily responsible for jazz, ragtime, and related areas. His most recent book, *The Birth of the Cool of Miles Davis and His Associates* (2008), is published by the College Music Society and Pendragon Press. Frank Tirro has been a Fellow of Villa I Tatti in Florence, Italy. He earned a bachelor's degree from the University of Nebraska, a master's degree from Northwestern University, and a Ph.D. from the University of Chicago.

**The Tokyo String Quartet** The quartet consists of Martin Beaver and Kikuei Ikeda, violin; Kazuhide Isomura, viola; Clive Greensmith, cello. Officially formed in 1969 at the Juilliard School of Music, the Tokyo String Quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its creation, the quartet won first prizes at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions, and signed an exclusive contract with Deutsche Grammophon. The quartet first performed and coached at the Yale Summer School of Music and Art in Norfolk, Connecticut, in 1976. The following fall they joined the Yale School of Music faculty as quartet in residence. They have released more than thirty landmark recordings, including the complete quartets of Beethoven, Schubert, and Bartók. The ensemble's recordings of works by Brahms, Debussy, Dvorák, Haydn, Mozart, Ravel, and Schubert have earned

numerous honors, including seven Grammy nominations. The Tokyo has also been featured on PBS's *Sesame Street* and *Great Performers* and on CNN's *This Morning*. In Yale's chamber music program the members of the quartet work intensively as coaches with all the student string ensembles.

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

**Jack Vees** Lecturer in Electronic Music and Director, Center for Studies in Music Technology. A composer and electric bassist, he received his M.F.A. in composition from the California Institute of the Arts, where he studied with Louis Andriessen, Vinko Globokar, and Morton Subotnik. He is active in the international arena as both a performer and a composer, having works played at sites from CBGB's of the downtown New York scene to such festivals as the Berlin Biennale and New Music America. Many contemporary music groups like Ensemble Modern, Zeitgeist, and the California Ear Unit have commissioned pieces from him. A collection of his works entitled *Surf Music Again* is available on the CRI/ Emergency Music label. His opera *Feynman*, for solo voice and percussion, was premiered in June 2005 at the Norfolk Chamber Music Festival and later performed at the Knitting Factory in New York City. He is also the author of *The Book on Bass Harmonics*, which has become a standard reference for bassists since its publication in 1979. Mr. Vees joined Yale in 1988.

**Benjamin Verdery** Associate Professor (Adjunct) of Guitar. Professor Verdery has performed and taught master classes throughout Europe, Mexico, Canada, Cuba, Japan, and South America, and has recorded and performed with such diverse artists as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. He regularly gives flute and guitar concerts with the Schmidt/Verdery Duo and with his ensemble Ufonia. Workshop Arts has published the solo works from Mr. Verdery's recording *Some Towns and Cities*, which won the 1992 Best Classical Guitar Recording in *Guitar Player* magazine. In 1996, John Williams recorded Mr. Verdery's duo version of *Capitola, CA* for Sony Classical. His *Scenes from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed 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: Tran-

scriptions 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. Benjamin Verdery is artistic director of the Yale Guitar Extravaganza and *Art of the Guitar* at the 92nd St "Y" in New York. He is honorary board member of the Suzuki Association of the Americas, Inc., and held his tenth annual international master class on the Island of Maui, Hawaii, in July 2008. Benjamin Verdery joined the faculty of the Yale School of Music in 1985.

**Marc Verzatt** Lecturer in Voice and Opera. A stage director, Mr. Verzatt maintains an active career directing opera, operetta, and musical theater throughout the United States, South America, and Europe. He began his theatrical career as a dancer with the Metropolitan Opera after studying drama at Rutgers University and ballet with New Jersey's Garden State Ballet. After several seasons as a soloist with the MET Ballet, he left to continue his education in production as a stage manager with the Cincinnati Opera and Pittsburgh Opera companies. He made his professional directing debut with a production of Offenbach's *Tales of Hoffmann* with Opera Columbus. He has since directed productions with the Teatro Colón, Buenos Aires, Chicago Lyric Opera, Houston Grand Opera, Florida Grand Opera, and the opera companies of Fort Worth, Lake George, Madison, Arizona, Toledo, Atlanta, Kansas City, Baltimore, Idaho, and Mississippi. In Austin, he directed both Puccini's *La Bohème* and Shakespeare's *Much Ado About Nothing*. Mr. Verzatt has taught and directed at Philadelphia's Academy of Vocal Arts and Notre Dame University. He has directed several Yale Opera productions, including Britten's *A Midsummer Night's Dream* (in which he appeared in the role of Puck) for Orchestra Verdi in Milan, as well as five one-act operas in Sprague Hall, and Puccini's *Gianni Schicchi* and *Suor Angelica* at the Shubert Theater. In 2005 he was engaged by the Metropolitan Opera for a speaking role in Strauss's *Ariadne auf Naxos*. In 2006 he was named Outstanding Stage Director of the Year by *Classical Singer* magazine. He joined the Yale faculty in 2002.

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

2007 he was appointed director of the symphony orchestra and artist/teacher of conducting at the North Carolina School of the Arts. He joined the Yale faculty in 1991.

**Wei-Yi Yang** Associate Professor (Adjunct) of Piano. Professor Yang has performed on four continents in solo recitals, appearances with orchestras, and chamber music performances. Winner of the gold medal in the Fifth San Antonio International Piano Competition, Mr. Yang's performances have been featured on the Australian Broadcasting Corporation (ABC) in Sydney Australia, NPR, Minnesota Public Radio, WCNY-New York, WFMT-Illinois, and KLRN public television in Texas. He has also garnered top prizes and awards in the Manhattan Concerto Competition, New York's FiveTown Arts Foundation Competition, the San Jose International Piano Competition, and the Long Island Young Artist Competition. Born in Taiwan of Chinese and Japanese heritage, Mr. Yang was first educated in the United Kingdom before arriving at the Manhattan School of Music, where he studied with Russian pianist Arkady Aronov. He has performed in such prestigious venues as Carnegie Hall, Alice Tully Hall, Steinway Hall, and Merkin Hall in New York, the Kennedy Center in Washington, D.C., Powell Symphony Hall in St. Louis, the Royal Scottish Academy of Music in Glasgow, the Great Hall in Leeds, England, Kumho Art Hall in Seoul, Korea, and the Royal Dublin Society in Ireland, among other international concert stages. Professor Yang has collaborated with members of the London Symphony, New York Philharmonic, Singapore Symphony, San Francisco Opera, Minnesota Orchestra, Orpheus Chamber Orchestra, Pittsburgh Symphony, St. Paul Chamber Orchestra, Milwaukee Symphony, Orquestra do Estado de São Paulo, and the Lincoln Center Chamber Music Society II. A founding member of the award-winning Soyulla Ensemble, He performs regularly with the ensemble on chamber music series and in festivals across the United States and Asia. He joined the faculty at Yale University in 2005.

**Doris Yarick-Cross** Professor in the Practice of Voice. Chair of the voice and opera department, Doris Yarick-Cross 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** Lecturer in Violin. Ms. Yu holds both Bachelor and Master of Music degrees from the Juilliard School and a Master of Music from the Yale School of Music. She has studied with Dorothy DeLay, Paul Kantor, and the late Professor Emanuel Zetlin. Ms. Yu was concertmaster of the New Haven Symphony Orchestra from 1988 until 1999 and has appeared as a soloist with the Seattle Symphony, the New Haven Symphony, and Yale Philharmonia, and has performed numerous recitals in New York City, Seattle, Aspen, and throughout Korea. She gave her New York debut concert in Weill Recital Hall in Carnegie Hall as a winner of the Artists International Competition. Ms. Yu has taught at the Aspen Music Festival and was an assistant to Dorothy DeLay at the

Juilliard pre-college division. She served on the Fulbright Scholarship Screening Committee for Strings from 1999 to 2002. Ms. Yu has taught violin at Lehigh University and Swarthmore College in Pennsylvania and has served on the faculty at Yale since 1988. Ms. Yu performs extensively with pianist Elizabeth Sawyer Parisot, with whom she recorded the Strauss and Prokofiev sonatas and performed on the CD *The Music of Ezra Laderman* for Albany Records. She performed the Beethoven Triple Concerto with Elizabeth Parisot and Ole Akahoshi, cello, with the Yale Symphony Orchestra under the direction of Shinik Hahm. With Elizabeth Parisot, Ms. Yu has played numerous recitals throughout Connecticut and Pennsylvania, and has performed to acclaim in concert tours of Korea and Italy.

# General Information

## ACADEMIC REGULATIONS

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

A+ = 4.0    A- = 3.7    B = 3.0    C+ = 2.3    C- = 1.7

A = 4.0    B+ = 3.3    B- = 2.7    C = 2.0    F = 0.0

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

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

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

**Course changes** Requests for course changes during the first two weeks of the term must be submitted on the appropriate form to the Office of the Registrar. No courses may be added after this period. A grade symbol of "W" (withdrawn) will appear on transcripts to indicate any courses dropped after the first two weeks of the term. Students withdrawing from a class after the first two weeks of a term will be assessed a fee of \$50 per course. To withdraw from a class, students must file the appropriate form in the Student Affairs Office. No one may withdraw from a class during the last five weeks of the term.

**Academic Affairs** The Academic Affairs Committee deals with individual study projects, leave requests, special petitions, and matters of academic standing. Forms for leaves,

independent studies, and withdrawals may be downloaded from the School of Music Web site ([www.yale.edu/music/inhouse.html](http://www.yale.edu/music/inhouse.html)), or may be obtained from the registrar. These forms and other special requests must be submitted in writing to the registrar for submission to the Academic Affairs Committee.

**Course completion deadlines** All course work for the fall term must be completed by December 19, 2008; course work for the spring term must be completed by May 8, 2009. 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 12, 2008 for the fall term and by May 1, 2009 for the spring term). A grade of F will be given to students whose work is incomplete by these deadlines.

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

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

## CREDIT FROM OTHER INSTITUTIONS

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

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

## TUITION, REGISTRATION, AND FEES

### *Tuition*

A full tuition scholarship of \$26,500 will be made to all students who are admitted to the Yale School of Music, with the exception of those receiving awards from other agencies.

The annual tuition for students enrolled in a School of Music degree program through the Institute of Sacred Music is also \$26,500. Tuition covers all individual instruction in performance and course registration. It does not cover the hospitalization insurance fee. Living expenses (excluding tuition) for students, whether single or married, for 2008–2009 are estimated to be \$14,015.

### *Application*

Each application submitted to the School of Music Office of Admissions must be accompanied by an application fee in the amount of \$100. This application fee is not refundable and will not be credited toward tuition or any other account upon admission. There are no fee waivers.

Upon notification of acceptance to the Yale School of Music, a \$500 nonrefundable intent to register deposit must be sent in order to reserve a place in the entering class. For those who do enroll, the deposit will be credited to the student's account with the Office of Student Financial Services but will not be refunded should the candidate fail to matriculate.

### *School of Music Registration*

Registration for all students at the School of Music will take place on September 2, 2008. New students must pick up their registration packets by 8.30 a.m.; returning students must pick up their packets by 10 a.m. Students who miss these deadlines will be charged a \$50 late fee unless permission has been obtained in advance from the Academic Affairs Committee.

Students must be present for the beginning of the spring term on January 12, 2009.

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

### *Course Registration*

The deadline for registering online for fall-term courses is 3 p.m. on Friday, September 5, 2008. The deadline for registering online for spring-term courses is 3 p.m. on Friday, December 12, 2008. Students who register after these deadlines will be assessed a \$50 late fee. There is a two-week add/drop period for course changes at the beginning of each term. Students who register for secondary instruction (MUS 541, 641, 741) will be assessed a registration fee of \$100 per term per area. Students who drop secondary instruction during the add/drop period, or who drop during the withdrawal period and have had no lessons, may receive a full rebate of the registration fee. Students who drop secondary instruction during the withdrawal period and have had lessons will receive no rebate of the registration fee.

## STUDENT ACCOUNTS AND BILLS

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

## *Bills*

Yale University's official means of communicating monthly financial account statements is electronically through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay.

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

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

<i>If fall-term payment in full is not received</i>	<i>Late charge</i>
by August 1	\$110
by September 1	\$220
by October 1	\$330
<i>If spring-term payment in full is not received</i>	<i>Late charge</i>
by December 1	\$110
by January 2	\$220
by February 1	\$330

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

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

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

## *Charge for Rejected Payments*

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

1. If the payment was for a term bill, a \$110 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.

3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

### *Yale University eBill-ePay*

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

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

### *Yale Payment Plan*

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 3" from the Main Menu. The enrollment form can be found online in the Yale Payment Plan section of the Student Accounts Web site: [www.yale.edu/sfas/financial/accounts.html#payment](http://www.yale.edu/sfas/financial/accounts.html#payment).

### *Tuition Rebate and Refund Policy*

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the Music School for any reason during the first 60% of the term will be subject to a pro rata schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60% point has earned 100% of the Title IV funds. In 2008–2009, the last days for refunding federal student aid funds will be November 1, 2008 in the fall term and March 29, 2009 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:

- a. 100% of tuition will be rebated for withdrawals that occur on or before the end of the first 10% of the term (September 14, 2008 in the fall term and January 21, 2009 in the spring term).
  - b. A rebate of one-half (50%) of tuition will be granted for withdrawals that occur after the first 10% but on or before the last day of the first quarter of the term (September 28, 2008 in the fall term and February 5, 2009 in the spring term).
  - c. A rebate of one-quarter (25%) 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 21, 2008 in the fall term and March 3, 2009 in the spring term).
  - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the Bursar will adjust the tuition on a pro rata basis.
  4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
  5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.

## ROOM, BOARD, AND GENERAL EXPENSES

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

Applications for 2008–2009 are available as of April 1 online and can be submitted directly from the Web site ([www.yale.edu/graduatehousing](http://www.yale.edu/graduatehousing)). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact [grad.dorms@yale.edu](mailto:grad.dorms@yale.edu), tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact [grad.apts@yale.edu](mailto:grad.apts@yale.edu), tel. 203.432.8270, fax 203.432.4578.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at Helen Hadley Hall, 420 Temple Street, and is open from 9 a.m. to 3:30 p.m., Monday through Friday. The listings may also be accessed from any computer at Yale at [www.yale.edu/offcampushousing](http://www.yale.edu/offcampushousing).

Yale University Dining Services (YUDS) has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that

allow flexibility and value. The *Any 10 Meal Plan* offers meal service at the Hall of Graduate Studies dining hall and University Commons for ten meals per week, plus six bonus meals per year and \$75 per semester in points to eat either on campus or at selected local restaurants. Nonresident students may purchase a *5 Lunch Plan* with three bonus meals, good Monday through Friday.

YUDS locations are a popular option for all members of the Yale community. In addition to Commons and the Hall of Graduate Studies, the following retail locations are available: Divinity School Café on Prospect Street, the Café at Kline Biology Tower, Donaldson Commons at the School of Management, Marigolds at the School of Medicine, the Thain Family Café at Bass Library, Triple E's at 155 Whitney Avenue, Triple E's at Payne Whitney Gymnasium, and Durfee's Convenience Store at 200 Elm Street. For students and staff choosing to dine in any of Yale's residential college dining rooms, "all-you-care-to-eat" meals are offered at one affordable price for breakfast, lunch, and/or dinner and require the diner to be accompanied by a host from that college.

Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel. 203.432.0420. More information can be found on the Web at [www.yale.edu/dining](http://www.yale.edu/dining).

## ABSENCE FROM CLASSES

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

## LEAVES OF ABSENCE

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

1. All leaves of absence must be approved by the deputy dean on the recommendation of the department. Medical leaves also require the recommendation of a Yale Health Plan (YHP) physician, as described below; see Medical Leave of Absence.
2. Students in the one-year A.D. program may be on leave for a maximum of one term. Students in the two-year A.D., Certificate, M.M., and M.M.A. programs may be on leave for a maximum total of one year. In exceptional circumstances, renewal of one term or one year, to a maximum total of two years of leave, may be granted for students in two-year A.D., Certificate, M.M., and M.M.A. programs. Leaves of absence for students in the A.D. programs are not renewable. Students who fail to register for

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

### *Personal Leave of Absence*

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

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

### *Medical Leave of Absence*

A student who must interrupt study temporarily because of illness may be granted a medical leave of absence with the approval of the deputy dean, on the written recommendation of the Chief of Student Medicine of the University Health Services. The general policies governing all leaves of absence are described above, including information about health care coverage. A student who is making satisfactory progress toward his or her

degree requirements is eligible for a medical leave any time after matriculation. Students who are granted a medical leave during any term will have their tuition adjusted according to the same schedule used for withdrawals (please see Tuition Rebate and Refund Policy). Before re-registering, a student on medical leave must secure written permission to return from a physician at University Health Services.

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

### *Leave for Parental Responsibilities*

A student who is making satisfactory progress toward his or her degree requirements and wishes to, or must, interrupt study temporarily for reasons of pregnancy, maternity, or paternity care may be granted a leave of absence for parental responsibilities. Any student planning to have or care for a child is encouraged to meet with the deputy dean to discuss leaves and other short-term arrangements. For many students, short-term arrangements, rather than a leave of absence, are possible. The general policies governing all leaves of absence are described above, including information about health coverage. A student who is making satisfactory progress toward his or her degree requirements is eligible for a leave of absence for parental responsibilities any time after matriculation. Students on leave of absence for parental responsibilities are not eligible for financial aid, including loans, or for the use of University facilities normally available to registered students.

Students living in University housing units are encouraged to review their housing contract and the related policies of the Graduate Housing Office before applying for a leave of absence. Students granted Parental Leave may continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

### *Withdrawal and Readmission*

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

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

A student who discontinues his or her program of study during the academic year without submitting an approved withdrawal form and the University identification card will be liable for the tuition charge for the term in which the withdrawal occurs. Tuition charges for students who withdraw in good standing will be adjusted as described in the

section Rebate of Tuition. Health service policies related to withdrawal and readmission are described in the section Health Services for School of Music Students. A student who has withdrawn from the School of Music in good standing and who wishes to resume study at a later date must apply for readmission. Neither readmission nor financial aid is guaranteed to students who withdraw. The deadline for making application for readmission is December 15 of the year prior to which the student wishes to return to the School of Music. The student's application will be considered by the department, which will make a recommendation for review by the deputy dean. The student's remaining tuition obligation will be determined at the time of readmission.

## DOSSIER/TRANSCRIPT SERVICE

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

## STUDENT RESPONSIBILITIES

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

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

5. Many School of Music students contract for college work-study jobs and are assigned to various duties throughout the School. The School of Music relies on the services provided by these work-study students. Students who accept these positions must meet the responsibilities of the job(s) completely. Students who do not comply with the terms of their work-study commitments may be subject to loss of job and reduction of financial aid. In order to qualify for these jobs, students must be U.S. citizens and must file a FAFSA form. (See Financial Aid for U.S. Citizens and Permanent Residents, page 117.)

6. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for assigned ensembles.
7. Students may not use School of Music facilities for private teaching.
8. Students may be in School of Music facilities only during the hours that the buildings are officially open.
9. During the school term, all students are expected to reside in the New Haven area.
10. The possession or use of explosives, incendiary devices, or weapons on or about the campus is absolutely prohibited.

### *Student Recitals*

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

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

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

#### REGULATIONS GOVERNING THE SCHEDULING OF RECITALS

1. All recital dates must be approved by the major teacher and the director of the concert office.
2. Recitals must take place during term, by the last day of classes in each term (by December 12, 2008 in the fall term and May 1, 2009 in the spring term). They may not conflict with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music unless the student obtains written permission (e-mail is acceptable) from the performing faculty member.
3. All recitals, regardless of the venue or student's major, require the submission of a student recital contract signed by the major instructor and approved by the director of the concert office. A signed contract is necessary for a recital to be listed in the School's calendar of events and Web site. Degree recital listings are also submitted to the Yale Bulletin and Calendar.
4. Students may be excused from Philharmonia and Chamber Music rehearsals on the day of their degree or required recitals with the permission of the conductor or faculty coach. Accompanists and other performers on recitals will not be excused from these rehearsals.
5. The recital program is at the discretion and approval of the major professor. Solo literature is primary. When repertoire requiring ensembles is programmed, small chamber groups are preferable. Recognizing that some students may wish to have orchestral accompaniment for a concerto, recitalists may assemble orchestras with the number of string players limited to sixteen, and with winds and brass as needed. Recitalists must schedule rehearsals carefully, as students will not be excused from

- rehearsals and performances of the Philharmonia or other School of Music ensembles in order to participate in another student's recital program.
6. All degree recitals must be recorded.
  7. Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the deputy dean, major teacher, and director of the concert office. Unless a doctor's note is submitted with this form, the student will be subject to a \$100 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
  8. Deadlines: The concert office will begin accepting requests for recital dates on September 15, 2008. All fall 2008 degree and required recitals must be booked by Monday, October 20, 2008; all spring 2009 degree and required recitals must be booked by Monday, December 8, 2008. If a student does not book a recital by the appropriate deadline, a date may be assigned.
  9. Trading of dates is allowed only with permission of the major teacher(s), the director of the concert office, and the deputy dean, and must be requested *in writing*.
  10. All requests for exceptions to these regulations must be submitted in writing to the director of the concert office and approved by the Performance Committee.

#### PROCEDURES FOR BOOKING AND PLANNING RECITALS

1. Morse Recital Hall (in Sprague Memorial Hall) is the primary venue for degree recitals. It is available for School use seven days a week during term. Sudler Recital Hall (in William L. Harkness Hall) is available to the School of Music for recitals on Monday and Thursday evenings, and Saturday afternoons and evenings. Marquand Chapel (at the Divinity School) is used primarily for ISM vocal and choral conducting recitals. Organ and choral conducting recitals may take place in Woolsey Hall, Dwight and Battell chapels, and other campus and community sites. Sprague and Sudler halls are booked through the operations manager; the other venues are scheduled directly by students or their major teachers.
2. Degree recitals are given by each degree and certificate student in the final year of residency. Students in the two-year M.M.A. program and A.D. candidates present a degree recital in each year of residency; only one recital per year by pianists in the A.D. program (usually the solo recital program, as opposed to the concerto or chamber music program) may be regarded as a degree recital.
3. Required recitals (recitals required by the department that are not degree recitals), with the exception of piano and harpsichord, may not take place in Sprague Hall. They may not take place in the evenings, or from April 1 to the end of the year. Because of the opera production schedule, opera students may schedule required recitals afternoons in April in Sudler Hall.
4. Informal recitals are recitals that are not required by the department. The guidelines for scheduling these recitals are the same as those governing required recitals. However, required and degree recitals have scheduling priority over informal recitals. The concert office reserves the right to deny booking an informal recital until most or all degree and required recitals have been scheduled, and may further limit informal recitals depending on the availability of concert staff and the congestion of the concert calendar.

5. Changing the status of a recital (for example, from degree to required) must be requested in writing, and requires the approval of the student's teacher and the director of the concert office. If a recital is no longer a degree recital, it may be cancelled or rescheduled to comply with the scheduling policies stated above.

### *Rights to Recordings and Images*

The Yale School of Music retains all rights to the audio and visual recordings of University-sponsored performances, including the right to use the name and likeness of the participating performers. All students are required to sign a blanket waiver assigning such rights to the School of Music.

## STANDARDS OF BEHAVIOR

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

1. Students must maintain appropriate standards of behavior for rehearsal and classroom work, which include (but are not limited to): adherence to attendance requirements, preparedness, punctuality, cooperation, and honesty.
2. Students must learn to function in the face of the challenges and uncertainties that are inherent to the training and artistic process (as well as the profession).
3. Students must be prepared to accept appropriate suggestions and criticism in a professional manner.
4. Students must maintain health, diet, and practice habits that will allow them to be alert, responsive, and fully participatory.
5. Students must learn to manage their time and commitments to meet the rigorous demands of the academic and performance schedules.
6. Students must be prepared to reevaluate their technique, consider new approaches to training, and eliminate old habits that interfere with their progress, as guided by their teachers.
7. Students must be able to integrate their unique creative and expressive talents with performance in ensembles.
8. Students must develop and demonstrate the skills and self-discipline necessary to meet the rigors of and be thoroughly prepared for rehearsals and performances.

## POLICY ON ACADEMIC INTEGRITY AND HONESTY

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

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

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

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

## A GLOBAL UNIVERSITY

In a speech entitled "The Global University," Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.

Yale University's goals and strategies for internationalization are described in a report entitled "The Internationalization of Yale: The Emerging Framework," which is available online at [www.world.yale.edu/pdf/Internationalization\\_of\\_Yale.pdf](http://www.world.yale.edu/pdf/Internationalization_of_Yale.pdf).

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

Launched in 2003–2004, the Office of International Affairs supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. ([www.yale.edu/oia](http://www.yale.edu/oia))

The Office of International Students and Scholars is a resource on immigration matters and hosts orientation programs and social activities for the University's international community. See pages 110–11 in this bulletin and [www.oiss.yale.edu](http://www.oiss.yale.edu).

The Whitney and Betty MacMillan Center for International and Area Studies is the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures. ([www.yale.edu/macmillan](http://www.yale.edu/macmillan))

The Yale Center for the Study of Globalization draws on the intellectual resources of the Yale community, scholars from other universities, and experts from around the world

to support teaching and research on the many facets of globalization, and to enrich debate through workshops, conferences, and public programs. ([www.ycsg.yale.edu](http://www.ycsg.yale.edu))

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

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

## UNIVERSITY RESOURCES

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

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

The Yale University Art Gallery is known worldwide for its collections of American art, the Jarves Collection of early Italian paintings, the finds excavated at the ancient Roman city of Dura-Europos, the Société Anonyme Collection of early-twentieth-century European and American art, and most recently the Charles B. Benenson Collection of African art. The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for the Yale and New Haven communities. Admission is free, and the gallery is open to the public six days a week.

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

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

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

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

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

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

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on hours and specific costs at all these recreational facilities can be obtained from the Sport and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately fifty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and

gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yalebulldogs.collegesports.com> (click on Sports Rec, then on Outdoor Education).

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

## HEALTH SERVICES FOR SCHOOL OF MUSIC STUDENTS

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

### *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 & Counseling. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

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

Students not eligible for YHP Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must register with the YHP Member Services Department. Enrollment applications for the YHP Student Affiliate

Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the YHP Member Services Department.

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

### *Health Coverage Enrollment*

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

#### YHP HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, see the *YHP Student Handbook*, which is available online at [www.yale.edu/yhp/pdf/studenthb.pdf](http://www.yale.edu/yhp/pdf/studenthb.pdf).

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

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

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

## YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-gender domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both the YHP Basic Coverage and the YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site ([www.yale.edu/yhp](http://www.yale.edu/yhp)) 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, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in YHP Student Affiliate Coverage, which includes services described in both the YHP Basic and the YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site ([www.yale.edu/yhp](http://www.yale.edu/yhp)) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

## YHP PRESCRIPTION PLUS COVERAGE

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

### *Eligibility Changes*

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

**Leaves of absence** Students who are granted a leave of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs dur-

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

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

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

### *Required Immunizations*

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

**Meningococcus (meningitis)** All students living in on-campus housing must be vaccinated against meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2008. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

## RESOURCE OFFICE ON DISABILITIES

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

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the Cross Campus entrance to WLH. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail ([judith.york@yale.edu](mailto:judith.york@yale.edu)) or through its Web site ([www.yale.edu/rod](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 provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the international coffee hours, Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, provide an opportunity to meet members of Yale's international community and

become acquainted with the many resources of Yale University and New Haven. OISS welcomes volunteers from the Yale community to serve as hosts and as English conversation partners. Interested individuals should contact OISS at 203.432.2305.

OISS maintains an extensive Web site ([www.oiss.yale.edu](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.

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

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 a.m. to 5 p.m., except Tuesday, when the office is open from 10 a.m. to 5 p.m.; tel. 203.432.2305.

## INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

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

# Admission Procedures

## INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2009–2010 academic year is available online at [www.yale.edu/music/ysm](http://www.yale.edu/music/ysm). The information that follows will assist you in filing the application. For an explanation of requirements and structure of various programs, please refer to the section entitled Degrees in this bulletin.

Although the deadline for receipt of application material is December 1, 2008, 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 prior to September 2009 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 a master's degree in music prior to September 2009 may apply to the M.M.A. program, a two-year curriculum. On the basis of the audition recording (detailed below), applicants may be invited to New Haven to audition for a faculty committee and to take written examinations. Candidates must also demonstrate proficiencies in musicianship, keyboard, and a second language. Applicants 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 page 116.

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

### *Certificate Program*

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

### *Artist Diploma (A.D.) Program*

Applicants who will have received a master's degree prior to September 2009 may apply to the Artist Diploma program, a full-time curriculum requiring a two-year residency.

Candidates who have earned the M.M. degree at Yale may apply to the program and will be expected to complete work for the Artist Diploma in one year.

### *Recording Guidelines*

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

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

The works listed below have been designated by the faculty as appropriate repertoire for the recording. Some substitution may be acceptable, but students should adhere to the suggested repertoire as closely as possible. Please note that the repertoire guidelines listed below are subject to change. The most up-to-date repertoire may be found online at [www.yale.edu/music/ysm](http://www.yale.edu/music/ysm).

#### KEYBOARD

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

**Organ** Representative works from the major areas of organ literature—a major Bach work, a Romantic work, and a contemporary work.

#### STRINGS

**Violin** (1) a movement of an unaccompanied Bach sonata or partita; (2) a movement of a Romantic or twentieth-century concerto; (3) any Paganini caprice; (4) a short piece by Kreisler, Sarasate, de Falla, or comparable composer.

**Viola** (1) a movement of any of the Bach cello suites or a movement of a suite for solo viola by Reger; (2) a movement of a sonata by Schubert or Brahms; (3) a movement of either the Bartók concerto or the Walton concerto or Hindemith's *Der Schwanendreher*.

**Cello** (1) the first movement of the Haydn D Major Concerto or the last movement of the Haydn C Major Concerto; (2) the second movement of the Prokofiev Sinfonia Concertante or the first movement of the Shostakovich Concerto No. 1; (3) the second movement of the Boccherini A Major Sonata (Allegro) or the first and second movements of the Valentini sonata.

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

**Guitar** Representative selections from the major areas of the literature, including a major work of Bach, a major classical composition, and a twentieth- or twenty-first-century composition.

**Harp** (1) a work by Bach or another Baroque composer; (2) a solo work from the standard repertoire, such as *Impromptu* by Faure, *Suite* by Britten, *Feerie* by Tournier, *Serenade* by Parish-Alvars, *Fantasy on a Theme of Haydn* by Grandjany, and so forth; (3) a sonata from the standard repertoire by composers such as Casella, Tournier, Tailleferre, Hindemith, Houdy, and so forth.

#### WOODWINDS

**Flute** Prescreening Recording Guidelines: (1) Sonatine of Dutilleux (with piano); (2) the second movement of Mozart's Concerto in D Major; (3) on piccolo: Rossini's *Semiramide* overture (one of the standard excerpts); (4) a work of the applicant's choice. Live Audition Guidelines (all live auditions must have piano accompaniment): (1) the third movement of the Ibert concerto or Jolivet's *Chant de Linos*; (2) from memory: the second movement of Mozart's Concerto in D Major; (3) the first movement of any Vivaldi C Major piccolo concerto.

**Oboe** Prescreening Recording Guidelines: Recordings must include piano accompaniment where applicable. Prepare 15–20 minutes of music of your choice, sampled from each of the following: (1) a major sonata; (2) a solo piece or étude; (3) a major concerto; (4) four varied orchestral excerpts. Live Audition Guidelines: Auditions must include piano accompaniment where applicable. Prepare (1) two movements of a major sonata; (2) two movements of a Baroque concerto, sonata, or solo piece; (3) two movements of a major concerto (with cadenzas where applicable); (4) six varied orchestral excerpts.

**Clarinet** (1) a movement of a major sonata; (2) a solo piece or étude; (3) two contrasting movements of a concerto; (4) several orchestral excerpts.

**Bassoon** Prescreening Recording Guidelines: Recordings must include piano accompaniment where applicable. Prepare approximately fifteen minutes of music of your choice, sampled from the following: (1) a sonata; (2) a concerto (with cadenzas, where applicable); (3) two to four varied orchestral excerpts. Live Audition Guidelines: (1) at least two movements of a major sonata; (2) at least two movements of a major concerto (with cadenzas where applicable); (3) six varied orchestral excerpts.

#### BRASS

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

#### PERCUSSION

**Prescreening recording guidelines** All applicants must submit an unedited video (DVD or VHS in NTSC format) containing the following repertoire: (1) a major work

for either marimba or vibraphone; (2) one piece from Elliott Carter's *Eight Pieces for Four Timpani*; (3) a solo piece for multiple percussion; (4) an étude for snare drum.

**Live audition guidelines** Percussion auditions each last one hour. (1) a major work for either marimba or vibraphone (examples of acceptable works include, but are not limited to, Minoru Miki's *Time for Marimba*; Gordon Stout's *Two Mexican Dances*; Steven Mackey's *See Ya Thursday*; Philippe Manoury's *Le Livre de Claviers*; or Franco Donatoni's *Omar*); (2) a solo piece for multiple percussion (examples of acceptable works include, but are not limited to, Iannis Xenakis's *Rebonds* or *Psappha*; David Lang's *Anvil Chorus*; or James Wood's *Rogosanti*); (3) Jacques Delecluse's étude No. 1; (4) Anthony Cirone's étude No. 32; (5) two pieces from Elliott Carter's *Eight Pieces for Four Timpani*; (6) two- and four-mallet marimba sight-reading will be required; (7) the following orchestral excerpts: (a) timpani: Beethoven, Symphony No. 9; (b) timpani: Richard Strauss, *Burleske*; (c) timpani: Mozart, Symphony No. 39; (d) snare drum: Rimsky-Korsakov, *Scheherazade*; (e) xylophone: Messiaen, *Exotic Birds*; (f) glockenspiel: Debussy, *La Mer*.

## VOICE

**Opera** Prepare seven selections from the operatic, oratorio, and/or art song repertoire of contrasting style and language. Four of these selections should be operatic arias. Prescreening recordings may be submitted in CD or DVD format only.

**Early Music, Oratorio, and Chamber Ensemble** *Prescreening recording guidelines:* Include seven selections from the oratorio and art song repertoire of contrasting style and language. Selections can be chosen from any period and may include opera arias or contemporary compositions. At least three selections should be from the Renaissance and Baroque periods. In selections, applicants should highlight their versatility as a performer. Applicants should submit two copies of their audition CD. Each CD case should include the following information in type print: applicant's name, voice type, age, repertoire listing, and current school (if applicable). Please include a repertoire listing on the cases only, and label each CD with applicant's name and voice type. *Live audition guidelines:* Prepare five pieces of contrasting style, in at least three languages and from several periods. At least one of these pieces should be from the Baroque period and one from the Renaissance, or prior. For the audition, applicants may choose their first piece and the audition committee will choose one or two additional pieces. Opera arias and contemporary pieces are acceptable repertoire. Applicants should demonstrate flexibility as a performer. Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

## COMPOSITION

Applicants must submit scores and compact discs of three recent works, each written for a different group of instruments, voice, and/or electronic media. Those applicants who advance beyond the prescreening round will be invited to New Haven for a thirty-minute interview with the composition faculty.

## CONDUCTING

**Orchestral Conducting** Applicants must submit a video (DVD or VHS in NTSC format) of up to twenty-five minutes in length. The video camera should be positioned

behind the orchestra and pointed toward the front of the conductor. We are primarily interested in rehearsal footage, although some concert footage may be included. Those applicants invited to New Haven for a live audition will be expected to present a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. In addition, applicants will be asked to conduct several selections from the standard orchestral repertoire with a University ensemble.

**Choral Conducting** Applicants must submit a video (DVD or VHS in NTSC format) of up to fifteen minutes in length showing the conducting of both rehearsal and performance. Those applicants invited to New Haven for a live audition will be expected to present a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. In addition, applicants 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 submit official transcripts (academic records) from all colleges or universities attended. Faxes and photocopies are not acceptable.

### *Graduate Record Examinations (GRE)*

Students applying to the Master of Music, Certificate, 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 to 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 test is given regularly at testing centers around the world.

Contact the Educational Testing Service for further information at [www.gre.org](http://www.gre.org) or call 609.771.7670.

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

### *Test of English as a Foreign Language (TOEFL)*

Students for whom English is not a native language must demonstrate a level of language proficiency appropriate for graduate study. The School of Music requires a minimum TOEFL score of 79 on the Internet-based test (equivalent to 213 on the computer-based test and 550 on the paper-based test). TOEFL applications may be obtained online at [www.toefl.org](http://www.toefl.org). The institution code for TOEFL reports is 3992. Students are advised to make testing arrangements at least six months before the application deadline.

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

## FINANCIAL AID

A full tuition award will be made to all students who are admitted to the Yale School of Music, with the exception of those receiving awards from other agencies.

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

### *Financial Aid for U.S. Citizens and Permanent Residents*

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

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

### *Financial Aid for International Students*

Student loans are available from three different lenders. Visit the School's Web site for more information and instructions.

## AUDITIONS/INTERVIEWS

Applicants are invited for a personal audition/interview in New Haven on the basis of the prescreening recording and other credentials. Applicants will be notified in January or February and must be prepared to perform all material specified in the repertoire guidelines. Qualified Yale undergraduates who are interested in studying with School of Music faculty may request to audition at the same time as graduate candidates for admission. High school seniors who have been admitted to Yale College may request to audition for School of Music faculty during Bulldog Days in April. Applicants may be asked to demonstrate sight-reading ability and other essential musical skills during the audition. Auditions are held in New Haven.

### *Audition/Interview Schedule, 2009*

Auditions and Interviews	Monday, February 23 through Thursday, March 5, 2009*
M.M.A. auditions and entrance examinations	Saturday and Sunday, February 28 and March 1, 2009 (both days required)†

\*M.M., A.D., Certificate, and B.A./M.M. applicants will be heard February 23 to March 5, 2009. Audition dates for specific instruments will be determined by November 1, 2008.

†The M.M.A. examination, required of all M.M.A. applicants, will be given only on Saturday, February 28 and Sunday, March 1, 2009. Applicants are required to be present on both days.

# Named Scholarships

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

*Stephen and Denise Adams* (1999). To support students at the School of Music.

*Maxwell M. Belding Fellowship Fund* (2002). To support students enrolled in the Master of Musical Arts Degree Program who are pursuing the Doctor of Musical Arts degree.

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

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

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

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

*Alfonso Albano Cavallaro Memorial* (1991). To a violinist of exceptional promise.

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

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

*Bruce G. Daniels '48* (1998). To a student in the School of Music.

*Annie DeLoache Memorial* (1994). For a worthy student of singing attending the School of Music.

*Elizabeth Denis* (2000). To support students at the School of Music.

*Conway Dickson* (1989). For the promotion of musical education at Yale.

*Charles H. Ditson* (1931). Charles H. Ditson of New York City. To outstanding majors in either performance or composition.

*Jacob Druckman* (2001). To a student composer who shows outstanding talent, academic growth, and demonstrated compositional achievement.

*Ender Scholarship* (1994). For an outstanding student in the School of Music.

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

*Dorothy Green Osborn Ferguson* (1991). To an outstanding student studying a woodwind or brass instrument.

*Harriet Gibbs Fox Memorial* (1995). Howard Fox, B.A. 1894, in memory of his mother, Harriet Gibbs Fox.

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

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

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

*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.

*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.

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

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

*Mary Clapp Howell* (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students in the Music School.

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

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

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

*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.

*David L. Kasdon Memorial* (1989). For an outstanding singer.

*Frances E. Osborne Kellogg* (1912). To the student who shall pass the best examination in theoretical work.

*Dorothy Kish* (2004). To a student in the Opera Department.

*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.

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

*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.

*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.

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

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

*Enid and Lester Morse* (2003). To a student majoring in performance or composition.

*Henry and Lucy Moses* (1969). Lucy G. Moses of New York City. To students of exceptional promise.

*Luther Noss Scholarship* (2006). For an outstanding student.

*Loyde and William C. G. Ortel* (2004). To an outstanding organ student.

*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.

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

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

*Harvey R. Russell* (2002). To a student majoring in performance or composition.

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

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

*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.

*Harry and Margaret Simeone* (2000). To a student majoring in performance or composition.

*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.

*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.

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

*Slam Stewart* (1992). To an outstanding string bass student in the School of Music.

*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.

*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.

*Leon Brooks Walker* (1975). Alma Brooks Walker Foundation. For the benefit of students aspiring to become performers in music.

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

*Edward R. (B.A. 1927) and Leila M. Wardwell* (1998).

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

*Emma Phipps White, William White, Jr., and Lawrence Phipps White* (1968). Mr. and Mrs. Lawrence Phipps White, B.A. 1938, in memory of Lawrence's mother, Emma Phipps White. To an outstanding major in either performance or composition.

*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.

*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.

*Yale School of Music* (1957). Alumni and friends of the Yale School of Music. To outstanding majors in either performance or composition.

# Student Prizes

## AWARDED AT THE YALE SCHOOL OF MUSIC HONORS DINNER, APRIL 26, 2008

*The Woods Chandler Memorial Prize*, for the best compositions in a larger form written during the year. Awarded to Matthew L. Barnson.

*The Eliot Fisk Prize*, to an outstanding guitarist whose artistic achievement and dedication have contributed greatly to the department. Awarded to Simon Drew Powis.

*The Erick Friedman Memorial Prize*, to a graduating violinist whose musical temperament, distinctive singing tone, and virtuoso ability reminds us of the brilliant and heartfelt playing of Erick Friedman. Awarded to Angie Cheng.

*The Rena Greenwald Memorial Prize*, for the best piano composition written during the year. Awarded to Yuan-Chen Li.

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

*The Charles Ives Prize*, to an outstanding organ major. Awarded to Chelsea Lea Chen.

*The John Day Jackson Prize*, for an outstanding chamber music composition written for strings, with or without other instruments. Awarded to Derrick Li Wang.

*The David L. Kasdon Memorial Prize*, to outstanding singers in the School of Music. Awarded to Edward Arthur Parks.

*The Frances E. Osborne Kellogg Memorial Prize*, for the best compositions written in a contrapuntal style. Awarded to Daniel Louis Vezza.

*The Ezra Laderman Prize*, for the best composition written for musical theater or voice. Awarded to Edward Hearne.

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

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

*The Thomas Daniel Nyfenger Prize*, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to James Austin Smith.

*The Aldo Parisot Prize*, to gifted cellists who show promise for concert careers. Awarded to Estelle Clara Choi and Laura Esther Usiskin.

*The Elizabeth Parisot Prize*, to an outstanding pianist in the School of Music. Awarded to Helen Y. Huang.

*The Presser Foundation Music Award*, for an outstanding student, to advance his or her music education. Awarded to Julian Vincent Pellicano.

*The Julia R. Sherman Prize*, for excellence in organ playing. Awarded to John Baughman Allegar.

*The John Swallow Prize*, to a graduating student for outstanding brass performance. Awarded to Alma Maria Liebrecht.

*The Yale School of Music Alumni Association Prize*, for students who have not only excelled in their respective fields, but have also made an important contribution to the general life of the School. Awarded to Ashley Elizabeth Bathgate, Thomas Alfred Bergeron, Miki-Sophia Cloud, Anne V. L. Lanzilotti, Jessica Xylina Osborne, David Michael Skidmore, Ryosuke Yanagitani.

### AWARDED AT COMMENCEMENT CEREMONIES, MAY 26, 2008

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

*The Horatio Parker Memorial Prize*, to the student(s) selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to Julian Vincent Pellicano and Timothy Hall Andres.

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

# Degrees and Enrollment

DEGREES CONFERRED MAY 26, 2008

## **Doctor of Musical Arts**

Suzanne Marie Farrin, composition  
Jared Clayton Johnson, organ  
Charles William Kamm, choral conducting  
Michael David Mizrahi, piano  
Keith Andrew Murphy, composition  
Yevgeniy Sharlat, composition  
Paul Mathew Weber, organ

## **Master of Musical Arts**

Gregory Neil Anderson, piano  
Matthew L. Barnson, composition  
Aaron A. Hodgson, trumpet  
David Joachim Kaplan, piano  
Jian Liu, piano  
Ryosuke Yanagitani, piano  
Kevin Michael Zakresky, choral conducting

## **Master of Music**

Alfonso Aguirre Dergal, guitar  
\*Philip Henry Alejo, double bass  
Adrian Suikay Anantawan, violin  
Darrell Ang, orchestral conducting  
Aaron Carlos Apaza, bassoon  
Cameron Waterman Arens, double bass  
Thomas Alfred Bergeron, trumpet  
Robert James Dana Glennon Saper-Bolyard, choral conducting  
Russell Steven Bonifede, horn  
Zachary Serge Borichevsky, voice  
Jocelyn Crawford Carr, horn  
Jay O. Carter, voice  
\*Sun-Mi Chang, violin  
Jihye Chung, violin  
Miki-Sophia Justina Dorothy Cloud, violin  
Hannah Elizabeth Collins, cello  
John Young Shik Concklin, orchestral conducting  
Enrico Antonio Contenti, organ  
Joshua Michael Cullum, trombone  
Dominick Diorio Iii, choral conducting  
Rebecca Annabel Doggett, clarinet  
Sergiy Viktorovich Dvornichenko, clarinet  
Stephanie Anne Fairbairn, tuba  
Martha Elizabeth Augusta Fleming, horn

Jessica Marie French, organ  
Matthew Ian Fried, tuba  
James Edmondson Hasspacher, double bass  
Edward Hearne, composition  
Zachary Daher Hemenway, organ  
Ying Ying Ho, viola  
Ryan William Jackson, organ  
\*Seong Eun Kim, viola  
William Parker Kitterman, organ  
Aaron Chaim Korn, horn  
Min Kyung Kwon, violin  
So Young Kwon, violin  
Christian Mark Lane, organ  
Anne Victoria Leilehua Lanzilotti, viola  
So Ran Lee, violin  
Soomin Lee, violin  
Sooyeon Lee, choral conducting  
Alma Maria Liebrecht, horn  
Chih-Hao Lin, trumpet  
Jana Christy McClung Lombardozzi, voice  
Nicholas Julian Masters, voice  
\*Michael Coe McCallie, guitar  
Rebecca Leigh Miller, horn  
Shelley Anne Monroe, bassoon  
Adelaide Beth Muir, voice  
Ai Nihira, violin  
Jooyoung Park, cello  
Edward Arthur Parks III, voice  
Colleen Ellen Potter, harp  
Simon Drew Powis, guitar  
Birger Radde, voice  
Peter Devine Rogers, double bass  
Naftali Yitzhak Schindler, composition  
Elizabeth Barbara Schurgin, bassoon  
Yury Shadrin, piano  
Ana Sinicki, voice  
John Christopher Sipher, trombone  
David Michael Skidmore, percussion  
James Austin Smith, oboe  
Jason Philip Steigerwalt, voice  
Valentina L. Takova, cello  
Lorna Tsai, violin, Sept  
Daniel Louis Vezza, composition  
Olivia Anne Vote, voice

\*Graduated February 2008

Derrick Li Wang, composition  
Dawn Dongeun Wohn, violin  
Jacques Lee Wood, cello  
Alexander George Woods, violin  
I-Chun Yeh, violin  
Wei-Jen Yuan, piano  
Huili Zhai, cello  
Andrius Zlabys, piano

**Artist Diploma**

Ashley Elizabeth Bathgate, cello  
Justin Benjamin Berrie, flute  
Rupert Martin Boyd, guitar  
Margaret Eden Carey, viola  
Angie Cheng, violin  
Jaewon Choi, violin  
Joshua Kessler Copeland, voice  
Nicholas William Dieugenio, violin  
Thomas R. Flippin, Jr., guitar  
Noelia Gómez González, viola  
Aaron Solomon Hill, oboe  
Brian Keng-Lun Hsu, piano  
Jaehee Ju, cello  
Lachezar Yankov Kostov, cello  
\*Daniel S. Lee, violin  
Hyun-Joo Juno Lee, flute  
Jongeun Lee, violin  
Yuan-Chen Li, composition  
Mihai Marica, cello  
Katia Michel, piano  
Yoshiaki Onishi, composition  
Jessica Xylina Osborne, piano  
Melanie Scafide Russell, voice  
Jonathon Earl Troy, clarinet  
David Austin Veslocki, guitar  
Jay Thomas Wadley, composition  
Yi-Ping Yang, viola

**Certificate in Performance**

Estelle Clara Choi, cello  
Alex Lindsey Weill, violin

\*Graduated February 2008

## ENROLLMENT, 2007–2008

### Registered for the Degree of Doctor of Musical Arts

- Suzanne Marie Farrin (B.M. Univ. Colorado [Boulder] 1994, M.M. Yale Univ. 2000, M.M.A. 2004), Colorado Springs, Colo.
- Jared Clayton Johnson (B.M. Oberlin Coll. 1997, M.M. Yale Univ. 2001, M.M.A. 2003), Portsmouth, Ohio
- Charles William Kamm (B.A. Earlham Coll. 1991, M.M. Michigan State Univ. 1992, M.M.A. Yale Univ. 2004), Somerville, Mass.
- Michael David Mizrahi (B.A. Univ. Virginia 2000, M.M. Yale Univ. 2003, M.M.A. 2004), Burke, Va.
- Keith Andrew Murphy (B.M. Univ. Chicago 1997, M.M. Yale Univ. 2001, M.M.A. 2002), Chester, Pa.
- Yevgeniy Sharlat (B.M. Curtis Inst. of Music 2001, M.M. Yale Univ. 2003, M.M.A. 2004), Naugatuck, Conn.
- Paul Mathew Weber (B.M. Lawrence Univ. 2000, M.M. Yale Univ. 2003, M.M.A. 2004), Iron Mountain, Mich.

### Registered for the Degree of Master of Musical Arts

- Gregory Neil Anderson (B.M. Juilliard School 2004, M.M. 2006), Lake Elmo, Minn.
- Matthew L. Barnson (B.M. Eastman School of Music [Univ. Rochester] 2003, M.M. Yale Univ. 2007), Sandy, Utah
- Fernando Buide (B.M. Conservatorio Superior 2002, M.M. Carnegie Mellon Univ. 2006), A Coruña, Spain
- Aaron A. Hodgson (B.M. Univ. Western Ontario 2005, M.M. Yale Univ. 2007), Vancouver, British Columbia, Canada
- David Joachim Kaplan (B.A. Univ. Calif. [Los Angeles] 2005, M.M. Yale Univ. 2007), Tarzana, Calif.
- Jian Liu (B.M. Arizona State Univ. 2004, M.M. Yale Univ. 2006), Chandler, Ariz.
- Bradley Macnaughton Naylor (B.A. Brown Univ. 2003, M.M. Indiana Univ. [Bloomington] 2005), Houston, Tex.
- Laura Esther Usiskin (B.A. Columbia Univ. 2005, M.M. Juilliard School 2006), Winnetka, Ill.
- Ryosuke Yanagitani (B.M. Univ. British Columbia 2000, A.D. Cleveland Inst. of Music 2002, M.M. Yale Univ. 2004, A.D. 2005), Richmond, British Columbia, Canada
- Kevin Michael Zakresky (M.M. Univ. British Columbia 2006), Prince George, British Columbia, Canada

### Registered for the Degree of Master of Music

- Michelle Lindsay Abraham (B.A. SUNY [Stony Brook] 2007), West Hartford, Conn.
- Alfonso Aguirre Dergal (B.M. Eastman School of Music [Univ. Rochester] 2006), Guadalajara, Mexico
- Nicholas Arda Akdag (B.A. Rice Univ. 2007), Ventura, Calif.
- \*Philip Henry Alejo (B.M. Oberlin Coll. 2005), Davenport, Iowa
- John Baughman Allegar (B.M. Valparaiso Univ. 2007), Kansas City, Mo.

- Adrian Suikay Anantawan (B.M. Curtis Inst. of Music 2006), Mississauga, Ontario, Canada
- Timothy Hall Andres (B.A. Yale Univ. 2007), Washington, Conn.
- Darrell Ang (B.M. St. Petersburg State Univ. 2006), Singapore, Singapore
- Aaron Carlos Apaza (B.M. Curtis Inst. of Music 2005), Spearfish, S. Dak.
- Cameron Waterman Arens (B.A. Yale Univ. 2007), Berkeley, Calif.
- Josiah Paul Armes (B.M. Stetson Univ. 2007), Delan, Fla.
- Laura Catherine Atkinson (B.M. Maryville Coll. [Tennessee] 2005), Louisville, Ky.
- Brian Colgan Bartoldus (B.M. Shenandoah Coll. & Conserv. of Music 2007), Annandale, Va.
- Thomas Alfred Bergeron (B.M. Boston Univ. 1999), South Hadley, Mass.
- Samuel Austin Blair (B.M. Southern Methodist Univ. 2007), Frisco, Tex.
- Robert James Bolyard (B.A. Occidental Coll. 2006), Panorama City, Calif.
- Russell Steven Bonifede (B.M. Manhattan School of Music 2006), Oak Park, Calif.
- Zachary Serge Borichevsky (B.A. George Washington Univ. 2006), Doylestown, Pa.
- John Brandon (B.M. Capital Univ. [Ohio] 2007), Columbus, Ohio
- Jocelyn Crawford Carr (B.M. Eastman School of Music [Univ. Rochester] 2005), Burlington, Vt.
- Jay O. Carter (B.S. William Jewell Coll. 2005), Ingraham, Ill.
- Christopher Todd Cerrone (B.M. Manhattan School of Music 2007), Dix Hills, N.Y.
- Min Jeong Cha (B.M. Seoul National Univ. 2005), Seoul, Republic of Korea
- \*Sun-Mi Chang (B.M. Hochschule Music Hanns Eisler 2005), Po-Hang, Kyungbukdo, Republic of Korea
- Benjamin Charmot (B.M. Conservatoire de Paris 2006, Diplôme supérieur 2007), Coulanges les Nevers, France
- Ruby Ying-Ju Chen (B.M. Eastman School of Music [Univ. Rochester] 2007), Toronto, Ontario, Canada
- Won Jin Cho (C. Univ. Southern California 2006), M.M. Seoul National Univ. 2005, B.M. Korean National Univ. of Arts 2002), Seoul, Republic of Korea
- Yoo-Jin Choe (B.M. Seoul National Univ. 2007), Seoul, Republic of Korea
- Jihye Chung (B.M. Mannes Coll. of Music 2006), Seoul, Republic of Korea
- Miki-Sophia Justina Dorothy Cloud (A.B. Harvard Univ. 2004), Cambridge, Mass.
- Hannah Elizabeth Collins (B.S. Yale Univ. 2006), Geneva, N.Y.
- Michael Patrick Compitello (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007), Tucson, Ariz.
- John Young Shik Concklin (B.M. Vanderbilt Univ. 2006), Marietta, Ga.
- Ellen Claire Connors (B.M. Rice Univ. 2006), Grand Rapids, Mich.
- Enrico Antonio Contenti (B.M. Eastman School of Music [Univ. Rochester] 2004), Salem, Oreg.
- Joshua Michael Cullum (B.M. Eastman School of Music [Univ. Rochester] 2006), Unionville, Mo.
- Lia Ruthann Ellswor DeRoin (B.M. Northwestern Univ. 2007), Lawrence, Kans.
- Dominick DiOrio (B.M. Ithaca Coll. 2006), Windham, N.H.
- Rebecca Annabel Doggett (B.A. Yale Univ. 2006), Brookline, Mass.
- Sergiy Viktorovich Dvornichenko (B.M. Oberlin Conservatory 2006), Kharkov, Ukraine

- Brian Richard Ellingsen (B.M. UnivConnecticut [Hartford] 2007), Wallkill, N.Y.
- Stephanie Anne Fairbairn (B.M. Virginia Commonwealth Univ. 2006),  
Williamsburg, Va.
- Jeannette Hse-lin Fang (B.M. Juilliard School 2007), Bridgewater, N.J.
- Michelle Roseanne Farah (B.M. Manhattan School of Music 2007), Jacksonville, Fla.
- Juan Carlos Fernández-Nieto (B.M. Conserv. Superior de Musicade 2007), Valladolid,  
Spain
- Martha Elizabeth Fleming (B.M. Univ. Cincinatti 2006), Marietta, Ga.
- Jessica M. French (B.M. Indiana Univ. [Bloomington] 2006), Salt Lake City, Utah
- Matthew Ian Fried (B.M. SUNY [Fredonia] 2006), Kingston, N.Y.
- Raul Vladimir García (B.M. Univ. Juan N Corpas, Music School 2005), Bogota,  
Colombia
- Jennifer Leigh Griggs (B.M. Tennessee Technological Univ. 2006), Cookeville, Tenn.
- Ahreum Han (B.M. Westminster Choir Coll. 2004), Tucker, Ga.
- Ji-Yun Han (B.M. Juilliard School 2007), Gyeonggi-do, Republic of Korea
- Qin Han (B.M. Univ. Miami 2007), Chendu, Sichuan, China.
- James Edmondson Hasspacher (B.M. Michigan State Univ. 2006), Warren, Mich.
- Edward Hearne (B.M. Manhattan School of Music 2005), Joliet, Ill.
- John Christopher Heinen (B.M. Texas Christian Univ. 2007), Fort Worth, Tex.
- Zachary Dahar Hemenway (B.M. Eastman School of Music [Univ. Rochester] 2006),  
Saint Louis, Mo.
- Richard Kazuhiko Henebry (B.M. Eastman School of Music [Univ. Rochester] 2006),  
Tokyo, Japan
- Patrick Gregory Hines (B.M. Temple Univ. 2007), Cincinnati, Ohio
- Merideth Irene Hite (B.M. Univ. Cincinnati, 2006), Abbeville, S.C.
- Ying Ying Ho (B.A. Chinese Univ. Hong Kong 2006), Tuen Mun, Hong Kong, China
- Matt Scott Hofstadt (B.M. Manhattan School of Music 2007), Acworth, Ga.
- Noah Downing Horn (B.M. Oberlin Coll. 2007), Davenport, Iowa
- Jennifer J. Hsiao (A.B. Princeton Univ. 2007), Windsor, Conn.
- Helen Y. Huang (B.A. Juilliard School 2004), Tokyo, Japan
- Kai-Yin Huang (B.M. Juilliard School 2006), Taipei, Taiwan, Republic of China
- Yu-Ting Huang (B.F.A. National Taiwan Normal Univ. 2006), Taipei, Taiwan,  
Republic of China
- Ryan William Jackson (B.M. Univ. Toronto, 2006), Bracebridge, Ontario, Canada
- David Westbrook Jernigan (B.M. East Carolina Univ. 2006), Washington, N.C.
- Ji Hye Jung (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007), Cheongjusi,  
Chungbuk, Republic of Korea
- Jane Kim (B.M. Seoul National Univ. 2007), Seoul, Republic of Korea
- Ju Hyun Kim (B.M. Boston Conserv. of Music 2007), Seoul, Republic of Korea
- \*Seong Eun Kim (B.M. Ewha Woman's Univ. 2004), Seoul, Republic of Korea
- William Parker Kitterman (B.A. Duke Univ. 2001), Louisville, Ga.
- Aaron Chaim Korn (B.M. Manhattan School of Music 2005), East Meadow, N.Y.
- Min Kyung Kwon (B.M. Oberlin Conserv. 2006), Burnaby, British Columbia, Canada
- So Young Kwon (B.M. Oberlin Coll. 2006), Seoul, Korea

- Christian Mark Lane (B.M. Eastman School of Music [Univ. Rochester] 2004), Walkersville, Mo.
- Anne V.L. Lanzilotti (B.M. Oberlin Coll. 2005), Honolulu, Hawaii
- †Daniel S. Lee (B.M. Juilliard School 2004, M.M. Yale Univ. 2006, A.D. 2007), Chicago, Ill.
- So Ran Lee (B.M. Seoul National Univ. 2006), Kangnam-gu, Seoul, Republic of Korea
- Soo Min Lee (B.M. Oberlin Conserv. 2006), Seoul, Republic of Korea
- Sooyeon Lee (B.M. Yonsei Univ. 2002, M.M. Westminster Choir Coll. 2005), Seoul, Republic of Korea
- Cecilia Wilhelmine Leitner (B.M. North Carolina School of the Arts 2006), Chimayo, N. Mex.
- Bo Li (B.A. Central Conservatory of Music 2007), Daoing, Heilongjiang, China
- Alma Maria Liebrecht (B.M. Curtis Inst. of Music 2006), Silver Spring, Md.
- Chih-Hao Lin (B.M. Manhattan School of Music 2006), Taiwan, Taiwan, Republic of China
- Jana Christy Lombardozzi (B.M. Univ. of Tennessee, [Knoxville] 2003), Harrogate, Tenn.
- Christopher Boyd Mallett (B.M. Oberlin Conservatory 2007), La Mesa, Calif.
- Nicholas Julian Masters (B.M. McGill Univ. 2006), New Canaan, Conn.
- Vaughn Joseph Mauren (B.A. Trinity Coll. [Connecticut] 2007), East Greenbush, N.Y.
- Rebecca Leigh Miller (B.M. Cleveland Inst. of Music 2006), Cuyahoga Falls, Ohio
- Shelley Anne Monroe (B.M. Eastman School of Music [Univ. Rochester] 2006), Concord, N.C.
- Austin James Moorhead (B.M. Arizona State Univ. 2007), Phoenix, Ariz.
- Adelaide Beth Muir (B.M. Univ. of Illinois [Urbana-Champaign] 2006), Bloomington, Ill.
- †Marko Pekka Mustonen (B.M. Sibelius Academy 2007), Vantaa, Finland
- \*Ramon Negron (B.M. Conserv. of Music [Puerto Rico] 1998), San Juan, P.R.
- Ai Nihira (B.M. Cleveland Inst. of Music 2006), Monterey Park, Calif.
- Patrick O'Connell (B.M. Ithaca Coll. 2006), Belmont, Mass.
- Jooyoung Park (B.M. Hanyang Univ. 2003), Ulsan, Republic of Korea
- Edward Arthur Parks (B.M. Oberlin Coll. 2006), Dayton, Pa.
- Damien Thomas Pass (B.M. Oberlin Coll. 2006), Canberra, Australia
- Joshua Benjamin Peckins (B.M. New England Conserv. of Music 2007), Boxford, Mass.
- Julian Vincent Pellicano (B.A. Johns Hopkins Univ. 2003, M.M. Yale Univ. School of Music 2007), Garden City, N.Y.
- Colleen Ellen Potter (B.M. Univ. of Illinois [Urbana-Champaign] 2006), Wake Forest, N.C.
- \*Peter Povey (B.M. Royal Coll. of Music [London] 2006), Kent, United Kingdom
- Simon Drew Powis (B.M. Univ. of Sydney 2005), Lawson, Australia
- Lauren Kathleen Quigley (B.M. Ithaca Coll. 2002), Hampstead, N.H.
- Birger Radde (M.M. Universität Leipzig 2005), Demmin, Germany
- Jonathan Robbins Richter (B.A. Univ. Connecticut [Storrs] 2006), Hanson, Mass.
- Emily Grace Righter (B.F.A. Carnegie Mellon Univ. 2007), Shippenville, Pa.
- Peter Devine Rogers (B.M. New England Conserv. of Music 2006), Ponte Vedra Beach, Fla.

- Michael Sansoni (B.M. Oberlin Coll. 2007), Harrisburg, Pa.  
 Kurt Phillip Schewe (B.M. Univ. Maryland [College Park] 2007), Silver Spring, Md.  
 Naftali Yitzhak Schindler (B.M. Boston Univ. 2006), Newton, Mass.  
 Elizabeth Barbara Schurgin (B.A. Yale Univ. 2007), Deerfield, Ill.  
 †Bryan Benjamin Senti (B.F.A. Carnegie Mellon Univ. 2005), Paramus, N.J.  
 Yury Shadrin (B.M. Moscow Tchaikovsky Conserv. 1999, A.D. Oberlin Coll. 2005),  
 Moscow, Russia  
 Jennifer Anne Shark (B.M. Univ. New Mexico [Albuquerque] 2007),  
 Washington, D.C.  
 Jihoon Shin (B.M. Univ. Stuttgart 2007), Seoul, Republic of Korea  
 Ana Sinicki (B.M. Univ. Belgrade 2005), Belgrade, Serbia  
 John Christopher Sipher (B.M. James Madison Univ. 2006), Roanoke, Va.  
 David Michael Skidmore (B.M. Northwestern Univ. 2005), Plano, Tex.  
 James Austin Smith (B.M. Northwestern Univ. 2005, B.A. 2005), Avon, Conn.  
 Yoobin Son (B.M. Curtis Inst. of Music 2007), Sung-Nam City, Republic of Korea  
 David Edward Southorn (B.M. San Francisco Conserv. of Music 2007), Tigard, Ore.  
 Jason Philip Steigerwalt (B.M. Susquehanna Univ. 2005), Palmerton, Pa.  
 Thomas Jared Stellmacher (B.M. Univ. Wisconsin [Madison] 2006), Ripon, Wis.  
 Tadeusz Karol Szlenkier (B.A. Frederic Chopin Academy of Music 2004), Warsaw,  
 Poland  
 Valentina L. Takova (B.M. Louisiana State Univ. [Baton Rouge] 2002), Melrose, Mass.  
 Samantha Lane Talmadge (B.M. Univ. New Mexico [Albuquerque] 2005), Idaho Falls,  
 Idaho  
 \*Katsura Tanikawa (B.M. Juilliard School 2003), Tokyo, Japan  
 \*Andrew Kohji Taylor (B.A. Univ. Massachusetts [Boston] 2006), Brookline, Mass.  
 Brian James Thacker (B.M. Boston Conserv. of Music 2007), Merrimack, N.H.  
 Vesselin Todorov Todorov (B.M. Louisiana State Univ. [Baton Rouge] 2007), Melrose,  
 Mass.  
 Daniel Louis Vezza (B.M. Manhattan School of Music 2006), Berkeley Heights, N.J.  
 Olivia Anne Vote (B.M. North Carolina School of the Arts 2006), Saint Marys  
 City, Md.  
 Derrick Li Wang (A.B. Harvard Univ. 2006), Cockeysville, Md.  
 Joann Jeeyoung Whang (B.M. Colburn School Conserv. of Music 2007),  
 Houston, Tex.  
 Dawn Dongeum Wohn (B.M. Juilliard School 2006), Taejon, Republic of Korea  
 Jacques Lee Wood (B.M. New England Conserv. of Music 2005), De Kalb, Ill.  
 Alexander George Woods (B.A. Univ. Arizona 2005), Tucson, Ariz.  
 Wen Yang (B.M. Juilliard School 2007), Harbin, China  
 I-Chun Yeh (B.F.A. National Taiwan Normal Univ. 2006), Yung-ho City, Taiwan,  
 Republic of China  
 Shih-Yun Joy Yeh (B.F.A. Univ. British Columbia 2007), Richmond, British Columbia,  
 Canada  
 Donna Yoo (B.M. Eastman School of Music [Univ. Rochester] 2006), Bronx, N.Y.

\*Fall only

†Spring only

Wei-Jen Yuan (A.B. Harvard Univ. 2006), Troy, N.Y.

Michael Jason Zell (B.M. Peabody Inst. [Johns Hopkins Univ.] 2006), York, Pa.

Huili Zhai (B.M. Central Conserv. of Music 2006), Beijing, China

Andrius Zlabys (B.M. Curtis Inst. of Music 2000), Vilnius, Lithuania

\*Stanislav Zubytyski (B.F.A. Istituto Statale d'Arte F. Mengaroni 2006), Marche, Italy

### **Registered for the Artist Diploma**

Ashley Elizabeth Bathgate (B.F.A. Bard Coll. 2005, M.M. Yale Univ. 2007), Malta, N.Y.

Justin Benjamin Berrie (B.A., B.M. Eastman School of Music [Univ. Rochester] 2002,  
M.M. Juilliard School 2004), Solon, Ohio

Rupert Martin Boyd (M.M. Manhattan School of Music 2006), Reid ACT, Australia

Margaret Eden Carey (B.M. Oberlin Coll. 2005, M.M. Yale Univ. 2007), Calgary,  
Alberta, Canada

Alan G. Carr (B.M. Peabody Inst. [Johns Hopkins Univ.] 2003, M.M. Juilliard School  
2005), Bel Air, Md.

†Sun-Mi Chang (B.M. Hochschule für Musik Hanns Eisler 2005, M.M. Yale Univ.  
2007), Po-Hang, Kyungbukdo, Republic of Korea

Chelsea Lea Chen (B.M. Juilliard School 2005, M.M. 2006), La Jolla, Calif.

Angie Cheng (B.M. Curtis Inst. of Music 2005, P.G.Dipl. Juilliard School 2006), Xu  
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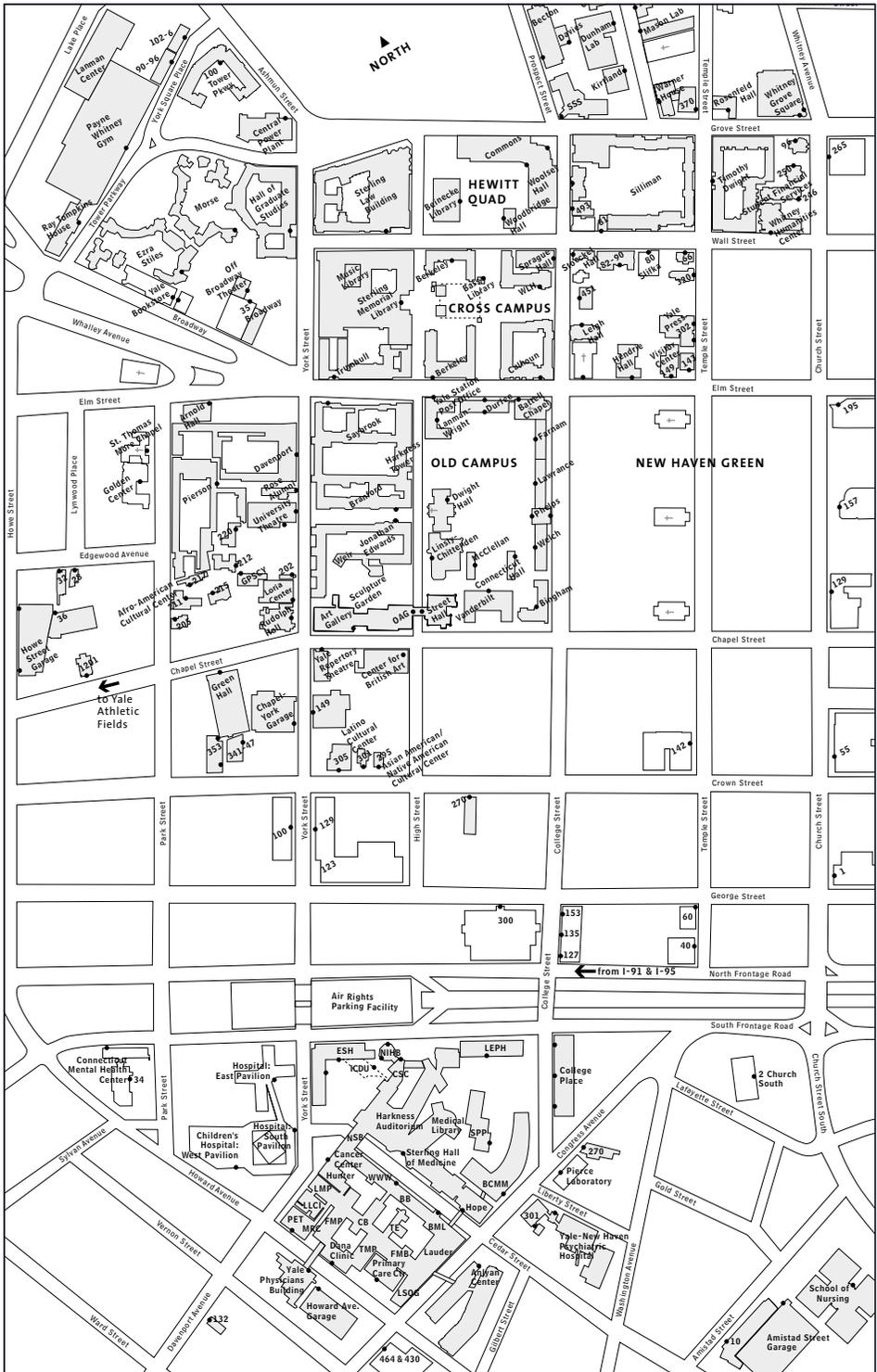
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