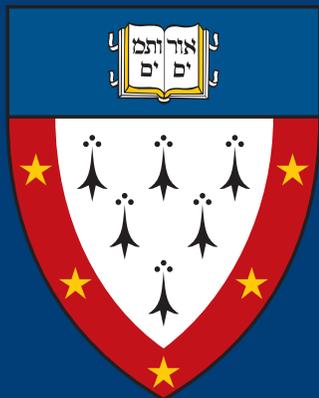


School of Music

2009–2010



BULLETIN OF YALE UNIVERSITY

Series 105 Number 4 July 20, 2009

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Inquiries

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School of Music

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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 2009

Sept. 1	T	New and returning students orientation and registration (attendance mandatory)
Sept. 1–4	T–F	Placement testing, language exams, advisories, and ensemble meetings
Sept. 2	W	Yale College classes begin
Sept. 3	TH	Annual Opening Convocation and Reception (attendance mandatory)
Sept. 4	F	<i>Fall-term classes begin, 8:30 a.m.</i>
Sept. 7	M	Labor Day (University staff holiday)
Sept. 11	F	Fall-term course schedules due online by 3 p.m.
Sept. 18	F	Add/Drop deadline, 3 p.m.
Oct. 16	F	M.M.A. applications due (internal candidates)
Oct. 23	F	Last day to elect Pass/Fail option, 3 p.m.
Oct. 24	SA	M.M.A. examinations (internal candidates)
Nov. 13	F	Last day to withdraw from a class, 3 p.m.
Nov. 21	SA	Fall recess begins
Nov. 30	M	Classes resume, 8:30 a.m.
Dec. 1	T	Deadline for fall 2010 applications
Dec. 11	F	M.M.A. auditions <i>Fall-term classes end</i> Spring-term course schedules due online by 3 p.m.
Dec. 14–18	M–F	Fall-term examinations
Dec. 19	SA	Winter recess begins

SPRING 2010

Jan. 11	M	<i>Spring-term classes begin, 8:30 a.m.</i>
Jan. 18	M	Martin Luther King, Jr. Day observed. Classes do not meet
Jan. 22	F	Add/Drop deadline, 3 p.m.
Feb. 5–8	F–M	Written comprehensive examinations for M.M.A. candidates in residence
Feb. 22–27	M–SA	School of Music auditions
Feb. 24–26	W–F	Classes will not meet
Feb. 26	F	Last day to elect Pass/Fail option, 3 p.m.
Mar. 6	SA	Spring recess begins
Mar. 22	M	Classes resume, 8:30 a.m.
April 2	F	Last day to withdraw from a class, 3 p.m.
April 30	F	<i>Spring-term classes end. Last day of degree recitals</i>
May 2	SU	Honors Dinner
May 3–5	M–W	M.M.A. oral examinations
May 3–7	M–F	Spring-term examinations
May 23	SU	Commencement concert
May 24	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

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

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

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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

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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
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Faculty

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Ettore Causa, M.M., Associate Professor (Adjunct) of Viola
Lili Chookasian, Professor (Adjunct) of Voice
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Allan Dean, M.M.Ed., Professor (Adjunct) of Trumpet
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Professor of Music History and Liturgy
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Peter Frankl, Visiting Professor (Adjunct) of Piano
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Shinik Hahm, M.M., Professor in the Practice of Conducting

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Masaaki Suzuki, Visiting Professor of Choral Conducting
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Stephen Taylor, Diploma, Lecturer in Oboe
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 Kyung Hak Yu, M.M., Lecturer in Violin

Affiliated Department of Music Faculty

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

The Institute was established in 1973 by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana. The chairman of the board of the foundation, Mrs. Robert S. Tangeman, described the Institute as a place where "the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, ministers, and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines."

The Institute of Sacred Music is a vibrant community of 100 students, faculty, and staff. Students admitted to the Institute are also admitted to either the Yale School of Music or Yale Divinity School (or both), from which they receive their degrees. Students pursuing music degrees receive rigorous conservatory training in choral conducting, organ, or voice, and will typically go on to careers in church music, public performance, or teaching. Students who pursue degrees in divinity with an emphasis in liturgy or religion and the arts may join the ordained ministry or pursue careers in the academy, in the arts, or in public service.

The ISM certificate that students receive at graduation signifies that the core curriculum of the chosen degree path has been enriched and deepened through study with the renowned interdisciplinary Institute faculty. For example, music students will learn about the theological and liturgical roots of the sacred music they perform. They study the historical context and meanings of the texts used, and they learn about the modern contexts in which this repertoire appears, whether in liturgies or on the concert stage.

Likewise, divinity students learn to make connections between theological concepts and artistic expression. They look at the historical roots and aesthetic constructions of the art and liturgies they study. Institute graduates who enter the pastoral ministry do so having gained a broad concept of music, worship, and the arts, and having experienced the lively worship life in many of Yale's chapel programs, including Marquand, Berkeley, and Battell.

At the heart of the Institute's program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers lecture in the fall on topics pertinent to the primary fields represented in the ISM: worship, music, and the arts. In their final year, students present a project which is the culmination of work done with another ISM student outside their own discipline. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote understanding of biblical texts as proclaimed in community, and the unique sense of identity the arts provide for worshippers in a variety of faith traditions. The Institute sponsors biennial study tours abroad with the goal of obtaining a wealth of experiences in seeing, hearing, and learning firsthand in that particular culture. In 2004 the destination was Scandinavia; in 2006 the Institute traveled to Mexico. In 2008 the ISM traveled to the Balkans, and in 2010 it goes to Germany.

Institute students receive full-tuition scholarships and have the opportunity to compete for additional grants and merit awards. As a major arts presenter in New Haven, the Institute sponsors over eighty events attended by more than 15,000 people throughout the year, including recitals, concerts, liturgies, poetry readings, films, art exhibits, symposia, and conferences.

The Institute of Sacred Music proudly builds on the heritage of its parent organization, the Union School of Sacred Music in New York City. Now, uniquely situated in one of the world's great research universities, the ISM is a global center for the liturgical and religious arts.

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

YALE SUMMER SCHOOL OF MUSIC: NORFOLK CHAMBER MUSIC FESTIVAL

The Yale Summer School of Music: Norfolk Chamber Music Festival offers intensive chamber music coaching and performance opportunities with renowned artist-faculty and resident and guest ensembles. Situated in the bucolic town of Norfolk amid the hills of northwestern Connecticut, the historic and beautiful Ellen Battell Stoeckel Estate provides an intimate environment for summer study. The Music Shed, built in 1906, housed performances by Rachmaninoff, Kreisler, Sibelius, Paderewski, and Caruso and still serves as the venue for all summertime School 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 22, 2010. 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, 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.norfolkmusic.org or by e-mail: norfolk@yale.edu.

History of the School of Music

The sum of \$5,000 was presented to Yale College in 1854 by Joseph Battell “for the support, as far as it may go, of a teacher of the science of music to such students as may avail themselves the opportunity.” The Yale Corporation approved the appointment of Gustave Jacob Stoeckel as an instructor in church music and singing director of the Chapel Choir and other musical activities at Yale College in 1855. In response to Mr. Stoeckel’s active campaign, the Corporation established a department of music at Yale in 1889.

Mr. Stoeckel was appointed Battell Professor of Music in 1890, the same year that Yale first offered credit courses in music. Yale’s first Bachelor of Music degrees 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 (who would become dean in 1904) 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.

Also in 1894, Morris Steinert formed an orchestra in New Haven and conferred musical leadership on Parker. Called the New Haven Symphony Orchestra, it was nevertheless closely linked with the University. In 1900 Steinert donated 83 historical instruments to the University, both keyboards and string instruments, providing the core of the future Collection of Musical Instruments.

Construction of Albert Arnold Sprague Memorial Hall in 1917, made possible through the generosity of Mrs. Sprague and her daughter, Elizabeth Sprague Coolidge, provided the School with a new building. Sprague Hall housed the entire School, including offices, studios, practice rooms, the music library, and a recital hall.

With Horatio Parker’s death in 1919, the deanship passed to David Stanley Smith, who continued in office until 1940. In 1932 the graduate division of the School was established and the first Master of Music degree conferred. In 1940 Yale designated a separate Department of Music for undergraduate studies, with Bruce Simonds as department chair as well as dean of the School. Music history classes were now offered through the department, though some music theory courses continued to be held through the School. The year 1941 brought the first students to the Yale Summer School of Music–Norfolk Chamber Music Festival, held on the Battell-Stoeckel estate in northwest Connecticut.

The influential composer Paul Hindemith began teaching at the School in 1940. During his tenure, which lasted until 1953, Hindemith established the Collegium concerts, thus helping to spark the early music movement.

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

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

Yale College became co-educational in 1969, though the School of Music and the Norfolk festival had both included women from their earliest days. The Collection of

Musical Instruments moved to its current location on Hillhouse Avenue in 1961, and with further acquisitions in 1960 and 1962 became one of the world's foremost collections of its kind.

Under the guidance of faculty member Mel Powell, Yale opened its first electronic music studio in 1962. It was only the third such facility to be built in the United States.

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

In 1980 Frank Tirro, a musicologist and early music specialist, was appointed dean. American composer Ezra Laderman assumed the deanship in July 1989, and in the fall term of 1995, pianist Robert Blocker joined the Yale administration as dean of the School of Music.

The School of Music has continued to expand over the past quarter-century. In 1981 it acquired and renovated the building at 435 College Street. After more extensive renovations in 2004-2005, the building officially reopened as Abby and Mitch Leigh Hall. The Gilmore Music Library opened its doors in 1998, giving the music library a home inside Sterling Memorial Library.

New ensembles have been established: the Yale Cellos came together in 1983 under the leadership of longtime professor Aldo Parisot, and Robert van Sice created the Yale Percussion Group in 1997.

A transformational gift of \$100 million from Stephen (B.A. 1959) and Denise Adams in 2005 enabled the Yale School of Music to become tuition-free and to expand its programs, its commitment to community engagement, and its global partnerships.

In 2008 the School of Music undertook its largest-scale international collaboration to date, co-hosting *Musicathlon: The Conservatory Music Festival* with Beijing's Central Conservatory of Music. Nine other conservatories from North America, Europe, and Asia participated, convening in Beijing before the 2008 Summer Olympics.

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.

Albert Arnold Sprague Memorial Hall, at the corner of College and Wall streets, reopened in the fall of 2003 after two years of extensive renovations. The first floor houses the admissions, business, concert, and registrar's office and the Fred Plaut Recording Studio, a fully equipped professional digital recording facility. Morse Recital Hall, located on the second and third floors of the building, has a seating capacity of 680, and its stage accommodates eighty musicians. It is the School of Music's primary performance venue. On the top floor of the building are a studio for the music director of the Philharmonia, a multimedia classroom, and a faculty office for the Institute of Sacred Music.

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

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

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

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 in Sterling Divinity Quadrangle at 409 Prospect Street. At the heart of the complex is Marquand Chapel, the center of daily worship for the community. Extensively renovated in recent

years, it is home to an E.M. Skinner organ as well as the new Baroque-style meantone Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale.

LIBRARIES

The Irving S. Gilmore Music Library contains approximately 100,000 scores and parts for musical performance and study; 70,000 books about music; 35,000 LP recordings and compact discs; 7,500 microfilms of music manuscripts and scores; 45,000 pieces of sheet music; 50,000 photographs; 4,000 linear feet of archival materials; 560 individual music manuscripts not forming a portion of a larger collection; 425 active subscriptions to music periodicals; and 19 active music database subscriptions. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Daniel Asia, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Benjamin Lees, Goddard Lieberson, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, Kay Swift, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, Quincy Porter, David Kraehenbuehl, Howard Boatwright, and Mel Powell. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J. S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

Access to the Music Library's holdings is available through Orbis, the Yale library's online catalogue. All of the Music Library's published scores, books, and compact discs have been entered into the Orbis database. Access to some recordings, microforms, and manuscript materials is only available in the specialized card catalogues in the Music Library lobby. Finding aids for 100 archival collections have been entered into the Yale University Library Finding Aid Database.

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

Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is over 12.5 million; annual accessions are approximately 235,000 volumes. The library subscribes to thousands of databases and approximately 60,000 electronic periodicals.

Degrees

Yale University awards three graduate professional degrees through the School of Music: Master of Music (M.M.), Master of Musical Arts (M.M.A.), and Doctor of Musical Arts (D.M.A.). In addition there is an Artist Diploma (A.D.) for outstanding 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 Audition/Interview Schedule, in chapter on Admission Procedures.) An important component of the application process is the submission of a term paper or other sample of scholarly writing. This paper may be completed within the student's first year at Yale or may, by permission of the director of the M.M.A. program, consist of work done prior to admission to Yale. Applicants for the M.M.A. program must have completed all M.M. proficiencies in order to be considered.

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

Students who already hold a master's degree in music from another institution may apply directly to the M.M.A. program. These students are examined and auditioned in the spring for admission to Yale in the subsequent fall and must come to New Haven for an audition and examinations. Applicants are required to perform before a faculty committee and to demonstrate proficiency in a second language. Keyboard and musicianship skills are also assessed, and an individual interview with members of the faculty culminates the process. 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. Candidates may apply no earlier than two full calendar years after receiving the M.M.A. degree, and applications made later than after the fifth year from graduation will be accepted only under exceptional circumstances and with prior permission of the D.M.A. Committee. Only under such exceptional circumstances are degrees conferred later than the seventh year. Enrollment as a nonresident student is possible only at the beginning of the fall term, and the application must be completed—including forms, references, dossier, and any other supporting material—by January 15 during the time period of the student's eligibility for candidacy.

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

ARTIST DIPLOMA

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

The course of study for Artist Diploma candidates is flexible and designed for the individual needs of advanced students. A minimum of fourteen credits, which include

one nonperformance course, are required per term for the Artist Diploma candidate. All courses in the School of Music and Yale University are open to Artist Diploma candidates with permission of the instructor.

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

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

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

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is 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 two courses from the MUSI 301–311 series, and two of MUSI 350a, 351b, 352b, or 353a, taken by the end of the junior year.

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

Interested students should consult their major teacher at the beginning of the first term of the junior year, and must apply for the program at the School of Music by 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:

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

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

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

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

Ear: The cultivation of aural discrimination and aural memory.

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

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

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

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

who are verbally and visually sensitive, the broadest possible exposure to literature and the visual arts cannot fail to be of special benefit, and the cross-fertilization of their discipline through contact with parallel problems can be extremely fruitful. The usefulness of those arts directly connected with music, like poetry, drama, and dance, is self-evident.

Program Requirements

GENERAL REQUIREMENTS

A normal term load for 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
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
Total	72

Orchestral Conducting

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

Voice (Opera)

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

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

*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.

*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>
Orchestral Instruments		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4
†Hearing	—	4
Electives	8	8
Total	28	56

Piano		
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
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
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
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	—
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
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

*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.

*Certificate in Performance***SPECIAL REQUIREMENTS**

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

COURSE REQUIREMENTS**Orchestral Instruments**

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

†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.

REQUIREMENTS FOR COMPOSITION MAJORS

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

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

Master of Music

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

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

*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.

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
Total	36	72

Doctor of Musical Arts

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

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

Artist Diploma

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4
†Hearing	—	4
Electives	16	16
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. Exempt students take four more credits of electives.

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; Ettore Causa, viola; Ole Akahoshi, Aldo Parisot, violoncello; Donald Palma, double bass

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

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

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

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

Wind 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

Emanuel Ax, 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. Rachel Laurin will be the guest artist in 2009–2010.

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 (ensemble); Margot Fassler and Markus Rathey (musicology); Judith Malafronte (voice, performance practice); Ted Taylor (art song coaching)

This vocal track, leading to the M.M. degree or Artist Diploma (for external candidates), is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and choral chamber ensembles. Private voice lessons are supplemented by intensive coaching in art song and oratorio literature and by concentrated study of ensemble techniques in the chamber ensemble, Yale Schola Cantorum, directed by Masaaki Suzuki. 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, Helmuth Rilling, Paul Hiller, Dale Warland, and Schola's founding director Simon Carrington. 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, Lawrence Zazzo, and Emma Kirkby. Classes in diction, movement, and vocal repertoire are shared with students in the opera track. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. All students enrolled in the Early Music, Oratorio, and Chamber Ensemble voice track also participate in ISM's Colloquium on Wednesday afternoons, and choose two electives from the academic courses offered by the Institute faculty. For more precise information about the courses and requirements in this track, contact the Institute's admissions office at 203.432.9753.

Orchestral Conducting

Shinik Hahm, Toshiyuki Shimada, and guests

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

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

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

Choral Conducting

Marguerite Brooks and Masaaki Suzuki

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

The program for choral conductors includes individual lessons with the choral conducting faculty and lessons during regularly supervised sessions with the Repertory and Recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. Students who are enrolled in the School of Music 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 and Nicholas McGegan in 2009. In 2010 students will also have the opportunity to work with Dale Warland.

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, 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 <http://music.yale.edu/community>.

Courses of Instruction

Key to course list A schedule of the hours and places at which various classes are to meet will be posted 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 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 523a, 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. Walden Moore

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

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

MUS 533a–b, 633a–b, 733a–b, Seminar in Piano Literature and Interpretation 4 credits per term. 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, Conducting, and Vocal Study 2 credits per term. P/F. Permission of program director required. Study of a secondary instrument, voice, or composition for credit. Conductors may register and receive credit in two areas. Students who register for secondary study are assessed a fee of \$100 per area per term and may be required to perform juries at the end of each term. Secondary Instruction in Choral Conducting and Orchestral Conducting is only available with permission of instructor, and ordinarily requires as prerequisites MUS 565 (Elements of Choral Technique) for secondary instruction in Choral Conducting, and both MUS 529 (Introduction to Conducting) and MUS 530 (Intermediate Conducting) for secondary instruction in Orchestral Conducting.

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

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

MUS 544a–b, 644a–b, 744a–b, Seminar in the Departmental Major 2 credits per term. 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 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. Masaaki Suzuki

MUS 625a, 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

MUS 668a, MUS 669b, Continuo Realization and Performance 4 credits. Acquisition of practical skills necessary for a competent and expressive performance from thoroughbass. Learning of figures, honing of voice-leading skills, and investigation of various historical and national styles of continuo playing as well as relevant performance practice issues. Regular class performances with an instrumentalist or singer. Performance opportunities outside of class also available. Open to pianists, harpsichordists, organists, and conductors. In the fall term (668a) repertoire includes primarily music by eighteenth-century composers (Bach, Handel, Telemann, Corelli, Couperin, Rameau); in the spring (may be taken as continuation of 668a) repertoire by seventeenth-century composers (Caccini, Monteverdi, Lully, Purcell). Ilya Poletaev

COMPOSITION

MUS 555b, Composition for Performers 4 credits. NP. Discussion and production of various compositional procedures, styles, types of notation, and composer-performer collaborations. Group performance and evaluation of works produced. Individual consultation and guidance as needed. Ezra Laderman

MUS 559b, Music Drama Workshop 4 credits per term. This course examines the many elements that go into the creation of a musical drama. Each student composes a major scene to be produced on the stage at the end of the term. Guest librettists and composers critique works in progress. This course may be taken as a nonperformance class one time only. It may, however, be repeated for credit. Ezra Laderman

MUS 572, The Analysis of Music: A Composer's Perspective 4 credits. NP. This course is designed to provide composers (and others interested in composition) with the opportunity to evaluate and analyze important musical compositions from a creator's point of view. Works of music have been analyzed by theorists, musicologists, ethnomusicologists, performers, and audiences for their own purposes. The goal of this course is to explore the decisive musical choices that remain after accounting for the contexts and constraints of theory, history, and sociology. We attempt to address the *significance* and character of what, given the histories and theories of music, is finally "composed" by a composer. Selected compositions of the twentieth century are discussed and analyzed. Enrollment limited to twenty students. Martin Bresnick

MUS 576a, Orchestration of Non-Western Music 4 credits. NP. The course centers on the understanding of the sonic worlds of several non-Western cultures, including, but not limited to, Japanese Gagaku music, Korean Sanjo music, Kenyan witchcraft music, and Tibetan invocational music. The course involves transcription of these musics along melodic, rhythmic, and timbral lines, and culminates in a reading session of a mixed twelve- to fifteen-piece Western ensemble to try to recreate as closely as possible these musics in a Western context. The intent is to broaden the sense of sonic possibility in the composer/musician, and to develop a more refined ear in hearing the differences in approach to these musics. Christopher Theofanidis

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. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. The term is devoted to music of Bach and his contemporaries, culminating with a concert for an international conference on “Bach and Women,” to take place at Yale, October 17, 2009. A second project, November 13, 2009, focuses on the art song repertoire of various composers from Munich, Leipzig, Weimar, and Berlin. Occasional weekend sessions and extra rehearsals during the production week can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a/b, 695a/b, Performance Practice for Singers 1 credit per term. Fall term: Introduction (required of all first-year students in the Early Music, Oratorio, and Chamber Ensemble program). An exploration of the major issues of historically informed performance, such as the search for “authenticity” and the roles of the editor and the performer. Specific topics include performance context, application of sources, original notation and modern editions, national styles, aesthetics, and ornamentation. Students examine historical sources and read selections from seventeenth- and eighteenth-century treatises. Open to conductors and instrumentalists with permission of instructor. Spring term: Then and now – the performance of Handel’s oratorios. An examination of Handel’s oratorios in their social and musical context, noting the influence of Handel’s singers and audience on his compositions. The class addresses issues of Baroque vocal performance including tempo, ornamentation, recitative, and dramatic interpretation, with a high level of student participation and making limited use of recordings. We study the librettos as social, political, and religious statements, looking in depth at *La Resurrezione*, *Saul*, and *Solomon*. Open to conductors and instrumentalists with permission of instructor. Judith Malafronte

HISTORY AND ANALYSIS

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

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

MUS 516b, Theory and Aesthetics: 1600–1800 4 credits. NP. A survey of major writings on music from the seventeenth and eighteenth centuries and the scholarly literature about them. Special emphasis is placed on the relationship between musical thought and practice of the period. Robert Holzer

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

MUS 561b, The Music of Satie and Les Six 4 credits. NP. A survey course that looks at the music of Eric Satie and the group of composers known as Les Six: Poulenc, Milhaud, Honegger, Tailleferre, Auric, and Durey. A core repertory of pieces by each composer is analyzed in class. The course also addresses the larger cultural context of this music, including the artistic *avant-garde* in Paris in the 1920s and French aesthetics in the twentieth century. Kendall Crilly

MUS 562b, Music in Art 4 credits. NP. This course addresses specific topics in musical iconography, i.e., the manner in which artists and sculptors of different periods have

used music for symbolic purposes. An objective of the course is to consider the degree to which the portrayal of music in the visual arts reflects a particular society's attitude toward music. From this, one can draw conclusions about the function of music within that society. Readings are assigned and a paper is required. Paul Hawkshaw

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

MUS 567a, Chant and Liturgy in the Latin Middle Ages: An Introduction to the Sources 4 credits. NP. This interdisciplinary course is designed for scholars, performers, and liturgists. The focus is on manuscripts from the long twelfth century and from centers of major musical, liturgical, and exegetical importance: the Abbey of St. Victor in Paris; the Abbey of Hirsau around Mainz; the Holy Sepulchre in Jerusalem; and liturgical change in the region around Winchester from the early eleventh through the late twelfth century. Students should have graduate- or professional-level expertise in one of the following: music, liturgics, Latin, manuscript study, medieval history, biblical study, theology, or art history. Margot Fassler

MUS 569b, Choral Music in the Twentieth Century 4 credits. NP. An examination of the widely varied directions taken by composers of choral music during the last century, beginning with transitional figures of the late nineteenth century and continuing to 2000. Examples of topics for exploration include the early twentieth-century English choral renaissance, the recent "neo-medieval" school, the Scandinavian school, the current interest in non-western choral music, extended vocal techniques, and a cappella repertoire. A tentative list of composers whose music is analyzed includes Ives, Vaughan Williams, Howells, Stravinsky, Poulenc, Barber, Britten, Ligeti, Lindholm, Edlund, Penderecki, Gorecki, Taverner, Ramirez, Monk, and Golijov. Jeffrey Douma

MUS 575b, Psalms in Literature and Music 4 credits. NP. A study of selected psalms (e.g., 23, 130, 150) as literary and theological works that have had a long history in Jewish and Christian worship. From this beginning we then look at these scriptural texts as inspiration for a wide variety of literary and musical compositions. Markus Rathey and Peter S. Hawkins

MUS 577b, Performing Democracy, Hearing Freedom: History and Cultures of Western Classical Music since 1939 4 credits. NP. A survey of Western classical music since 1939, this course emphasizes the relationship between systems of government and classical music performances. Students familiarize themselves with musical styles, composers, as well as social, political, and cultural issues in the Western world during and after World War II; discuss central issues of music making since 1939; and develop skills in critical thinking and writing through work on a research paper. Tiffany Ku

MUS 584b, American Music 4 credits. NP. An exploration of the tensions among folk, popular, and cultivated traditions in American musical life. A focus on select repertoires beginning with New England singing schools and closing with jazz, musical theater, and music for film. Frank Tirro

MUS 588a, Masterpieces of Music before 1750 4 credits. NP. A seminar with a maximum of twenty 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 592a, Chamber Music of Beethoven: Analysis and Performance 4 credits. NP. This course relates the analysis of Beethoven's chamber music to its performance. Repertoire is drawn from the following: trios for violin, cello, piano; sonatas for violin or cello and piano; string quartets or possibly string trios; the trio for clarinet, cello, and piano; the quintet for piano, oboe, clarinet, bassoon, and horn; and the song cycle *An die Ferne Geliebte* for tenor and piano. Auditions/interviews of instrumentalists in the above categories are held at the beginning of the term to verify advanced instrumental skill and ability to look at scores analytically. The entire class analyzes the three to six works to be performed at the end of the term, and quizzes are given to check students' detailed knowledge of form and content of the works. The class requires a seven-page term paper on a dimension or movement of each student's assigned work. A commitment to both rehearsal of the works and analytic knowledge of all of them represents the core activity of the class. Michael Friedmann

MUS 601a, The Chorale Cantatas of J.S. Bach 4 credits. NP. One of the most important musical materials in the works of Johann Sebastian Bach is the Protestant hymn, the chorale. During his second year in Leipzig, Bach composed a whole cycle of chorale cantatas. The course examines the musical, liturgical, and theological traditions that formed the basis for these cantatas, and it shows how Bach managed the compositional problems he was faced with. Since the usage of a chorale limited the formal possibilities of the composer, Bach had to find solutions for structural and contrapuntal problems. In the *Choralkantatenjahrgang*, Bach shows how a choral motet can be combined with a French overture and a recitative with a hymn setting. Some of his compositional solutions were predetermined by tradition; others were absolutely new. But not only in these technical aspects are the chorale cantatas of interest. Since Bach was faced in most of the cantatas with similar problems, they are an essential document for Bach's own artistic development. Markus Rathey

MUS 603b, The Sacred Concerto in the Seventeenth Century 4 credits. NP. When Ludovico da Viadana published his *Cento concerti Ecclesiastici* in 1602, a "new" musical style was born: the small-scaled sacred concerto. The course outlines the development of this style in the seventeenth century among composers like Monteverdi and Schütz, as well as its roots in the late sixteenth century in the compositions of Willaert and G. Gabrieli. Markus Rathey

MUS 617a, Music and Theology in the Sixteenth Century 4 credits. NP. The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and, not least, the support of musicians and composers were responsible for spreading the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music—especially sacred music—was not only a chance for Reformation, it was also a problem, because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformation had to think about the place music could have in worship and about the function of music in secular life. But first of all, a theological authorization had to be found, because the authorization of music by any kind of tradition was no longer possible. The course shows how music was viewed by the reformers and which theological decisions formed the basis for their view. But we also consider the effect of these theological matters on musical practice: on liturgical singing and on composers and their compositions. Markus Rathey

MUS 626a,b, Rhetoric and Early Instrumental Performance 4 credits. NP. Techniques and styles of historical instrumental performance, concentrating on virtuosic chamber music of the seventeenth and eighteenth centuries. Emphasis on fluency in various musical languages. Study of original musical sources and contemporary writing about performance. This course may be taken as a non-performance class one time only. It may, however, be repeated for credit. Robert Mealy

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 and Robert Holzer

SPECIAL STUDIES

MUS 521a,b, English: Writing Skills and Grammar Syntax 2 credits per term, Pass/Fail. Classes are designed for students who are at a basic or intermediate level of English and are intended to address specifically writing skills and grammar. Students who have passed the TOEFL and students needing to improve TOEFL scores attend. Classes consist of lectures, discussions, class participation, in-class writing exercises, vocabulary tests, and fluency exercises. Attendance is required at all sessions. Serena Blocker

MUS 550a, Music Technology for the Practicing Musician 2 credits. NP. 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 Vees

MUS 553b, Music Technology: Advanced Individual Projects 2 credits. NP. A course for those who have completed MUS 550a or have displayed proficiency in the genre. An in-depth look at the important influences of technology on the creation of music in the studio. Topics include sequencing, sampling, notation, and digital signal processing. Various

hardware and software packages that make these processes available to the professional musician are examined. Students complete an individual project, the scope and nature of which are determined at the beginning of the term. A project may be the creation of an original piece, or it may also include the construction of sample libraries or a study of digital processing of acoustic instruments, in order to make the course relevant to the needs and interests of performers as well as composers. Enrollment limited. 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/F. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. Martin Jean

GRADUATE-LEVEL COURSES IN THE DEPARTMENT OF MUSIC

Permission for admission to graduate courses offered by the Department of Music must be obtained from the director of graduate studies of the department. The following courses are available in the graduate department in 2009–2010 (4 credits each term).

MUSI 535b^u, Reich and Glass: From Minimalism to Mainstream Ian Quinn

MUSI 541a^u, Handel in Italy Ellen Rosand

MUSI 549a^u, Schenkerian Analysis Ève Poudrier

MUSI 586a^u, The Art of Notation Juraj Kos

MUSI 612a/b, Practicum in Composition Kathryn Alexander

MUSI 721a, Theory and Aesthetics pre-1600 David Cohen

- MUSI 722b, Theory and Aesthetics 1600–1800** Robert Holzer
- MUSI 825b, Orpheus and Opera** Ellen Rosand
- MUSI 831a, Chant and Liturgy in the Latin Middle Ages: Introduction to the Sources** Margot Fassler
- MUSI 845a, American Musical Genres** James Hepokoski
- MUSI 857a, Music in Nazi Germany** Gundula Kreuzer
- MUSI 863b, Composing, 1990–2010** Seth Brodsky
- MUSI 871b, Readings in Ethnomusicology** Sarah Weiss
- MUSI 910b, Contemporary Tonality: Theory and Analysis** Daniel Harrison
- MUSI 917a, Musical Rhetoric, Musical Gesture** Patrick McCreless
- MUSI 935a, Nineteenth-Century Chromaticism** Richard Cohn
- MUSI 937b, Acousmatic Sound** Brian Kane
- MUSI 997b, Readings for Qualifying Examination** Gundula Kreuzer
- MUSI 998a, Prospectus Workshop** Gundula Kreuzer
- MUSI 999b, Dissertation Colloquium** Gundula Kreuzer

Performance Activities

MUSICAL ORGANIZATIONS

Philharmonia Orchestra of Yale

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

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

The beginnings of orchestral music at Yale can be traced to 1894, when an orchestra was organized under the leadership of the School's first dean, Horatio Parker. Music directors in recent years have included such distinguished musicians as Gustav Meier, Otto-Werner Mueller, William Steinberg, Eleazar de Carvalho, Gunther Herbig, and Lawrence Leighton Smith. Upon Smith's retirement in 2004, Shinik Hahm was appointed music director.

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

New Music New Haven

New Music New Haven 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 2008–2009 academic year were directed by acclaimed directors Vera Lucia

Calábria and Marc Verzatt. Recent productions, including *Die Zauberflöte*, *La Bohème*, *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Gianni Schicchi*, *Suor Angelica*, *Le Nozze di Figaro*, *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. Yale Opera has produced more intimate productions in Sprague Hall, including *The Bear*, *La Navarraise*, *Orpheus in the Underworld*, *Trouble in Tahiti*, *Kat'a Kabanova*, *Le Médecin malgré lui*, *The Triumph of Honor*, *La tragédie de Carmen*, *The Coronation of Poppea*, *The Rape of Lucretia*, *Iolanta*, *La Cenerentola*, *Bluebeard's Castle*, *L'Heure espagnole*, *L'Enfant et les sortilèges*, and *Riders to the Sea*.

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

Many of the Yale Symphony's alumni have gone on to roles in major orchestras around the world, from the New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony to the Israel Philharmonic and Orchestre National de France. The orchestra has shared the stage with internationally recognized artists such as Yo-Yo Ma, Frederica von Stade, David Shifrin, Emanuel Ax, and Dawn Upshaw, and annually gives undergraduates the opportunity to perform major concerti through the William Waite Concerto Competition. The Yale Symphony has presented national and world premieres of numerous works, including the European premiere of Leonard Bernstein's *Mass* in 1973. The YSO has performed at major concert halls in the United States and around the world, and tours both internationally and domestically.

The Yale Bands

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 of the School of Music 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, performed for the Japanese Band Association in Tokyo, and in 1994 attended the commemorative ceremonies surrounding the fiftieth anniversary of the D-Day landing in Normandy, France. American tours have featured concerts in Washington, D.C. at the U.S. Marine Corps Band Hall, the Kennedy Center, and the National Building Museum, in New York City's Symphony Space and Carnegie Hall, and at the

Miami Ives Festival. In 2009 the Concert Band completed a concert tour of Mexico, and it has also performed in England, France, Ireland, Italy, Spain, 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 mixed chorus, the Glee Club began as thirteen members of the class of 1863 and has evolved today into a chorus of eighty women and men from across the University. The ensemble performs a broad range of choral repertoire from the sixteenth century to the present, commissioning new choral works and performing major choral orchestral works every season, frequently in collaboration with the University's other major choral ensembles and orchestras. In recent years the Glee Club has appeared under the baton of such distinguished guest artists as Sir Neville Marriner, Helmuth Rilling, Sir David Willcocks, and Krzysztof Penderecki. One of the world's most traveled collegiate choruses, the Glee Club tours extensively each year and has appeared on six continents in the world's most prestigious concert halls.

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

The Yale Camerata

Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall. In 1999 they traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine and in 2001 spent a week in residence at Saint Paul's Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Krzysztof Penderecki, Helmuth Rilling, and (in 2010) Dale Warland. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg,

Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum

The Yale Schola Cantorum, founded in 2003 by Simon Carrington, 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. Masaaki Suzuki is the director. 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 visited China and South Korea. Repertoire to date includes works by Josquin des Prez, 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 David Shifrin, presents its ninety-third season of Sprague Hall subscription concerts in 2009–2010. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the season features concerts by the Tokyo, and Hagen string quartets; the Orion Quartet with pianist Peter Serkin; the Imani Winds with the Jasper String Quartet; faculty artists performing Bach's Brandenburg concertos; a concert in honor of the centenary of clarinetist Benny Goodman; a concert showcasing the

resources of the Oral History of American Music archive; and a program by winners of the School's Chamber Music Competition.

The Duke Ellington Fellowship Series

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

The Horowitz Piano Series at Yale

Directed by Boris Berman, this series of piano recitals was established in 2000 and dedicated to the great pianist Vladimir Horowitz, whose musical archive resides at Yale. In addition to recitals by the Yale piano faculty, there are concerts and public master classes by distinguished guests each year. In past seasons these guest artists included Malcolm Bilson, Pierre Réach, Severin von Eckardstein, Yefim Bronfman, Garrick Ohlsson, Alexei Lubimov, Emanuel Ax, Tigran Alikhanov, Radu Lupu, Ruth Laredo, Mischa Dichter, and Fou Ts'ong. The upcoming season features recitals by guest artists Anton Kuerti and Idil Biret as well as recitals by faculty artists Peter Frankl, Claude Frank, Wei-Yi Yang, and Boris Berman. In addition, Alfred Brendel will give a lecture, performing musical examples from Beethoven sonatas, and Peter Frankl and Wei-Yi Yang will perform a program of two-piano and piano four-hands music.

Yale in New York

In 2008–2009 the School of Music presented five concerts in Carnegie Hall under the artistic direction of David Shifrin. On October 14 in Zankel Hall, students and faculty performed "Serenades," a program of music by Mozart, Dvorák, Strauss, and David Lang. The second program, on November 2 in Weill Hall, offered three chamber music masterpieces by Mozart. On December 14 in Stern Auditorium, as part of the Messiaen Centenary Celebration at Yale, guest conductor Reinbert de Leeuw led a performance by the Yale Philharmonia of Messiaen's *Turangalila-Symphonie*. The first spring concert on February 7 was a program in Weill Recital Hall for two pianos, piano four hands, and piano six hands of music by Mozart, Schnittke, and Stravinsky. The Carnegie Hall series concluded on April 21 with a concert by the Yale Cellos in honor of Professor Aldo Parisot's fifty years on the Yale faculty. Also in New York, the School presented two intimate piano concerts in Steinway Hall.

Great Organ Music at Yale

Great Organ Music at Yale is a concert series sponsored by the Institute of Sacred Music. The series includes programs by the faculty, visiting artists, and other noted performers.

In 2009–2010, in addition to faculty recitals on the series, Rachel Laurin will perform on the Newberry Organ in Woolsey Hall, and Hans Davidsson and Masaaki Suzuki will play recitals 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 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 *Liederabend* series, 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 La Riche & Co., Ensemble El Mundo, Ensemble Caprice, David Owen Norris with Sonnerie, violinist John Holloway, London Baroque, harpsichordists Corey Jamason and Davitt Maroney, pianists Carsten Schmidt and Steven Lubin, cellist Anner Bylsma, ensemble project Ars Nova, violinist Jaap Schröder, and the Amsterdam Loeki Stardust Quartet. The concerts frequently feature the use of restored instruments from the collection.

Other Local Performing Groups

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

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

Faculty Profiles

Ole Akahoshi Assistant Professor (Adjunct) of Cello. Professor Akahoshi, from Germany, has appeared on four continents in recitals and as soloist with orchestras, including the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Symphonisches Orchester Berlin, and the Czechoslovakian Radio Orchestra. Winner of numerous competitions including the Concertino Praga and Jugend Musiziert, he 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. 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 and coordinator of the String department. Professor Aki studied in Japan at the Toho Academy of Music and in the United States at Hartt College and the Yale School of Music. She has taught at the Eastman School of Music and the State University of New York at Purchase. As concertmaster and soloist with the New York Chamber Symphony, Professor Aki has recorded extensively on several major labels, including Delos and Pro Arte. She has appeared as soloist with such leading conductors as Seiji Ozawa, Gerard Schwarz, 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.

Emanuel Ax Visiting Professor of Piano. Emanuel Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and four years later the coveted Avery Fisher Prize. He studied at Juilliard and Columbia University and holds honorary doctorates of music from Yale and Columbia. His career has included performances of repertoire from the Baroque to the present day on the world's leading concert stages. Recent years have included concerto appearances with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Orpheus Chamber Orchestra, and Toronto Symphony; solo recitals across the globe; and duo and chamber music performances with artists such as Yefim Bronfman, Edgar Meyer,

Itzhak Perlman, and Yo-Yo Ma. Emanuel Ax has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas, and with Yo-Yo Ma has made a series of Grammy-winning recordings of the Beethoven and Brahms cello sonatas. In recent years, Mr. Ax has turned his attention toward the music of twentieth-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He is a fellow of the American Academy of Arts and Sciences.

Janna Baty Assistant Professor (Adjunct) of Voice. Mezzo-soprano Janna Baty's recent engagements include appearances with the Boston Symphony, Los Angeles Philharmonic, Daejeon Philharmonic, Hamburgische Staatsoper, Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, and Boston Lyric Opera. She has performed at festivals worldwide, including the Aldeburgh and Britten festivals in England, the Varna Festival in Bulgaria, the Semanas Musicales de Frutillar Festival in Chile, and the Tanglewood, Norfolk, and Coastal Carolina festivals in the U.S. With Boston Modern Orchestra Project, Ms. Baty has recorded the critically lauded *Vali: Flute Concert/Deylaman/Folk Songs* (sung in Persian), Lukas Foss's opera *Griffelkin*, and the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*.

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

Boris Berman Professor in the Practice of Piano. Well known to the audiences of more than forty countries on six continents, Professor Berman regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin. An active recording artist and a Grammy nominee, he was the first pianist to record the complete solo works of Prokofiev (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 Professor Berman joined the faculty of the Yale School of Music, where he is coordinator of the Piano department and music director of the Horowitz Piano Series. He was the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master classes throughout the world, and in 2005 he was given the title of honorary professor of Shanghai Conservatory of Music. In 2000 Yale University Press published Professor Berman's *Notes from the Pianist's Bench*, which has been translated into several languages. In 2008 the same publisher released his new book, *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer*.

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 appear on the Naxos and Credia labels.

Martin Bresnick Charles T. Wilson Professor in the Practice of Composition. Professor Bresnick's music has been performed in festivals and concerts throughout the world. He has been acclaimed for compositions in virtually every medium from chamber and symphonic music to film and computer music. He has won numerous honors including

the Rome Prize, the Stoeger Prize for Chamber Music from the Chamber Music Society of Lincoln Center, the first Charles Ives Living Award from the American Academy of Arts and Letters, the Aaron Copland Award for teaching from ASCAP, a Berlin Prize Fellowship from the American Academy in Berlin, and a Guggenheim Fellowship. 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. Martin Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; and CommonMuse Music Publishers, New Haven, and have been recorded by Cantaloupe, New World, Albany, Bridge, CRL, Centaur, and Artifact Music. He joined the Yale faculty in 1981 and is currently the coordinator of the Composition department.

Jeffrey Brillhart Visiting Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist and is known for his musical versatility. He was awarded first place at the American Guild of Organists National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. At Singing City he follows a distinguished line of conductors that includes Elaine Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the Kronos Quartet, the Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, and Rossen Milanov, and on tours to Cuba, Northern Ireland, and, 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.

Ettore Causa Associate Professor (Adjunct) of Viola. Ettore Causa studied at the International Menuhin Music Academy in Switzerland with Alberto Lysy, Sir Yehudi Menuhin, and Johannes Eskar, as well as with Michael Tree at the Manhattan School of Music. He was appointed first solo viola of the Carl Nielsen Philharmonic in Odense (Denmark) and

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

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.

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

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 Cologne 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 has previously served on the faculties of the Juilliard School, State University of New York at Stony Brook, the Hart School of

Music, and Boston Conservatory, and is currently on the faculty of the Mannes College of Music. 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. His performances have been heard on NPR stations in many states, Colombian National Radio, and ABC-T. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac University, the Yale School of Drama, Opera Theater of Connecticut, Connecticut Experimental Theater, and Shubert Opera. He was music director and conductor for Yale Opera's spring 2000 production of Britten's *The Rape of Lucretia*. In 1997 and 1998 he performed and taught at the Itu Festival of Arts in Brazil. 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 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 published *Making History: The Liturgical Framework of Time and the Cult of the Virgin at Chartres* (Yale University Press). She is the author of numerous articles on a broad range of topics and is currently preparing a book on 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.

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

Clive Greensmith Artist in Residence. Clive Greensmith, cello, joined the Tokyo String Quartet in June 1999. A graduate of the Royal Northern College of Music and the Musikhochschule in Cologne, his principal teachers were Donald McCall and Boris Pergamenschikow. He has held the position of principal cellist of London's Royal Philharmonic Orchestra. As a soloist he has appeared with the London Symphony Orchestra, the Royal Philharmonic, English Chamber Orchestra, Mostly Mozart Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. He has collaborated with distinguished musicians such as Andrés Schiff, Midori, Claude Frank, and Steven Isserlis and has won several prizes including second place in the inaugural Premio Stradivari held in Cremona, Italy. Mr. Greensmith has served on the faculties of the Royal Northern College of Music, Yehudi Menuhin School, and San Francisco Conservatory of Music and is currently on the faculty of New York University. His recording of Brahms Sonatas with Boris Berman was recently released on the Biddulph label.

Shinik Hahm Professor in the Practice of Conducting and Music Director of the Yale Philharmonia. Professor Hahm has led major North American, South American, European, and Far Eastern orchestras. Recent appearances include debuts in Geneva, Switzerland, Besançon, and Bolshoi Hall, and with the China Philharmonic, Guangzhou Symphony Orchestra, Mexican National Symphony, and Xalapa Symphony Orchestra. He was 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), successfully elevating 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, Gargillesse, 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. 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. 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 Cooperative Arts and Humanities High School. 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 inner-city public elementary schools, leading 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.

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 saggliatore 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.

Kikuei Ikeda Artist in Residence. A violinist with the Tokyo String Quartet, Mr. Ikeda studied violin at the Toho Academy of Music with Saburo Sumi and Josef Gingold and chamber music with Hideo Saito. While still living in Japan, he performed as soloist with the Yomiuri Symphony and the Tokyo Metropolitan and Tokyo Symphony orchestras and toured Europe as concertmaster of the Toho String Orchestra. Mr. Ikeda came to

the United States in 1971. He studied with Dorothy DeLay and members of the Juilliard String Quartet at the Juilliard School of Music, where he was a scholarship student. He was a prizewinner in the Mainichi, NHK and Haken competitions in Japan, the Washington International Competition for Strings in Washington, D.C., and the Vienna da Motta in Portugal. He has played the Mozart Violin Concerto with the Aspen Chamber Orchestra, given many recitals in Italy, New York, and Tokyo, and performed chamber music with numerous ensembles.

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

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 led a flourishing and versatile career as performer, teacher, and artistic director for the past three decades. He makes regular concert tours in the United States, Europe, Asia, Canada, and Central America. As a member of the highly acclaimed Theatre Chamber Players of the Kennedy Center in Washington, D.C. for more than twenty years, he has given many works their American premieres. He has been on the faculty of the Juilliard School since 1978, and was on the faculty of the Aspen Music School in Colorado from 1978 to 2005. He was born in Seoul, Korea, and graduated from the Juilliard School, where he studied with Dorothy DeLay. In 1995 Professor Kang founded Sejong, which has performed more than 300 concerts on major stages around the world. In March 2003 Professor Kang was appointed Honorary Ambassador by the Governor of Gangwon Province, Korea and was asked to bring the first international music festival to PyeongChang. He launched the Great Mountains Music Festival and School in August 2004 and serves as its artistic director. 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. Hyo Kang joined the Yale faculty in 2006.

Ani Kavafian Professor in the Practice of Violin. Professor Kavafian has enjoyed a career as soloist with major orchestras, chamber musician, and recitalist. She is also in great demand as a teacher, having taught at the Mannes and Manhattan schools of music, Queens College, 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 member of the Chamber Music Society of Lincoln Center 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 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.

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, the 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, 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.

Tiffany Kuo Assistant Professor (Adjunct) of Music. Tiffany Kuo, musicologist and pianist, is a graduate of Stanford University (B.A., music; B.S., biological sciences), the Juilliard School (M.M., piano performance), and New York University (M.A., musicology). As musicologist, her research topics include avant-garde music, post-World War II American intellectual history, and music-making cultures during the Cold War. She is currently completing a dissertation entitled “Composing American Individualism: Luciano Berio in Cold War America.” In print, she has contributed to the *Mitteilungen der Paul Sacher Stiftung*, *The Juilliard Journal*, *Washington Square Contemporary Music Society’s* program notes, and the *Journal of the American Liszt Society*. She has given papers at conferences in Europe and the U.S. She is also an active pianist, performing solo and chamber music regularly. Her awards and fellowships include the Paul Sacher Stiftung Scholarship (2007), NYU’s MacCracken Fellowship (2002–2007), and Stanford University’s Robert H. Golden Medal (1998). She is the cofounder of Stanford Alliance for Service through the Arts, a community service organization at Stanford. Prior to Yale, she taught at Fordham University, NYU, Juilliard, and New York City’s P.S. 166. In 2005 she fact-checked *The Rest is Noise* by Alex Ross. Outside of music, she has contributed to *Molecular and Cellular Biology*.

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 served as president from 2006 to 2008. From 1989 to 1995 he served as dean of the Yale School of Music.

David Lang Professor (Adjunct) of Composition. The music of David Lang has been performed by major musical, dance, and theatrical organizations throughout the world, including the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, the Cleveland Orchestra, the Kronos Quartet, the Nederlands Dans Theater, and the Royal Ballet, and has been performed in the most renowned concert halls and festivals in the United States and Europe. He is well known as 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.

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

Robert Mealy Professor (Adjunct) of Early Music. One of America's leading historical string players, Robert Mealy has 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 *Quicksilver*. Since 2002 he has performed frequently at Yale as director of the Yale Collegium Musicum players, and he received Early Music America's Binkley Award for outstanding teaching at Yale and Harvard in 2004. He joined the School of Music faculty in 2008.

Frank Morelli Associate Professor (Adjunct) of Music. A former student of Stephen Maxym at the Manhattan and Juilliard schools of music, Professor Morelli 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* 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. He is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra, and is a member of the woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey 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 Web site, www.morellibassoon.com, includes a "cyber master class" in which he shares information about reeds and bassoon playing. Mr. Morelli joined the Yale faculty in 1994.

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

Aldo Parisot Samuel Sanford Professor in the Practice of Cello. Long acknowledged as one of the world's master cellists, Aldo Parisot has led the career of a complete artist— as concert soloist, chamber musician, recitalist, and teacher. He has been heard with the major orchestras of the world, including those of Berlin, London, Paris, Amsterdam, Stockholm, Rio, Munich, Warsaw, Chicago, Los Angeles, and Pittsburgh, under the batons of such eminent conductors as Stokowski, Barbirolli, Bernstein, Mehta, Monteux, Paray, de Carvalho, Sawallisch, Hindemith, and Villa-Lobos. As an artist seeking to expand his instrument's repertoire, 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, the Kennedy Center, the National Gallery, Queen Elizabeth Hall in London, the Hispanic Institute in Madrid, and the Jerusalem Music Center. With her husband, Brazilian cellist Aldo Parisot, she has toured extensively, joining him in sonata performances as well as in chamber music with other renowned artists. She served as coordinator and performing artist at the Aldo Parisot International Competitions and Courses in Brazil for several years and has also been a guest artist at the International Music Institute in Santander, Spain, the Banff Festival of the Arts, 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 of 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 and Acting Director of the Collection of Musical Instruments. 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 Lieberson and Bayan Northcott, trios for violin, horn, and piano by Poul Ruders and Paul Lansky, and Steven Stuckey's *Sonate en Forme de Préludes* with Emanuel Ax in Carnegie Hall. Mr. Purvis is a member of the New York Woodwind Quintet, the Orchestra of St. Luke's, the Yale Brass Trio, and the Triton Horn Trio and is an emeritus member of Orpheus. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, and Fine Arts string quartets. His extensive list of recordings 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 Lieberson 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 Associate Professor (Adjunct) of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster and received his Ph.D. from the University of Münster in 1998. He taught at the University of Mainz and the University of Leipzig, and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His primary research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. 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 Swarovsky, 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.

Masaaki Suzuki Visiting Professor of Choral Conducting and conductor of Yale Schola Cantorum. Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of J.S. Bach. He has remained the

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

James Taylor Associate Professor (Adjunct) of Voice. The American lyric tenor James Taylor joined the Yale faculty in 2005 after serving as professor of voice at the Musikhochschule in Augsburg, Germany, since 2001. He is one of the most sought-after oratorio singers of his generation, appearing worldwide with such renowned conductors as Herbert Blomstedt, Harry Christophers, Michel Corboz, Christoph von Dohnányi, Christoph Eschenbach, Ivan Fisher, Daniel Harding, Nikolaus Harnoncourt, Phillipe Herreweghe, René Jacob, Ton Koopman, Bernard Labadie, Kurt Masur, Osmo Vänskä, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, Vienna Philharmonic, Berlin Philharmonic, Concentus Musicus of Vienna, Toronto Symphony, Gewandhaus Orchestra Leipzig, Israel Philharmonic, Academy of St. Martin in the Fields, Tafelmusik, Cleveland Orchestra, Orchestra of St. Luke's, St. Paul Chamber Orchestra, Minnesota Orchestra, Los Angeles Philharmonic, Houston Symphony, New York Philharmonic, and 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*, Handel'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. James 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 *Sinfonia Concertante* for winds (Deutsche Grammophon with Orpheus) the "Best New Classical Recording." Included among his more than 200 other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's oboe d'amore concerto, as well as premier recordings of the Wolpe Oboe Quartet, Elliott Carter's Oboe Quartet (for which Mr. Taylor received a Grammy nomination), and works of Andre Previn. He has premiered many of Carter's works including *A Mirror on Which to Dwell*, *Syringa*, *Tempo e Tempi*, *Trilogy for Oboe and Harp*, *Oboe Quartet*, and *A6 Letter Letter*. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is also a member of its faculty, and teaches at SUNY Stony Brook, SUNY Purchase, and the Manhattan School of Music. Mr. Taylor joined the Yale faculty in 2006.

Christopher Theofanidis Associate Professor (Adjunct) of Composition. 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 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; and Clive Greensmith, cello. Officially formed in 1969 at the Juilliard School of Music, the Tokyo String Quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its creation, the quartet won first prizes at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions, and signed an exclusive contract with Deutsche Grammophon. The quartet first performed and coached at the Yale Summer School of Music and Art in Norfolk, Connecticut, in 1976. The following fall they joined the Yale School of Music faculty as quartet in residence. They have released more than thirty landmark recordings, including the complete quartets of Beethoven, Schubert, and Bartók. The ensemble's recordings of works by Brahms, Debussy, Dvorák, Haydn, Mozart, Ravel, and Schubert have earned numerous honors, including seven Grammy nominations. The Tokyo has also been featured on PBS's *Sesame Street* and *Great Performers* and on CNN's *This Morning*. In Yale's chamber music program the members of the quartet work intensively as coaches with all the student string ensembles.

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

Jack Vees Lecturer in Electronic Music and Director, Center for Studies in Music Technology. A composer and electric bassist, he received his M.F.A. in composition from the California Institute of the Arts, where he studied with Louis Andriessen, Vinko Globokar, and Morton Subotnik. He is active in the international arena as both a performer and a composer, having works played at sites from CBGB's of the downtown New York scene to such festivals as the Berlin Biennale and New Music America. Many contemporary music groups like Ensemble Modern, Zeitgeist, and the California Ear Unit have commissioned

pieces from him. A collection of his works entitled *Surf Music Again* is available on the CRI/ Emergency Music label. His opera *Feynman*, for solo voice and percussion, was premiered in June 2005 at the Norfolk Chamber Music Festival and later performed at the Knitting Factory in New York City. He is also the author of *The Book on Bass Harmonics*, which has become a standard reference for bassists since its publication in 1979. Mr. Veas 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, and the Los Angeles Guitar Quartet performs it on their CD *Air and Ground* (Sony Classical). Workshop Arts (distributed by Alfred Music) has released Mr. Verdery's book *Easy Classical Guitar Recital* as well as his instructional video, *Essentials of Classical Guitar*. His numerous recordings include CDs on GRI, Sony Classical, and Mushkatweek. He joined John Williams on the Sony Classical CD *John Williams Plays Vivaldi* for a recording of the Concerto in G Major for two mandolins. Benjamin Verdery is artistic director of the Yale Guitar Extravaganza and Art of the Guitar at the 92nd 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, 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, Merkin Hall, the Kennedy Center, 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, 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, and is a founding member of the award-winning Soyulla Ensemble. He joined the Yale faculty 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. If a student has not attended a class since the add-drop period, and has neglected to remove the course from his or her schedule, the student will be permitted to withdraw from the class, and an additional \$50 fee will be assessed.

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

Course completion deadlines All course work for the fall term must be completed by December 18, 2009; course work for the spring term must be completed by May 7, 2010. 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 11, 2009 for the fall term and by April 30, 2010 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 \$27,000 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 \$27,000. Tuition covers all individual instruction in performance and course registration. It does not cover the hospitalization insurance fee. Living expenses (excluding tuition) for students, whether single or married, for 2009–2010 are estimated to be \$14,505.

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 1, 2009. 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 11, 2010.

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 11, 2009. The deadline for registering online for spring-term courses is 3 p.m. on Friday, December 11, 2009. 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) 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/. 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 (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 19. 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.

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 2009–2010, the last days for refunding federal student aid funds will be November 1, 2009 in the fall term and March 27, 2010 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 13, 2009 in the fall term and January 20, 2010 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, 2009 in the fall term and February 4, 2010 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 23, 2009 in the fall term and March 2, 2010 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 2009–2010 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/gradhousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more

dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.4578.

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.

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.

ABSENCE FROM CLASSES

Students are expected to attend classes, rehearsals, and all scheduled academic events. However, the nature of the music profession makes it possible that extraordinary opportunities may arise in conflict with scheduled classes. Students who wish to petition to be absent from class must complete the Short-Term Absence form available on the School of Music Web site (<http://music.yale.edu/registrar>). 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 or progress is unsatisfactory, or whose conduct is disruptive, 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, in chapter on Admission Procedures.)
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

RECITAL PLANNING

1. Categories of recitals
 - a. *Degree* recitals are given by each degree, artist diploma, and certificate student in performance programs in the final year of residency. Some programs require more than one recital in an academic year, but only one recital, adjudicated by the faculty committee in the final year of residency, may be regarded as the *degree* recital.
 - b. *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 academic year. Because of the opera production schedule, opera students may schedule required recitals afternoons in April in Sudler Hall.
 - c. *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.
2. Venues
 - a. 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.
 - b. 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.

- c. Woolsey Hall, Battell Chapel, and Dwight Chapel are commonly used for organ and choral conducting recitals. Marquand Chapel is frequently used for voice and choral conducting recitals.
- d. Sprague and Sudler halls are booked through the School's operations office; the other venues are scheduled directly by students or their major teachers.
3. The concert office will begin accepting requests for recital dates on September 14, 2009. All fall 2009 degree and required recitals must be booked by Monday, October 19, 2009; all spring 2010 degree and required recitals must be booked by Monday, December 7, 2009. If a student does not book a recital by the appropriate deadline, a date may be assigned.
4. Recitals must take place during term, by the last day of classes in each term (by December 11, 2009 in the fall term and April 30, 2010 in the spring term). Conflicts with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music are to be avoided and will be permitted only at the discretion of the director of the concert office.
5. The recital program is subject to the approval of the major professor. Solo literature is primary. When repertoire requiring ensembles is programmed, small chamber groups are preferable. Because 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.

REGULATIONS GOVERNING STUDENT RECITALS

1. All recital dates must be approved by the major teacher and the director of the concert office.
2. All recitals, regardless of the venue or student's major, require the submission of a student recital contract signed by the major instructor and approved by the director of the concert office. A signed contract is necessary for a recital to be listed in the School's calendar of events and Web site. Listings for contracted degree recitals are also submitted to the *Yale Bulletin & Calendar*.
3. Students may be excused from Philharmonia and Chamber Music rehearsals on the day of their degree or required recitals with the permission of the conductor or faculty coach. Accompanists and other performers on recitals will not be excused from these rehearsals.
4. All degree recitals must be recorded.
5. 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 \$500 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
6. A complete recital program must be submitted to the concert office no later than ten business days before the date of the recital.

7. 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*.
8. 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.
9. 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 canceled 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.

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)

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 below and 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)

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)

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)

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)

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 <http://opa.yale.edu/bulletin>.

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

The Yale University Art Gallery, America's oldest and one of its most important university art museums, was founded in 1832 when patriot-artist John Trumbull donated more than 100 of his paintings to Yale College. Since then, the gallery's collections have grown to number more than 185,000 objects, selected from around the world and ranging in date from ancient times to the present day. In addition to its celebrated collections of American paintings and decorative arts, the gallery is noted for its important holdings of Greek and Roman art, early Italian paintings, later European art, Asian art, African art, art of the ancient Americas, and impressionist, modern, and contemporary works. In 2006, as part of a renovation and expansion project, the gallery completed the restoration of its iconic Louis I. Kahn building.

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

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

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 Yale Philharmonia, 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, the Faculty Artist Series, and concerts at the Yale Collection of Musical Instruments. The Institute of Sacred Music sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, the Yale Voxtet, 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, 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 non-denominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through 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.

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. Kipthuth 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 (www.yalebulldogs.com) for more information concerning any of these recreational facilities and programs.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC runs seven days a week from the third weekend in June through Labor Day and then on September weekends. For more information, telephone 203.432.2492 or visit the Web page at www.yalebulldogs.com (click on Recreational Choices, then on Outdoor Education Center).

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, 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 www.yalebulldogs.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 seventeen-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.

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.

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 August 1 through July 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, 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 July 31.

Waiving the YHP Hospitalization/Specialty Coverage Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing an online waiver form at www.yhpstudentwaiver.yale.edu that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the 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) 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) 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 online waiver (www.yhpstudentwaiver.yale.edu) must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the *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 during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/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). 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, 2009. 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 5. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the Cross Campus entrance to WLH. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

VETERANS ADMINISTRATION BENEFITS

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

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for 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) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates.

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

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 a.m. to 5 p.m., except Tuesday, when the office is open from 10 a.m. to 5 p.m.; 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 during the academic year, 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 2010–2011 academic year is available online at <http://music.yale.edu>. 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, 2009, 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 2010 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 2010 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 below).

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 2010 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, unless otherwise noted. 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 <http://music.yale.edu>.

KEYBOARD

Piano (1) a Bach prelude and fugue or another original work by Bach (not a transcription); (2) a sonata or variations by Haydn, Mozart, Beethoven, or Schubert (for the recording, 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 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. 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 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, 2010

Auditions and Interviews

Saturday, February 20 through
Thursday, March 4, 2010*

M.M.A. auditions and entrance examinations

Friday and Saturday,
February 26 and 27, 2010
(both days required)†

*M.M., A.D., Certificate, and B.A./M.M. applicants will be heard February 20 to March 4, 2010.

Audition dates for specific instruments will be determined by November 1, 2009.

†The M.M.A. examination, required of all M.M.A. applicants, will be given only on Friday, February 26 and Saturday, February 27, 2010. 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.

Catherine S. Winchell Memorial (1930). St. Ambrose Music Club of New Haven, Connecticut, in memory of Catherine S. Winchell, a founding member of the club. One award, to an outstanding major in pianoforte 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, MAY 3, 2009

The Woods Chandler Memorial Prize, for the best compositions in a larger form written during the year. Awarded to Andrew Norman and Brian Senti.

The Phyllis Curtin Career Entry Prize, to assist in launching the career for a graduating student who demonstrates exceptional promise and talent as an artist. Awarded to Adelaide Muir and Emily Righter.

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

The Michael Friedmann Prize, to the student deemed to have the thesis in the Master of Musical Arts program that is most distinguished by originality, substance, and craft. Awarded to Fernando Buide.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Naftali Schindler.

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 Bo Li.

The Charles Ives Prize, to an outstanding organ major. Awarded to Adam Peithmann.

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

The Benjamin Jepson Memorial Prize, to a student who attended high school in Connecticut. Awarded to Jennifer Hsiao.

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

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

The Ezra Laderman Prize, for the best composition written for musical theater or voice. Awarded to Christopher Cerrone.

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

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 Edward Hearne.

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

The Aldo Parisot Prize, to gifted cellists who show promise for concert careers. Awarded to Yoon Hee Ko and Mo Mo.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Reinis Zariņš and Amy Yang.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to Lindsay Garritson.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to Adam Pajan.

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

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 Samuel Blair, Michael Compitello, Nicholas DiEugenio, Ji-Yun Han, Patrick O'Connell, and Wei-Jen Yuan.

AWARDED AT COMMENCEMENT CEREMONIES, MAY 25, 2009

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 Jordan Kuspa.

The Horatio Parker Memorial Prize, to the student(s) selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to The Jasper String Quartet: John Freivogel, Sae Niwa, Samuel Quintal, and Rachel Henderson Freivogel.

The Dean's Prize, the School's highest excellence award, given to members of the graduating class who are selected by the dean in consultation with the faculty. The prize is provided by Serena and Robert Blocker. Awarded to Julian Pellicano and Ji Hye Jung.

Degrees and Enrollment

DEGREES CONFERRED MAY 25, 2009

Doctor of Musical Arts

Patrick Alan Burke, composition
David Aaron Colwell, violin
Rick Hoffenberg, choral conducting
Sarita Kit Yee Kwok, violin
John Christian Orfe V, composition
Adam Gilbert Sliwinski, percussion
Sebastián Zubieta, composition

Master of Musical Arts

Fernando Buide del Real, composition
Nicholas William DiEugenio, violin
Dominick Diorio III, choral conducting
Martha Elizabeth Augusta Fleming, horn
Edward Hearne, composition
Bradley Macnaughton Naylor, choral conducting
Colleen Ellen Potter, harp
Naftali Yitzhak Schindler, composition
Laura Esther Usiskin, cello

Master of Music

Michelle Lindsay Abraham, violin
Nicholas Arda Akdag, bassoon
John Baughman Allegar, organ
Timothy Hall Andres, composition
Josiah Paul Armes, organ
Laura Catherine Atkinson, voice
Brian Colgan Bartoldus, choral conducting
Samuel Austin Blair, bassoon
John Brandon III, trumpet
Christopher Todd Cerrone, composition
Min Jeong Cha, viola
Benjamin Charmot, violin
Ruby Ying-Ju Chen, violin
Won Jin Cho, clarinet
Yoo-Jin Choe, horn
Michael Patrick Compitello, percussion
Ellen Claire Connors, bassoon
Lia Ruthann Ellswor Deroin, percussion
Brian Richard Ellingsen, double bass
Danny Erdman, clarinet
Jeannette Hse-Lin Fang, piano

Michelle Roseanne Farah, oboe
Juan Carlos Fernandez Nieto, piano
Raul Vladimir Garcia, viola
Jennifer Leigh Griggs, trombone
Ahreum Han, organ
Jiyun Han, violin
Qin Han, piano
John Christopher Heinen, trumpet
Richard Kazuhiko Henebry, trombone
Patrick Gregory Hines, horn
Merideth Irene Hite, oboe
Matt Scott Hofstadt, viola
Jennifer J. Hsiao, violin
Helen Y. Huang, piano
Kai-Yin Huang, piano
Yu-Ting Huang, violin
Ashley Jennifer Jackson, harp
David Westbrook Jernigan, organ
Ji Hye Jung, percussion
Jane Kim, violin
Cecilia Wilhelmine Leitner, voice
Bo Li, viola
Christopher Boyd Mallett, guitar
Vaughn Joseph Mauren, organ
Marc Andrew Mellits, composition (degree conferred February 2009)
Austin James Moorhead, guitar
Patrick O'Connell, double bass
Damien Thomas Pass, voice
Joshua Benjamin Peckins, violin
Julian Vincent Pellicano, orchestral conducting
Denis Petrunin, percussion
Peter Povey, violin (degree conferred February 2009)
Lauren Kathleen Quigley, choral conducting
Jonathan Robbins Richter, choral conducting
Emily Grace Righter, voice
Michael Sansoni, voice
Kurt Schewe, trumpet
Bryan Benjamin Senti, composition (degree conferred February 2009)
Jennifer Anne Shark, oboe
Jihoon Shin, flute
Yoobin Son, flute
David Edward Southorn, violin
Thomas Jared Stellmacher, organ
Tadeusz Karol Szlenkier, voice
Samantha Lane Talmadge, voice

Katsura Tanikawa, piano (degree conferred February 2009)
Brian James Thacker, double bass
Vesselin Todorov Todorov, viola
Joann Jeeyoung Whang, cello
Wen Yang, double bass
Joy Shih-Yun Yeh, harp
Donna Yoo, horn
Michael Jason Zell, percussion

Artist Diploma

Thomas Alfred Bergeron II, trumpet
Sun-Mi Chang, violin (degree conferred February 2009)
Chelsea Lea Chen, organ
Hannah Elizabeth Collins, cello
Sergiy Viktorovich Dvornichenko, clarinet
Stephanie Anne Fairbairn, tuba
Jenny Lynn Ferrar, clarinet
James Edmondson Hasspacher, double bass
Katherine Y. Hyun, violin
A Yung Kim, cello
Dong-Geun Kim, voice
So Young Kwon, violin
Xiaoting Ma, clarinet
Christopher Miranda, piano
Adelaide Beth Muir, voice
Andrew Jeffrey Norman, composition
Matthew Adam Plenk, voice (degree conferred February 2009)
Sabatino Scirri, flute
Ana Sinicki, voice
Ying-Chi Tang, cello
Dawn Dongeum Wohn, violin
Yan Ming Alvin Wong, cello
Matthew J. Wright, trombone
I-Chun Yeh, violin
Wei-Jen Yuan, piano

Certificate in Performance

Wenbin Jin, piano
Kyung-Jun Kim, violin
Tomoaki Matsuo, piano
Reinis Zariņš, piano

ENROLLMENT, 2008–2009**Registered for the Degree of Doctor of Musical Arts**

- Patrick Alan Burke (B.M. Duquesne Univ. 1996, M.M. Yale Univ. 2003, M.M.A. 2004), Pittsburgh, Pa.
- David Aaron Colwell (B.M. Univ. Alberta 2001, M.M. Yale Univ. 2003, M.M.A. 2005), Edmonton, Alberta, Canada
- Rick Hoffenberg (A.B. Princeton Univ. 1994, M.M. Westminster Choir Coll. 2003, M.M.A. Yale Univ. 2005), Deerfield, Ill.
- Sarita Kit Yee Kwok (B.A. Univ. Sydney 2002, M.M. Michigan State Univ. 2003, M.M.A. Yale Univ. 2005, A.D. 2006), Sydney NSW, Australia
- John Christian Orfe (B.A. Univ. Rochester 1999, B.M. Eastman School of Music 1999, M.M. Yale Univ. 2001, M.M.A. 2002), Devon, Pa.
- Adam Gilbert Sliwinski (B.M. Oberlin Conserv. 2001, M.M. Yale Univ. 2003, M.M.A. 2004), Hudson, Ohio
- Sebastian Zubieta (LIC Pontif Univ. Catolica Argentina 1997, M.M. Yale Univ. 2000, M.M.A. 2002), New York, N.Y.

Registered for the Degree of Master of Musical Arts

- Fernando Buide (B.M. Conserv. Superior 2002, M.M. Carnegie Mellon Univ. 2006), A Coruña, Spain.
- Jacob Mauney Cooper (B.A. Amherst Coll. 2002, M.M. Yale Univ. 2006, A.D. 2007), Hastings on Hudson, N.Y.
- Nicholas William DiEugenio (B.M. Cleveland Inst. of Music 2004, M.M. Yale Univ. 2005, A.D. 2008), Boalsburg, Pa.
- Dominick DiOrio (B.M. Ithaca Coll. 2006, M.M. Yale Univ. 2008), Windham, N.H.
- Martha Elizabeth Fleming (B.M. Cincinnati Conserv. [Univ. Cincinnati] 2006, M.M. Yale Univ. 2008), Marietta, Ga.
- Edward Hearne (B.M. Manhattan School of Music 2005, M.M. Yale Univ. 2008), Joliet, Ill.
- Robert Surette Honstein (B.A. Yale Univ. 2004, M.M. Univ. Texas [Austin] 2007), Princeton, N.J.
- Bradley Macnaughton Naylor (B.A. Brown Univ. 2003, M.M. Indiana Univ. [Bloomington] 2005), Houston, Tex.
- Jessica Xylina Osborne (B.M. Indiana Univ. [Bloomington] 2002, M.M. Rice Univ. 2004, A.D. Yale Univ. 2008), Reston, Va.
- Colleen Ellen Potter (B.M. Univ. Illinois [Champaign/Urbana] 2006, M.M. Yale Univ. 2008), Wake Forest, N.C.
- Simon Drew Powis (B.M. Univ. Sydney 2005, M.M. Yale Univ. 2008), Sydney, NSW, Australia
- Naftali Yitzhak Schindler (B.M. Boston Univ. 2006, M.M. Yale Univ. 2008), Newton, Mass.
- Laura Esther Usiskin (B.A. Columbia Univ. 2005, M.M. Juilliard School 2006), Winnetka, Ill.
- Jacques Lee Wood (B.M. New England Conserv. of Music 2002, M.M. Yale Univ. 2008), DeKalb, Ill.

Registered for the Degree of Master of Music

Kathryn Markley Aaron (B.M. Peabody Inst. [Johns Hopkins Univ.] 2001), Louisville, Ky.

Arianne Guingona Abela (B.A. Smith Coll. 2008), Atherton, Calif.

Michelle Lindsay Abraham (B.A. SUNY [Stony Brook] 2007), West Hartford, Conn.

Samuel Carl Adams (B.A. Stanford Univ. 2008), Berkeley, Calif.

Nicholas Arda Akdag (B.A. Rice Univ. 2007), Ventura, Calif.

John Baughman Allegar (B.M. Valparaiso Univ. 2007), Kansas City, Mo.

Timothy Hall Andres (B.A. Yale Univ. 2007), Washington, Conn.

Josiah Paul Armes (B.M. Stetson Univ. 2007), New Haven, Conn.

Mireille Jane Asselin (B.M. Glenn Gould School/Royal Conserv. 2008), Ottawa, Ontario, Canada

Laura Catherine Atkinson (B.M. Maryville Coll. [Tennessee] 2005), Louisville, Ky.

Jae-Won Bang (B.M. Colburn School Conserv. of Music 2008), Burnaby, British Columbia, Canada

Eric Andre Barry (B.M. West Texas State Univ. 2004), Sundown, Tex.

Brian Colgan Bartoldus (B.M. Shenandoah Coll. & Conserv. of Music 2007), Annandale, Va.

Keturah Naomi Bixby (B.M. Univ. Illinois [Champaign/Urbana] 2008), Dunlap, Ill.

Samuel Austin Blair (B.M. Southern Methodist Univ. 2007), Frisco, Tex.

Jeremy John Bowes (B.M. Univ. British Columbia 2008), Victoria, British Columbia, Canada

John Brandon (B.M. Capital Univ. [Ohio] 2007), Columbus, Ohio

Michael Loren Brest (B.M. Oberlin Conserv. 2008), Tualatin, Oreg.

Colin Thomas Britt (B.M. Hartt School [Univ. Hartford] 2007), Lewiston, Maine

Qi Cao (B.M. National Univ. Singapore 2008), Shanghai, China

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

Benjamin Charmot (B.M. Conserv. de Paris 2006, CERTPM 2007), Coulanges les Nevers, France

Nathaniel Bates Chase (B.M. New England Conserv. of Music 2008), Denver, Colo.

Ruby Ying-Ju Chen (B.M. Eastman School of Music [Univ. Rochester] 2007), Toronto, Ontario, Canada

Won Jin Cho (B.M. Korean National Univ. of Arts 2002, Seoul National Univ. 2005, CERT Univ. Southern California 2006), Seoul, Republic of Korea

Yoo -Jin Choe (B.M. Seoul National Univ. 2007), Germantown, Md.

Micahla Nutting Cohen (B.M. New England Conserv. of Music 2008), Minneapolis, Minn.

Michael Patrick Compitello (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007), Tucson, Ariz.

Ellen Claire Connors (B.M. Rice Univ. 2006), Grand Rapids, Mich.

John Robert Corkill (B.M. Northwestern Univ. 2008), Normal, Ill.

Lia Ruthann Ellswor DeRoin (B.M. Northwestern Univ. 2007), Lawrence, Ks.

Jala Sameh El Hadidi (B.A. American Univ. of Cairo 2005, M.A. 2007), Cairo, Egypt

Brian Richard Ellingsen (B.M. Hartt School [Univ. Hartford] 2007), Wallkill, N.Y.

- Danny Erdman (B.M. Univ. Tel Aviv 2006), Givatayim, Israel
- 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 Fernandez Nieto (B.M. Conserv. Superior de Musicade 2007), Valladolid, Spain
- Jeremy Dane Friedland (B.M. Montclair State Coll. 2008), Parsippany, N.J.
- Raul Vladimir Garcia (B.M. Univ. de Juan N. Corpas, Music School 2005), Bogota, Colombia
- Hans Christian Garon (B.M. Syracuse Univ. 2008), Fairfield, Pa.
- Lindsay Jane Garritson (B.A. Principia Coll. 2008), Stuart, Fla.
- Jennifer Leigh Griggs (B.M. Tennessee Technological Univ. 2006), Nashville, Tenn.
- Amanda Caroline Hall (B.A. LaSierra Univ. 2005), Riverside, Calif.
- Ahream Han (B.M. Westminster Choir Coll. 2004), Tucker, Ga.
- Jiyun Han (B.M. Juilliard School 2007), Gyeonggi-do, Republic of Korea
- Qin Han (B.M. Univ. Miami 2007), Chengdu, Sichuan, China
- Richard James Harrold (B.M. Royal Acad. of Music 2007), Manchester, United Kingdom
- John Christopher Heinen (B.M. Texas Christian Univ. 2007), Fort Worth, Tex.
- Mindy Leigh Heinsohn (B.M. Peabody Inst. [Johns Hopkins Univ.] 2008), Cordova, Md.
- 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. Cincinnati Conserv. [Univ. Cincinnati] 2006), Abbeville, S.C.
- Matt Scott Hofstadt (B.M. Manhattan School of Music 2007), Acworth, Ga.
- Scott Michael Holben (B.M. Univ. Colorado [Boulder] 2008), Centennial, Colo.
- Jennifer J. Hsiao (A.B. Princeton Univ. 2007), Windsor, Conn.
- Helen Y Huang (B.A. Juilliard School 2004), New York, N.Y.
- Kai-Yin Huang (B.M. Juilliard School 2006), Taipei, Taiwan
- Yu-Ting Huang (B.F.A. National Taiwan Normal Univ. 2006), Taipei, Taiwan
- Ashley Jennifer Jackson (B.A. Yale Univ. 2008), Far Hills, N.J.
- David Westbrook Jernigan (B.M. East Carolina Univ. 2006), Washington, N.C.
- Jang Soo Jun (B.M. Korean National Univ. of Arts 2005), Seoul, Republic of Korea
- Ji Hye Jung (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007), Cheong Ju Si, Choong Bk, Republic of Korea
- Edwin Isaac Kaplan (B.A. Univ. California [Los Angeles] 2008), Tarzana, Calif.
- Wonsun Keem (B.M. Seoul National Univ. 2008), Seoul, Republic of Korea
- Farkhad Khudiyev (B.M. Oberlin Conserv. 2008), Ashgabad, Turkmenistan
- Jane Kim (B.M. Seoul National Univ. 2007), Seoul, Republic of Korea
- Naria Kim (B.M. Korean National Univ. of Arts 2006), Seoul, Republic of Korea
- Youngsun Kim (B.M. Seoul National Univ. 2008), Seoul, Republic of Korea
- Yoon Hee Ko (B.M. Ewha Woman's Univ. 2007), Seoul, Republic of Korea
- Steven Andrew Kramer (B.A. Columbia Univ. 2008), San Diego, Calif.
- Michael-Paul Krubitzer (B.M. Hartt School [Univ. Hartford] 2003), Nanticoke, Pa.

- Jordan Adam Kuspa (B.M. Rice Univ. 2008), Sugar Land, Tex.
- Christy Renee LaBarca (B.S. Duquesne Univ. 2007), State Coll., Pa.
- Marjolaine Lambert (B.M. McGill Univ. 2008), Joliette, Quebec, Canada
- Itay Lantner (B.M. Univ. Tel Aviv 2007), Rehovot, Israel
- Daniel S. Lee (B.M. Juilliard School 2004, M.M. Yale Univ. 2006, A.D. 2007), New York, N.Y. (fall only)
- Hyun-Jung Lee (B.M. Ewha Woman's Univ. 2007), Seoul, Republic of Korea
- Kyung Mi Anna Lee (B.M. New England Conserv. of Music 2008), Seoul, Republic of Korea
- Cecilia Wilhelmine Leitner (B.M. No. Carolina School of the Arts 2006), Chimayo, N.Mex.
- Martin Leung (B.M. Cleveland Inst. of Music 2008), Irvine, Calif.
- Bo Li (B.A. Central Conserv. of Music 2007), Daoing, Heilongjiang, China
- Achilleas Liarmakopoulos (B.M. San Francisco Conserv. of Music 2006), Nea Ionia, Athens, Greece
- Douglas Bowman Lindsey (B.M. Univ. Arkansas [Fayetteville] 2008), Springdale, Ariz.
- Matthew Lee Mainster (B.A. Lebanon Valley Coll. 2008), Churchville, Md.
- Christopher Boyd Mallett (B.M. Oberlin Conserv. 2007), La Mesa, Calif.
- Christopher Todd Matthews (B.M. Univ. Southern California 2008), Batavia, Ohio
- Vaughn Joseph Mauren (B.A. Trinity Coll. [Connecticut] 2007), East Greenbush, N.Y.
- Anastasia Metla (B.M. Moscow Tchaikovsky Conserv. 2008), Moscow, Russia
- Joseph Eric Mikolaj (B.A. Univ. St. Thomas [Texas] 2008), Houston, Tex.
- Elena Montcheva Miraztchiyska (B.M. Univ. Nevada [Las Vegas] 2008), Varna, Bulgaria
- Austin James Moorhead (B.M. Arizona State Univ. 2007), Phoenix, Ariz.
- Marko Pekka Mustonen (B.M. Sibelius Academy 2007), Vantaa, Finland (fall only)
- Hanna Na (B.A. Williams Coll. 2008), Gangnam-gu, Seoul, Republic of Korea
- Polina Sergeevna Nazaykinskaya (B.M. Moscow Tchaikovsky Conserv. 2008), Moscow, Russia
- Tian Hui Ng (B.M. Univ. Birmingham 2001), Singapore, Singapore
- Patrick O'Connell (B.M. Ithaca Coll. 2006), Belmont, Mass.
- Carl Joseph Oswald (B.M. Univ. Maryland [College Park] 2008), Catonsville, Md.
- Adam Mark Pajan (B.M. Furman Univ. 2008), Simpsonville, S.C.
- Andrew William Parker (B.M. SUNY [Purchase] 2008), Massapequa Park, N.Y.
- Damien Thomas Pass (B.M. Oberlin Conserv. 2006), Canberra, Australia
- Joshua Benjamin Peckins (B.M. New England Conserv. of Music 2007), Boxford, Mass.
- Adam Kyle Peithmann (B.M. Eastman School of Music [Univ. Rochester] 2007), Hebron, Neb.
- Julian Vincent Pellicano (B.A. Johns Hopkins Univ. 2003, M.M. Yale Univ. 2007), Garden City, N.Y.
- David Wesley Pershall (B.M. Baylor Univ. 2007), Utica, N.Y.
- Denis Petrunin (B.M. Curtis Inst. of Music 2006), Moscow, Russia

- Peter Povey (B.M. Royal Coll. of Music [London] 2006), Kent, United Kingdom
(fall only)
- Lauren Kathleen Quigley (B.M. Ithaca Coll. 2002), Hampstead, N.H.
- Jonathan Robbins Richter (B.A. Univ. Connecticut [Storrs] 2006), Hanson, Mass.
- Emily Grace Righter (B.F.A. Carnegie Mellon Univ. 2007), Shippenville, Pa.
- Jay Daniel Roberts (B.M. Brigham Young Univ. 2008), Glendale, Ariz.
- Ian David Rosenbaum (B.M. Peabody Inst. [Johns Hopkins Univ.] 2008), Goldens
Bridge, N.Y.
- Bruno Roussel (B.A. Conserv. de Musique [Quebec] 2006), Gatineau, Quebec,
Canada
- Jeong-ah Ryu (B.M. Royal Academy of Music 2008), Seoul, Republic of Korea
- Michael Sansoni (B.M. Oberlin Conserv. 2007), Harrisburg, Pa.
- Kurt Phillip Schewe (B.M. Univ. Maryland [College Park] 2007), Silver Spring, Md.
- Bryan Benjamin Senti (B.F.A. Carnegie Mellon Univ. 2005), Paramus, N.J. (fall only)
- Evan Arthur Shallcross (B.M. Oberlin Conserv. 2008), Crystal, Minn.
- Beverly Chua Shangkuan (B.M. Univ. Philippines 2005), Caloocan City, Philippines
- Jennifer Anne Shark (B.M. Univ. New Mexico [Albuquerque] 2007), Fredericksburg,
Va.
- Robert Fielding Sharpe (B.M. Columbus Coll. 2008), Albany, Ga.
- Jae In Shin (B.M. Yonsei Univ. 2007), Daejeon, Republic of Korea
- Jihoon Shin (B.M. Univ. Stuttgart 2007), Kangwon-Do, Republic of Korea
- Ju Hyung Shin (B.M. Oberlin Conserv. 2008), La Crescenta, Calif. (spring only)
- Tyler Marcus Simpson (B.M. Univ. Kansas 2008), Sabetha, Ks.
- Alexander Matthew Smith (B.M.E. SUNY [Fredonia] 2007), Jamestown, N.Y.
- Leslie Christina Smith (B.M. Cleveland Inst. of Music 2008), Atlanta, Ga.
- Yoobin Son (B.M. Curtis Inst. of Music 2007), Sung nam City, Republic of Korea
- Jee Eun Song (B.M. Ewha Woman's Univ. 2008), Gangdong-Gu, Seoul, Republic of
Korea
- Ted Markham Sonnier (B.M. Oklahoma State Univ. 2008), Port O'Connor, Tex.
- David Edward Southorn (B.M. San Francisco Conserv. of Music 2007), Tigard, Oreg.
- Thomas Jared Stellmacher (B.M. Univ. Wisconsin [Madison] 2006), Ripon, Wis.
- Leelanee Mills Sterrett (B.M. Univ. Wisconsin [Madison] 2008), Manton, Mich.
- Ryan James Stewart (B.M. Curtis Inst. of Music 2008), Medford Lakes, N.J.
- Benjamin Pearce Straley (B.M. Indiana Univ. [Bloomington] 2008), Plain City, Ohio.
- HyeHyun Sung (B.M. Westminster Choir Coll. 2008), Kyungju, Republic of Korea
- Scott Aaron Switzer (B.M. Eastman School of Music [Univ. Rochester] 2008),
Anderson, S.C.
- Tadeusz Karol Szlenkier (B.A. Frederic Chopin Acad. of Music 2004), Warsaw, Poland
- Samantha Lane Talmadge (B.M. Univ. New Mexico [Albuquerque] 2005),
Albuquerque, N.Mex.
- Katsura Tanikawa (B.M. Juilliard School 2003), New York, N.Y. (fall only)
- Brian James Thacker (B.M. Boston Conserv. of Music 2007), Merrimack, N.H.
- Robert James Thompson (B.M. Royal Northern Coll. of Music 2007), Newcastle-
under-Lyme, United Kingdom
- Paul Max Tipton (B.A. Union Univ. [Tennessee] 2001), Eagleville, Tenn.

Vesselin Todorov (B.M. Louisiana State Univ. [Baton Rouge] 2007), Plovdiv, Bulgaria
 Vince Bradley Vincent (B.A. Vassar Coll. 2008), Sayville, N.Y.

Feinan Wang (B.M. Central Conserv. of Music 2008), Beijing, China

Joann Jeeyoung Whang (B.M. Colburn School Conserv. of Music 2007), Grapevine,
 Tex.

Bethany Amanda Wiese (B.M. Lawrence Univ. [Wisconsin] 2008), Davenport, Iowa.

Christopher John Williams (B.M. Univ. North Texas 2008), Fort Worth, Tex.

Chrystal Evangeline Williams (B.F.A. Carnegie Mellon Univ. 2008), Portsmouth, Va.

Jason Daniel Wirth (B.M. Mannes Coll. of Music 2008), Minneapolis, Minn.

Deborah Suzanne Wong (B.M. Univ. British Columbia 2008), Coquitlam, British
 Columbia, Canada

Lu Yang (B.M. Royal Northern Coll. of Music 2008), Derbyshire, United Kingdom

Wen Yang (B.M. Juilliard School 2007), Harbin, 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.

Sae-Rom Yoo (B.M. Seoul National Univ. 2008), Seocho-Gu, Seoul, Republic of
 Korea

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

Registered for the Artist Diploma

Thomas Alfred Bergeron (B.M. Boston Univ. 1999, B.A. Univ. Massachusetts
 [Amherst] 2003, M.M. Yale Univ. 2008), South Hadley, Mass.

Sun-Mi Chang (B.M. Hochschule Music Hanns Eisler 2005, M.M. Yale Univ. 2007),
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For additional information, please write to the Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511; tel., 800.825.0330; e-mail, fesinfo@yale.edu; Web site, <http://environment.yale.edu>

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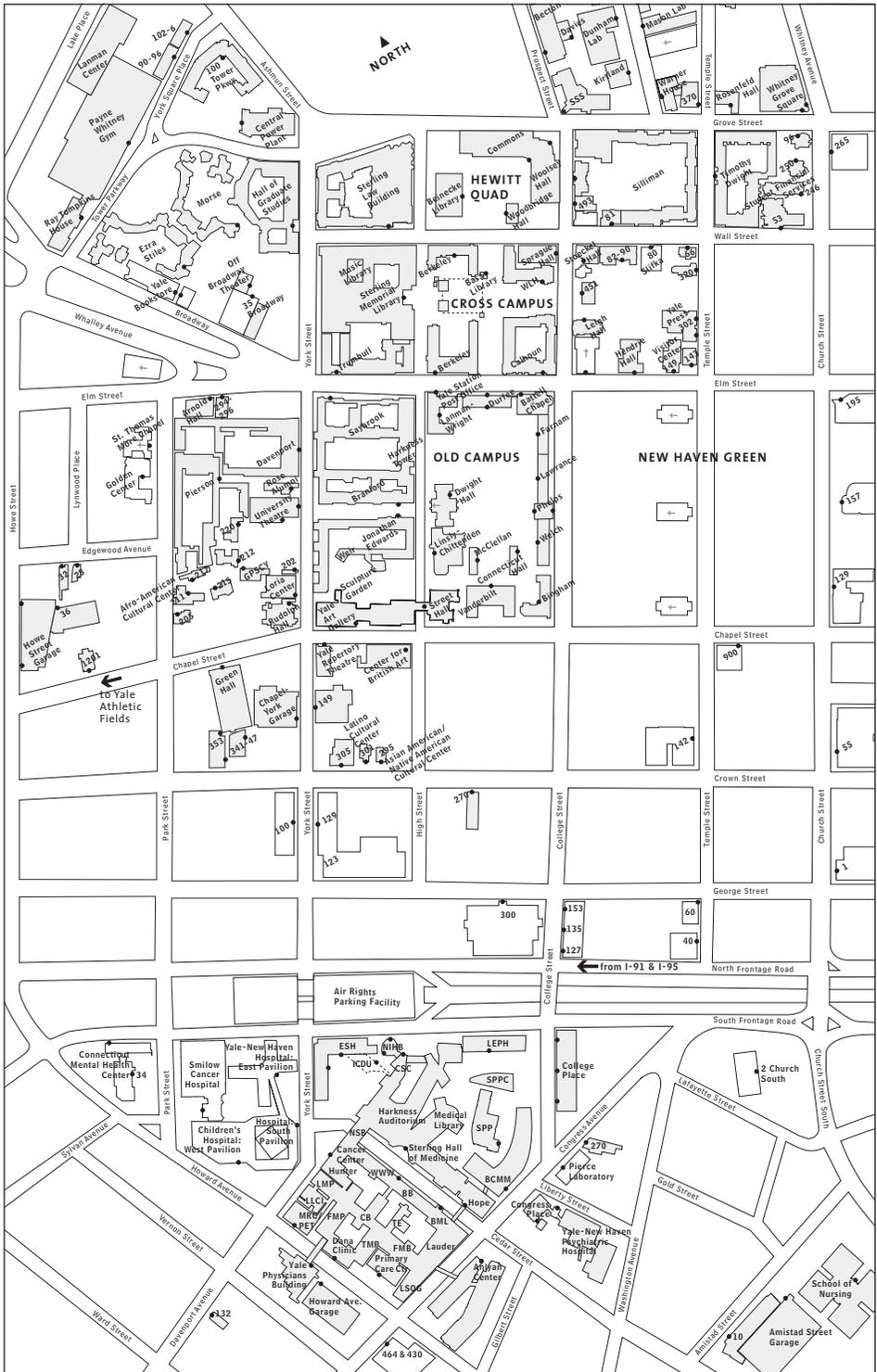
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