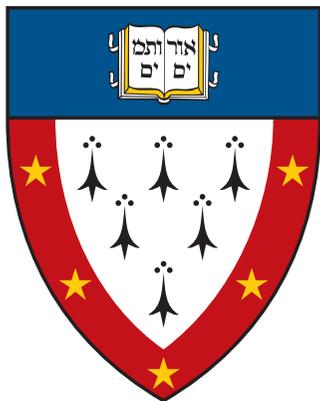


School of Music

2011–2012



BULLETIN OF YALE UNIVERSITY

Series 107 Number 7 July 25, 2011

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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 eleven other professional schools at the University, the Graduate School, and Yale College itself contribute to the vibrant social and educational environment. The city of New Haven and its surrounding towns offer an abundance of cultural and recreational opportunities through their historical villages, diverse neighborhoods, charming shops, fine restaurants, beaches, and orchards. While Yale has virtually inexhaustible cultural resources, its close proximity to New York and Boston broadens the possibilities for an enhanced student experience.

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

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

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

MISSION STATEMENT

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

Calendar

FALL 2011

Aug. 30	T	New and returning students orientation and registration (attendance mandatory)
Aug. 30–Sept. 2	T–F	Placement testing, language exams, advisories, and ensemble auditions
Aug. 31	W	Yale College classes begin
Sept. 1	TH	Annual Opening Convocation and Reception (attendance mandatory)
Sept. 2	F	<i>Fall-term classes begin, 8:20 a.m.</i>
Sept. 5	M	Labor Day (University staff holiday). Classes meet
Sept. 9	F	Fall-term course schedules due online by 3 p.m.
Sept. 16	F	Add/Drop deadline, 3 p.m.
Oct. 14	F	M.M.A. applications due (internal candidates)
Oct. 22	SA	M.M.A. examinations (internal candidates)
Nov. 4	F	Last day to elect Pass/Fail option, 3 p.m.
Nov. 19	SA	Fall recess begins
Nov. 28	M	Classes resume, 8:20 a.m.
Dec. 1	TH	Deadline for fall 2012 applications
Dec. 2	F	Last day to withdraw from a class, 3 p.m.
Dec. 9	F	M.M.A. auditions <i>Fall-term classes end</i>
		Spring-term course schedules due online by 3 p.m.
Dec. 12–16	M–F	Fall-term examinations
Dec. 17	SA	Winter recess begins

SPRING 2012

Jan. 9	M	<i>Spring-term classes begin, 8:20 a.m.</i>
Jan. 16	M	Martin Luther King, Jr. Day observed. Classes do not meet
Jan. 20	F	Add/Drop deadline, 3 p.m.
Feb. 3–6	F–M	Written comprehensive examinations for M.M.A. candidates in residence
Feb. 20–25	M–SA	School of Music auditions
Feb. 22–24	W–F	Classes do not meet
Feb. 25	SA	M.M.A. examinations
Mar. 3	SA	Spring recess begins
Mar. 19	M	Classes resume, 8:20 a.m.
Mar. 26	M	Last day to elect Pass/Fail option, 3 p.m.
Apr. 23	M	Last day to withdraw from a class, 3 p.m.
Apr. 27	F	<i>Spring-term classes end. Last day of degree recitals</i>
Apr. 29	SU	Honors Dinner
Apr. 30–May 2	M–W	M.M.A. oral examinations
Apr. 30–May 4	M–F	Spring-term examinations
May 20	SU	Commencement concert
May 21	M	University Commencement

The President and Fellows of Yale University

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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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School of Music Faculty and Administration

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Martin D. Jean, A.Mus.D., Director of the Institute of Sacred Music

Paul Hawkshaw, Ph.D., Deputy Dean and 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

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

Keith Leroy Wilson, M.M., Professor Emeritus of Music

Faculty

Ole Akahoshi, M.M., Assistant Professor (Adjunct) of Cello

Syoko Aki, M.M., Professor in the Practice of Violin

Janna Baty, M.M., Assistant Professor (Adjunct) of Voice

Astrid Baumgardner, J.D., Lecturer (Adjunct) in Music

Martin Beaver, Artist in Residence (Tokyo String Quartet)

Boris Berman, M.A., Professor in the Practice of Piano

Paul Berry, Ph.D., Assistant Professor (Adjunct) of Music History (on leave, 2011–2012)

Robert Blocker, D.M.A., Professor of Piano, and Henry and Lucy Moses Dean of Music

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

Jeffrey Brillhart, M.M., Visiting Lecturer in Organ Improvisation (joint appointment with Yale Institute of Sacred Music)

Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting (joint appointment with Yale Institute of Sacred Music)

Ettore Causa, M.M., Associate Professor (Adjunct) of Viola

Hung-Kuan Chen, Visiting Professor of Piano

Kendall Crilly, M.M., M.L.S., Lecturer in Musicology

Richard Cross, B.A., Lecturer in Voice

Allan Dean, M.M.Ed., Professor (Adjunct) of Trumpet

Douglas Robert Dickson, M.M.A., Lecturer in Voice and Opera

Jeffrey Douma, D.M.A., Associate Professor (Adjunct) of Choral Conducting

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

Claude Frank, M.M., Professor (Adjunct) of Piano

Peter Frankl, Visiting Professor (Adjunct) of Piano

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

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

Clive Greensmith, Artist in Residence (Tokyo String Quartet)

Shinik Hahm, M.M., Professor in the Practice of Conducting (on leave, spring 2012)

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

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Kazuhide Isomura, Artist in Residence (Tokyo String Quartet)

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

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

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 Masaaki Suzuki, Visiting Professor of Choral Conducting (joint appointment with Yale Institute of Sacred Music)
 James Taylor, M.Dipl., Associate Professor (Adjunct) of Voice (joint appointment with Yale Institute of Sacred Music)
 Stephen Taylor, Dipl., Lecturer in Oboe
 Ted Taylor, M.M., Lecturer in Voice (joint appointment with Yale Institute of Sacred Music)
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 Marc Verzatt, Lecturer in Voice and Opera
 Annette Wegener, Lecturer in Voice and Opera
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 Kyung Yu, M.M., Lecturer in Violin

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

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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 limits its enrollment to 200 graduate students and maintains a faculty of sixty-five. This ratio of approximately three-to-one provides a distinctive educational environment for gifted young artists. The Yale School of Music is an accredited institutional member of the National Association of Schools of Music.

NORFOLK

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

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

The Music Shed, built in 1906, housed performances by Rachmaninoff, Kreisler, Sibelius, Paderewski, and Caruso and still serves as the venue for all summertime School concerts and the Norfolk Chamber Music Festival.

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

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

Applications are due by Friday, January 20, 2012. Admission is extremely competitive and is based on an audition tape or CD and, most importantly, a subsequent live audition. Applications and further information may be obtained at www.norfolkmusic.org or by e-mail, norfolk@yale.edu.

YALE COLLECTION OF MUSICAL INSTRUMENTS

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

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

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

for practical study and performance. More information is available at www.yale.edu/musicalinstruments.

THE DEPARTMENT OF MUSIC

The Department of Music works as a partner with the School of Music to provide the basic education in music at Yale. Whereas the School of Music is primarily concerned with graduate students who wish to become performers, conductors, and composers, the Department of Music teaches undergraduates in Yale College, providing instruction in music theory, music history, and music appreciation for music majors and nonmajors alike. At the same time, the department offers graduate programs in music theory and musicology leading to the Ph.D. degree. Students interested in these programs may apply directly to the Office of Admissions, Graduate School of Arts and Sciences, Yale University, PO Box 208323, New Haven CT 06520-8323. Graduate courses, all conducted as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both undergraduate and graduate courses offered by the department. Similarly, students enrolled in the department will often be found at the School taking lessons, playing chamber music, or taking courses in conducting, music history, or composition. The department sponsors the Yale Collegium Musicum, the Yale Bach Society, the Yale Symphony Orchestra, the Yale Group for New Music, and Yale College Opera as extracurricular musical activities. Further information may be obtained at www.yale.edu/yalemus.

YALE INSTITUTE OF SACRED MUSIC

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

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

The Institute of Sacred Music was established in 1973 by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana. The chairman of the board of the foundation, Mrs. Robert S. Tangeman, described the Institute as a place where "the function of music and the arts in Christianity will receive new strength through the preparation and

training of individual musicians, ministers, and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines.”

At the heart of the Institute’s program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers lecture in the fall on topics pertinent to the primary fields represented in the ISM: worship, music, and the arts. In their final year, students present a project which is the culmination of work done with another ISM student outside their own discipline. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote understanding of biblical texts as proclaimed in community, and the unique sense of identity the arts provide for worshipers in a variety of faith traditions.

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

History of the School of Music

The origin of the Yale School of Music can be traced to the 1840s when members of the Battell family of Norfolk, Connecticut, became interested in the musical life of the University. Irene Battell Larned, an accomplished musician, moved to New Haven as the wife of a professor in Yale College in 1843. Convinced of the need for professional music instruction at the University and prompted by the arrival in New Haven of the German musician Gustave Jacob Stoeckel, she persuaded her brother to fund an endowment for musical studies with Stoeckel as the teacher. The sum of \$5,000 was presented to Yale College in 1854 by Joseph Battell “for the support, as far as it may go, of a teacher of the science of music to such students as may avail themselves of the opportunity.” The Yale Corporation approved the appointment of Stoeckel as an instructor in church music and singing and as director of the Chapel Choir and other musical activities at Yale College in 1855. Continued support by members of the Battell family resulted in an endowment for a professorship of music. In 1890 Mr. Stoeckel was appointed Battell Professor of Music, and Yale offered the first credit courses in music.

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

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

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

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

In 1940 Yale designated a separate Department of Music for undergraduate studies, with Bruce Simonds as chair. Richard Donovan served a one-year term as acting dean of

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

Luther Noss, a member of the faculty since 1939, became dean in 1954, the year that Sprague Hall was remodeled to accommodate the School's rapidly growing library. The acquisition that year of York Hall, which was renovated and renamed Stoeckel Hall, helped meet the need for expanded studio facilities and administrative offices. Under Noss's guidance, the School of Music became exclusively a graduate professional school in 1958, requiring an undergraduate degree for admission and conferring only the Master of Music degree. Additional programs of graduate professional studies, leading to the degrees of Master of Musical Arts and Doctor of Musical Arts, were introduced in 1968.

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

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

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

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

In 2005 a transformational gift of \$100 million from Stephen (B.A. 1959) and Denise Adams enabled the Yale School of Music to become tuition-free and to expand its programs and global partnerships. The same year, the Yale College Class of 1957, committed to improving the quality of music education in the public schools, created an endowment to sustain the Music in Schools Initiative at the Yale School of Music. In 2008 the

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

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

Facilities

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

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

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

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

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

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

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

LIBRARIES

The Irving S. Gilmore Music Library contains approximately 100,000 scores and parts for musical performance and study; 70,000 books about music; 35,000 LP recordings and compact discs; 7,500 microfilms of music manuscripts and scores; 45,000 pieces of sheet music; 50,000 photographs; 4,000 linear feet of archival materials; 560 individual music manuscripts not forming a portion of a larger collection; 425 active subscriptions to music periodicals; and 19 active music database subscriptions. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Daniel Asia, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Benjamin Lees, Goddard 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 performers holding an M.M. degree or its equivalent, a Certificate in Performance program for younger students of exceptional promise, and a combined Bachelor of Arts/Master of Music (B.A./M.M.) program offered in conjunction with Yale College.

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

MASTER OF MUSIC

Students holding a baccalaureate degree or its equivalent are qualified to apply for admission to this degree program in the Yale School of Music. To qualify for the M.M. degree, two years of residency are required, and students must pass a minimum of 72 credit hours with an average grade of B. All programs in the School of Music require that students earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. Candidates for the M.M. degree must present a juried degree recital or its equivalent in the second year of study. All M.M. candidates are required to complete a comprehensive review during the last term of enrollment. The departmental faculty and/or the dean (or the dean's designee) examine the candidates. The examination is normally given in the final term of the departmental seminar. All proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.

MASTER OF MUSICAL ARTS

The Master of Musical Arts degree is awarded to candidates who successfully complete two years (normally 18 hours per term) of predoctoral studies required for the Doctor of Musical Arts degree. The program provides intensive training in the student's major field—performance, conducting, or composition—supported by studies in theoretical and historical subjects. Individual courses of study will be assembled as recommended by the individual department, the advisory committee, and the director of the M.M.A. program. M.M.A. candidates are also required to enroll in the M.M.A. Seminar for three terms—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 internal candidates must earn a minimum of 108 term hours (36 beyond the School of Music M.M. degree requirement), maintain an

average grade of B, and be recommended for the degree by the faculty of the School of Music. All programs in the School of Music require that students earn a grade of B or better each term in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. On the recommendation of the M.M.A. examining committee and with the approval of the faculty, the degree of Master of Musical Arts may be awarded with distinction.

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

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

Students who already hold a master's degree in music from another institution may apply directly to the M.M.A. program. These students are examined and auditioned in the spring for admission to Yale in the subsequent fall and must come to New Haven for an audition and examinations. Applicants are required to perform before a faculty committee and to demonstrate proficiency in a second language. Keyboard and musicianship skills are also assessed, and an individual interview with members of the faculty culminates the process. A two-year residency at Yale (normally 72 credit hours) is required for these applicants to complete the M.M.A. degree program. Specific requirements (recitals, thesis, examinations, etc.) are the same as those for internal M.M.A. candidates. Successful external candidates join the M.M.A. Seminar during their second term at Yale.

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

DOCTOR OF MUSICAL ARTS

Yale University awards the Doctor of Musical Arts degree to those who have earned the Master of Musical Arts degree at Yale with a major in either performance or composition, and who have subsequently demonstrated their qualifications for the doctorate through distinguished achievement in the profession. "Distinguished achievement" will

be determined not only on the basis of how ably the candidates fulfill the obligations of whatever position they may hold but also, and more importantly, on the extent and quality of additional professional accomplishments that are carried out on their own initiative; thus, the level of achievement should be remarkably higher and more wide-ranging than the already high standard of professional activity expected from all holders of the M.M.A. degree who are pursuing musical careers. Innovative and creative contributions to the profession will be considered particularly significant.

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

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

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

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

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

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

Candidates may apply for the doctorate whenever they feel that their achievements subsequent to receiving the M.M.A. degree warrant consideration within the period of time specified below. Application is to be made on a form provided by the School of Music. A faculty committee reviews the application and supporting evidence, and if approved, the candidate must then enroll as a nonresident student at the School of Music. Candidates may apply no earlier than two full calendar years after receiving the M.M.A. degree, and applications made more than six full calendar years after graduation will be accepted only under exceptional circumstances and with prior permission of the D.M.A. Committee. Only under such exceptional circumstances is the D.M.A. conferred later than the seventh year. Enrollment as a nonresident student is possible only at the beginning of the fall term, and the application must be completed—including forms, references, dossier, and any other supporting material—by January 15 during the time period of the student's eligibility for candidacy.

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

ARTIST DIPLOMA

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

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

Minimum performance requirements for each year of residence are one solo recital, one major ensemble performance, and one performance of a work composed for soloist

and orchestra. In addition, performers participate in the School of Music ensembles including chamber music, Philharmonia, New Music New Haven, and opera. Composers are expected to contribute substantial material (the equivalent of one full program) to the resident contemporary ensemble, New Music New Haven.

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

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

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is designed for a few excellent performers who have not completed a bachelor's degree. A high school diploma or equivalent is required for admission. Students enroll full-time in a program of performance and academic studies and participate in Philharmonia, Chamber Music, New Music New Haven, or other ensembles as appropriate. The Certificate in Performance is a three-year program requiring a minimum of 96 credits (16 per term). To qualify for the Certificate, a student is required to maintain an average grade of B. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation for one term.

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

B. A./M. M. PROGRAM

The Bachelor of Arts/Master of Music program is designed for Yale College students with outstanding abilities in performance or composition. This program is open to majors both in Music and other subjects. B.A./M.M. students usually complete requirements

for the Baccalaureate in their senior year and for the Master of Music after one year of the Master of Music program in the School of Music (year 5), providing that they have completed the following:

1. music majors: four terms of performance (MUSI 360a or b, 361a or b, 460a or b, 461a or b) and MUSI 210a or b and 211a or b by the end of the junior year;
2. majors in subjects other than music: four terms of performance (MUSI 360a or b, 361a or b, 460a or b, 461a or b) and four courses, which usually include two courses from the MUSI 301–311 series, and two of MUSI 350a, 351b, 352b, or 353a, taken by the end of the junior year.

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

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

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

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

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

Program Planning

GUIDELINES

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

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

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

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

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

Ear: The cultivation of aural discrimination and aural memory.

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

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

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

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

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

Program Requirements

GENERAL REQUIREMENTS

A normal term load for Master of Music and Master of Musical Arts candidates is 18 credit hours per term; a total of 72 is required for graduation. Students who already hold a Master of Music degree from Yale, and who are admitted to the M.M.A. program in the third term of their M.M. studies, complete 36 credits for the Master of Musical Arts and must do so in one year; those who are admitted in their last term of M.M. studies at Yale complete 72 credits for the M.M.A and must do so in two years. Sixteen credit hours is the minimum enrollment required for full-time M.M. and M.M.A. candidates. Certificate students must register for 16 credit hours per term for each of six terms for a total of 96 credits. For the Artist Diploma, 14 credit hours are required per term, with a total of 56 required for graduation. Students who already hold a Master of Music degree from Yale complete 28 credits for the Artist Diploma and must do so in one year. The work of all students is given periodic review, and appropriate suggestions for improvement or changes are made.

Proficiencies and Required Courses

All students entering the School of Music take placement examinations in musicianship/analysis and music history. On the basis of these examinations, each student plans a program of studies in consultation with an academic adviser. Students may be required to enroll in sections of Hearing and Analysis (MUS 500, 501, 502, 503) during their first year. They may also be required to enroll in sections of the Music History Survey (MUS 510, 511, 512, 513) or an appropriate elective as determined by the placement examination. M.M. and A.D. candidates may be required to take one or two sections of the Music History Survey; Certificate candidates are required to take all four unless exempt on the basis of the placement exam. Students may also be required, on the basis of the same placement examinations or their admission materials, to enroll in MUS 521, Fundamentals of English Writing and Speaking.

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

All students must pass the keyboard proficiency. Requirements vary among departments and are available from the registrar on request. A reading knowledge of a foreign language, e.g., French, German, Italian, or Spanish, is required of all students in the Master of Music and Master of Musical Arts degree programs, as well as for Certificate students who plan to convert their Certificate in the future. If the student is deficient in language preparation, work must begin during the first year and continue until the required proficiency is established by examination. Language examinations are given periodically throughout the academic year. Students for whom English is a second language may be exempt from the foreign language proficiency with written permission.

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

REQUIREMENTS FOR PERFORMANCE MAJORS

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

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

Each student is assigned a principal teacher in his or her area of specialization, receives individual instruction in the major, and participates in required seminars and master classes given by the major department. Seminars may also encompass off-campus field trips and fieldwork as assigned by the instructors.

All students except orchestral conductors present a juried public degree recital in the final year of study; certain departments require an additional recital during the first year of residence. Orchestral conductors participate in the Conducting Fellows' Recital each year. Participation in chamber music is required of instrumental majors (except organ) in each term of enrollment. In addition to continuous participation in chamber ensembles, students are assigned to New Music New Haven. String, wind, harp, and percussion students perform in the Philharmonia, as assigned. All singers participate in Opera Workshop or Schola Cantorum and take classes in Vocal Repertoire, Opera Workshop, Body Movement, Acting, Performance Practice, and Diction as indicated below.

Master of Music

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

Orchestral Instruments

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

Piano

Chamber Music	8
Instrumental Accompanying	2

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

Choral Conducting

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

Guitar

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

Orchestral Conducting

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

Voice (Opera)

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12

Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	12
Total	<hr/> 84

Voice (Early Music, Oratorio, and Chamber Ensemble)

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

Organ

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

*Unless exempt on the basis of a placement examination.

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

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

Master of Musical Arts

SPECIAL REQUIREMENTS

All students present a public degree recital during each year of residence in the program, complete a master's research project culminating in a scholarly paper, and take comprehensive oral and written examinations. Yale M.M. students who are admitted to the

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

COURSE REQUIREMENTS

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

Doctor of Musical Arts

SPECIAL REQUIREMENTS

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

The D.M.A. degree is awarded only to holders of the M.M.A. degree from Yale, and students cannot apply more than six years after the M.M.A. degree has been received.

Artist Diploma

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Orchestral Instruments		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	<hr/> 28	<hr/> 56

Piano		
Chamber Music	4	8
Instrumental Accompanying	—	2
Vocal Accompanying	—	2
Seminar	—	16
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	16	8
Total	28	60
Choral Conducting		
Camerata	4	8
Repertory Chorus	4	8
Recital Chorus	4	4
Secondary Voice	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
‡Colloquium (ISM only)	2	4
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	34	68
Guitar		
Chamber Music/New Music New Haven	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	12	16
Total	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 minimum
†Hearing	—	4 minimum
Electives	8	16
Total	32	72

Voice (Opera)

Vocal Repertoire	—	8
Movement	2	4
Acting	2	4
Lyric Diction	—	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	16	16
Total	40	88

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

Vocal Repertoire	—	8
Movement	1	2
Acting	2	4
Lyric Diction	—	8
Art Song Coaching	2	4
Performance Practice for Singers	1	3
Schola Cantorum	2	4
Vocal Chamber Music	1	2
Colloquium	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	6	8
Total	29	79

Organ

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

*Unless exempt on the basis of a placement examination.

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

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

*Certificate in Performance***SPECIAL REQUIREMENTS**

All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence. Certificate students who wish to retain the option to convert to an M.M. degree must complete all the requirements for the M.M. degree, including all proficiencies, while in residence, and the comprehensive review upon completion of the bachelor's degree. All students must complete four nonperformance electives. All Certificate students must take the fall placement examinations in musicianship/analysis and music history (see M.M. degree) for placement in Hearing and Analysis (MUS 500, 501, 502, 503). Music History (MUS 510, 511, 512, 513) is required of all Certificate students unless exempt. Required courses from which a candidate is exempt on the basis of placement examinations must be replaced with electives. A minimum of 16 nonperformance credits is required to graduate – at least one each from distribution groups A, B, and C.

COURSE REQUIREMENTS**Orchestral Instruments**

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

Piano

Chamber Music	12
Instrumental Accompanying	2
Vocal Accompanying	2
Seminar	24
Individual Instruction	24
*Music History	16
†Hearing	8
Electives	8
	<hr/>
Total	96

Guitar

Chamber Music/New Music New Haven	12
Seminar in the Major	12
Individual Instruction	24
*Music History	16

†Hearing	8
Electives	24
	<hr/>
Total	96

*Unless exempt on the basis of a placement examination.

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

REQUIREMENTS FOR COMPOSITION MAJORS

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

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

Master of Music

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

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

*Unless exempt on the basis of a placement examination.

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

Master of Musical Arts

SPECIAL REQUIREMENTS

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

complete a master's research project consisting of a major musical composition and a scholarly paper, and pass comprehensive oral and written examinations. Yale M.M. students who are admitted to the M.M.A. program in the fall term of their second year must enroll in the M.M.A. Seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

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

Doctor of Musical Arts

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

The D.M.A. degree is awarded only to holders of the M.M.A. degree from Yale, and students cannot apply more than six years after the M.M.A. degree has been received.

Artist Diploma

COURSE REQUIREMENTS

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

*Unless exempt on the basis of a placement examination.

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

Areas of Instruction

PERFORMANCE

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

Strings

Syoko Aki, Hyo Kang, Ani Kavafian, Wendy Sharp, Kyung Yu, violin; Ettore Causa, viola; Ole Akahoshi, Aldo Parisot, violoncello; Donald Palma, double bass

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

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

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

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

Wind and Brass Instruments

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

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

Percussion

Robert van Sice

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

Guitar and Harp

Benjamin Verdery, guitar; June Han, harp

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

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

Piano

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

The close collaboration of piano faculty members working with one another is one of the unique features of Yale's piano department. Piano students have regular opportunities to play in master classes and receive additional individual lessons as well as chamber music coaching by faculty other than their major studio teachers. Moreover, many internationally acclaimed pianists visit the School each year to give recitals, lectures, and master classes.

The main emphasis of the piano program is on solo performance; however, ensemble playing, accompanying, and teaching play an important role in the piano major's studies at Yale. This all-encompassing training is given so that graduates are superbly equipped to make their way in the highly competitive world of music today. Each year, every piano student is expected to give at least one solo recital, to perform with instrumentalists and/or singers, and to play chamber and contemporary music. There are myriad performing opportunities on campus and beyond. Many piano students compete in the

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

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

Chamber Music

The Tokyo String Quartet and members of the performance faculty

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

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

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

Organ

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

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted to a comprehensive survey of organ literature from all musical periods. In addition to individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Daniel Roth, Marie-Claire Alain, Martin Haselböck, Peter Planyavsky, Dame Gillian Weir, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gaillit, Karel Paukert, Thomas Trotter, Hans-Ola Ericsson, Jon Laukvik, Rachel Laurin, and Sophie-Véronique Cauchefer-Choplin. Simon Preston will be the guest artist in 2011–2012.

Students have the opportunity for practice and performance on an extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel at the Divinity School (E. M. Skinner, three manuals, 1932); and the Newberry Memorial

Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most renowned Romantic organs in the world. In the fall of 2007 the Krigbaum Organ, a meantone instrument in the Baroque style, was inaugurated in Marquand Chapel (Taylor & Boody, three manuals, 2007). Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and other builders are located both in Woolsey Hall and at the Institute of Sacred Music, which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and the Ortel Organ (Flentrop, 1960).

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

Voice

Doris Yarick-Cross, chair

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the opera track and the 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 non-majors in the Yale School of Music.

OPERA

Doris Yarick-Cross (artistic director and voice); Janna Baty and Richard Cross (voice); Douglas Dickson (opera coaching); 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 *Don Giovanni*, *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'Hoffmann*, *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 Larimore, Alan Held, Elly Ameling, Carlo Bergonzi, Régine Crespin, Marilyn Horne, Evelyn Lear, Sherrill Milnes, and Renata Scotto.

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

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

James Taylor (program adviser and voice); 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 performs major works featuring these voice students in the various solo roles, and Schola's touring and recording schedules provide invaluable professional experiences. Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation, and singers have the opportunity to participate in master classes by internationally renowned artists, such as Russell Braun, David Daniels, Christian Gerhaher, Donald Sulzen, Lawrence Zazzo, and Emma Kirkby. Classes in diction, movement, and vocal repertoire are shared with students in the opera track. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. All students enrolled in the Early Music, Oratorio, and Chamber Ensemble voice track also participate in ISM's Colloquium on Wednesday afternoons, and choose two electives from the academic courses offered by the Institute faculty. For more precise information about the courses and requirements in this track, contact the Institute's admissions office at 203.432.9753.

Orchestral Conducting

Shinik Hahm, Toshiyuki Shimada, and guests

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

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

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

Choral Conducting

Marguerite Brooks, Jeffrey Douma, and Masaaki Suzuki

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

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

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choirs. Visiting guest conductors have included Harold Decker, George Guest, Stefan Parkman, Robert Shaw, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Helmuth Rilling, Nicholas McGegan, Simon Carrington, and Dale Warland.

COMPOSITION

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

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

Composers are expected to produce enough work in their two-year residency for one

full concert. These works are interspersed during the six to eight concerts given each year under the rubric *New Music New Haven*.

One of the most effective features of the composition program is provided by regular visits of distinguished visiting composers who serve on the teaching faculty. Gilbert Amy, Louis Andriessen, Earle Brown, Anthony Davis, David Del Tredici, Lukas Foss, Betsy Jolas, Leon Kirchner, Zygmunt Krause, Tania León, Nicholas Maw, Marlos Nobre, Roger Reynolds, Ned Rorem, Poul Ruders, Frederic Rzewski, Carlos Sanchez-Gutierrez, Roberto Sierra, Alvin Singleton, Morton Subotnick, Nicholas Thorne, and Charles Wuorinen have each taught for one term in the composition program. Visiting guest composers who have recently addressed the composers' seminar include Samuel Adler, Milton Babbitt, Robert Beaser, John Corigliano, Vinko Globokar, John Harbison, Bruce MacCombie, Steven Mackey, Steve Reich, James Wood, Yehudi Wyner, and Ellen Taaffe Zwilich. Kaija Saariaho and Steve Reich will be guest composers in 2011–2012.

CENTER FOR STUDIES IN MUSIC TECHNOLOGY

Jack Vees, director

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

MUSIC IN SCHOOLS INITIATIVE

Associate Dean Michael Yaffe (director); Brian Lewis (community engagement); John Miller (project manager)

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 online at www.yale.edu/oci.

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

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

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

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

Courses designated NP are nonperformance courses.

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

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

MUSICIANSHIP AND THEORY

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

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

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

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

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

MUS 672a, The Yale Interdisciplinary Seminar on Rhythm 2 credits. NP. Group A. 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. Group A. For musicians who are passionate about integrating aural, analytic, and performance skills. Students, in consultation with the instructor, choose repertoire to perform, present, and discuss in class. There are short papers as well. Permission of the instructor required. Joan Panetti

PERFORMANCE

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

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

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

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

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

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

MUS 534b, Collaborative Piano: Instrumental 2 credits. A course for piano majors, intended to broaden their experience and to provide them with the skills necessary to prepare sonatas and accompaniments. A number of selected instrumental sonatas are

covered, as well as the problems involved in dealing with orchestral reductions and piano parts to virtuoso pieces. Sight reading and difficulties related to performing with specific instruments are also addressed. Students are encouraged to bring works to class that they are preparing for recitals. Elizabeth Sawyer Parisot

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

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

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

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

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

MUS 541a,b, 641a,b, 741a,b, Secondary Instrumental, Compositional, Conducting, and Vocal Study 2 credits per term. P/F. Permission of program director required. Study of a secondary instrument, voice, or composition for credit. Conductors may register and receive credit in two areas. Students who register for secondary study are assessed a fee of \$100 per area per term and may be required to perform juries at the end of each term. Secondary Instruction in Choral Conducting and Orchestral Conducting is only available with permission of the instructor and requires as prerequisites MUS 565a (Elements of Choral Technique) for secondary instruction in Choral Conducting, and both MUS 529a (Introduction to Conducting) and MUS 530b (Intermediate Conducting) for secondary instruction in Orchestral Conducting.

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

MUS 543a–b, 643a–b, 743a–b, Chamber Music 2 credits per term. Required of instrumental majors (except organ) in each term of enrollment. Enrollment includes

participation in an assigned chamber music ensemble as well as performance and attendance in master classes and chamber music concerts. Faculty and guests

MUS 544a–b, 644a–b, 744a–b, Seminar in the Departmental Major 2 credits per term. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. At the discretion of each department, seminar requirements can be met partially through off-campus field trips and/or off-campus fieldwork, e.g., performance or teaching. Required of all School of Music students except pianists who take 533, 633, 733. Faculty

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

MUS 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 656a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and those different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Hymn playing, with an emphasis on methods of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Walden Moore

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

COMPOSITION

MUS 554a, Composition for Performers I 4 credits. NP. Group A. Discussion and production of various compositional procedures, styles, types of notation, and composer-performer collaborations. Group performance and evaluation of works produced. Individual consultation and guidance as needed. Ezra Laderman

MUS 555b, Composition for Performers II 4 credits. NP. Group A. Discussion and production of various compositional procedures, styles, types of notation, and composer-performer collaborations with an in-depth understanding of the Sonata form. Group performance and evaluation of works produced. Individual consultation and guidance as needed. Ezra Laderman

VOICE

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

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

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

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

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

MUS 522a–b, 622a–b, 722a–b, Acting for Singers 1 credit per term. 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. Occasional weekend sessions and extra rehearsals during production weeks

can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

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

HISTORY AND ANALYSIS

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

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

MUS 516b, Theory and Aesthetics: 1600–1800 4 credits. NP. Group B. 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 520b, Credo: Faith Prayed and Sung 4 credits. NP. Group B. The classical expression of the Christian faith is summed up in the historic creeds of the church, which are regarded as important foundation documents in ecumenical dialogue. But where did they originate? What do they teach? And how is this belief expressed in worship, in text, and in music? The course considers the origin of the creeds and the development of the Niceno-Constantinopolitan Creed of 381. It considers some of the key doctrines and beliefs expressed in the creed. It examines how these beliefs have been and are expressed in the public worship of the churches, ancient and contemporary. It also looks at the musical settings of the Credo, and how they and other musical settings give expression to the credal beliefs. Markus Rathey, Bryan Spinks

MUS 523a, Fauré, Debussy, and Ravel 4 units. NP. Group B. This course combines an examination of the solo instrumental, vocal, orchestral, and operatic output of these three French composers, with a consideration of the musical, philosophical, and cultural contexts of France at the turn of the twentieth century. Requirements include three written exams, short class presentations, and three repertoire quizzes. James O’Leary

MUS 526b, Virtuosity 4 credits. NP. Group B. Virtuosity examines the relationships among composer, performer, and listener that are revealed through the performance of virtuosic music. Why and how do we respond to hard music? Can music be hard in different ways? Are there aspects of music that are worth “showing off” that traditional showpieces do not usually consider? We find, analyze, and discuss various virtuosic works from all periods of Western music, paying attention to what the difficulties presented may mean in a particular time period or style. David Lang

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

MUS 560a, Research and Editions 4 credits. NP. Group B. A course in music bibliography and research methods that emphasizes important printed and electronic reference tools in music and how to use them. The course also presents an overview of the issues involved in editing a musical work, for which students compare various editions of the same work. Kendall Crilly

MUS 566b, Studies in German Opera from Mozart to Zimmerman 4 credits. NP. Group B. 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 Zimmerman 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. There are a midterm, paper, and final examination. Paul Hawkshaw

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

MUS 577b, Mozart 4 units. NP. Group B. An examination of the composer’s prodigious musical output (including selected symphonies, string quartets, operas, concerti, and solo instrumental works) from a number of different critical perspectives, including biographical, music-theoretical, and historical. Requirements include four short papers (two to four pages each), four repertoire quizzes, and a longer final paper. James O’Leary

MUS 579b, Responses to War in the Choral Genre 4 credits. NP. Group B. The course examines how composers of choral music have responded to the subject of war, and how

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

MUS 586a, The Oratorio in the Seventeenth and Eighteenth Centuries 4 credits. NP. Group B. Opera and oratorio emerged almost simultaneously as large-scale musical genres at the beginning of the seventeenth century. In spite of significant differences (staging, subjects, etc.), the two genres depend on the same musical devices as recitative, aria, and movements for choir. However, the oratorio is more than just the sacred "sister" of the opera. It grew out of the tradition of the medieval religious drama, the tradition of chanting biblical texts during the liturgy, the sacred madrigal, and extra-liturgical devotional practices. The course traces the history of the oratorio from its beginnings to the time of Johann Sebastian Bach and George Frideric Handel. It explores the social and religious functions of the oratorio over a span of some 150 years and analyzes the compositional techniques employed by the composers to create musical drama without being able to stage it. Markus Rathey

MUS 588b, Music Now: Music in the United States since 1980 4 credits. NP. Group B. A survey course looking at music of our own time. The course starts where many history surveys finish—just after the rise of minimalism—and continues through music of today. Through a number of resources, including interview transcripts from Yale's Oral History of American Music (OHAM) and Edward Strickland's book *American Composers*, the student is exposed to the concepts, thinking, and musical compositions of many of today's leading composers. While categorizing composers into movements can be very limiting, for the sake of recognizing bigger trends and concepts in currency today, the course proceeds along a number of stylistic paths, with the strong proviso that these descriptions are presented along an evolving spectrum relative to the concept itself and to the composer's overall artistic evolution. There is an extensive listening list, including a large portion to be heard outside of class, and the grading is based on a midterm, a paper, and a final exam. Christopher Theofanidis

MUS 613a, The Chamber Music of Johannes Brahms 4 credits. NP. Group B. A study of selected chamber works by Brahms coupling analytical research with practical performance. Advanced violinists, cellists, clarinetists, hornists, and pianists admitted by audition. Michael Friedmann

MUS 617a, Music and Theology in the Sixteenth Century 4 credits. NP. Group B. 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 623b, In and around the Music of John Adams 4 credits. NP. Group B. Using the music of John Adams as a focal point, the class presents a way of looking at a whole generation of new music composition from the early seventies to the present. The remarkable body of work—covering a thirty-five-year span—of this esteemed and highly influential composer is studied in context and as a phenomenon in itself. Among other things, the class explores the early experiments influenced by Cage; the pure minimalism of Glass, Riley, and Reich, and Adams's self-styled takes on that movement; and the large symphonic works and operas that have emerged in later years. Also considered is Adams as a force in the new music landscape both as a conductor and curator who has helped foster a new populism in a field that had been elitist, insular, and overly refined. Readings from the *John Adams Reader*; his autobiography, *Hallelujah Junction*; and other sources are assigned. The class is seminar-style with student presentations and lively participation. Possible visit from Mr. Adams himself. Ingram Marshall

MUS 626a,b, Rhetoric and Early Instrumental Performance 4 credits. NP. Group B. 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 nonperformance class one time only. It may, however, be repeated for credit. Permission of the instructor required. Robert Mealy

MUS 630b, Twentieth-Century American Music 4 units. NP. Group B. We focus our inquiry primarily on two issues: first, how composers such as Ives, Gershwin, Copland, Richard Rodgers, Carter, Barber, Babbitt, Bob Dylan, and Paul Simon defined and produced music that was specifically “American,” and second, how each of these composers negotiated the distinction between high art and popular genres. Requirements include three repertoire quizzes, five short papers (two to three pages each), and a longer final paper. James O’Leary

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

SPECIAL STUDIES

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

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

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

MUS 578a–b, Community Engagement 2 credits per term. NP. Group C. This class provides students with practical, hands-on methods to communicate with different kinds of audiences, with a special focus on teacher-artist programs in public schools. The class includes examples of teaching techniques that work, how to collaborate with public schools to establish programs, and an opportunity to create and present a community engagement program. Counts as one NP for the year. Brian Lewis

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

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

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

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

YALE INSTITUTE OF SACRED MUSIC

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

GRADUATE-LEVEL COURSES IN THE DEPARTMENT OF MUSIC

Permission for admission to graduate courses offered by the Department of Music must be obtained from the director of graduate studies of the department. The following courses are available in the graduate department in 2011–2012 (4 credits each term). Courses with a superscript “u” are also offered as Yale College courses.

MUSI 515b^u, Schenkerian Analysis Group A. Daniel Harrison

MUSI 521b^u, Historical Performance in Theory and Practice Group B. Emily Green

- MUSI 525a^u, Sonata Theory** Group A. James Hepokoski
- MUSI 549a^u, The Oratorio in the Seventeenth and Eighteenth Centuries** Group B. Markus Rathey
- MUSI 586b^u, Corpus Methods in Music Research** Group C. Ian Quinn
- MUSI 711a, Musical and Cultural Hybridity** Group C. Sarah Weiss
- MUSI 716b, The Recording Studio in Perspective** Group C. Michael Veal
- MUSI 721a, Theory and Aesthetics Pre-1600** Group B. Craig Wright
- MUSI 722b, Theory and Aesthetics 1600–1800** Group B. Robert Holzer
- MUSI 814a, Directed Studies in the History of Music** Group B
- MUSI 814b, Directed Studies in the History of Music** Group B
- MUSI 818a, Information, Symbol, and Music** Group C. Gary Tomlinson
- MUSI 825b, The Operas of Vivaldi** Group B. Ellen Rosand
- MUSI 855b, Program Music and Structure** Group B. James Hepokoski
- MUSI 904a, The Pedagogy of Music Theory** Group C. Daniel Harrison
- MUSI 914a, Directed Studies in the Theory of Music** Group A
- MUSI 914b, Directed Studies in the Theory of Music** Group A
- MUSI 939a, Philosophy of Music** Group C. Brian Kane
- MUSI 945a, Recent Approaches to Nineteenth-Century Chromaticism** Group A. Richard Cohn
- MUSI 950b, The Music of Shostakovich** Group B. Patrick McCreless

Performance Activities

MUSICAL ORGANIZATIONS

Philharmonia Orchestra of Yale

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

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

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

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

Yale Opera

Under the artistic direction of Doris Yarick-Cross, the Yale voice and opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances during the 2010–2011 academic year were directed by acclaimed directors Mark Streshinsky, Sam Helfrich, and Marc Verzatt. Recent productions, including *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, *La Bohème*, *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Gianni Schicchi*, *Suor Angelica*, *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 *Le Rossignol*, *La tragédie de Carmen*, *The Bear*, *La Navarraise*, *Orpheus in the Underworld*, *Trouble in Tahiti*, *Kat'a Kabanova*, *Le Médecin malgré lui*, *The Triumph of Honor*, *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, Alan Held, Jennifer Larmore, Elly Ameling, Sherrill Milnes, Gabriella Tucci, Marilyn Horne, Carlo Bergonzi, Renata Scotto, and Régine Crespin have conducted master classes in Morse Recital Hall.

The Yale Symphony Orchestra

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

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

The Yale Bands

Although the constituency of the Yale Bands is predominantly undergraduate, wind, brass, and percussion instrument majors of the School of Music are eligible for membership and often have the opportunity to gain conducting experience by assisting the director. The Yale Bands include a concert band of 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.

The Concert Band and its component ensembles perform in Woolsey Hall and Morse Recital Hall. Since 1959, the Concert Band has produced twenty-six international concert tours, performing in England, France, Japan, Austria, Ireland, Italy, Spain, Finland, Russia, the Czech Republic, Brazil, and Mexico; it was the first Yale ensemble to perform on the continent of Africa (Ceuta). American tours have featured concerts in Washington, D.C., at the U.S. Marine Corps Band Hall, the Kennedy Center, and the National Building Museum, in New York City's Symphony Space and Carnegie Hall, and at the Miami Ives Festival. The band's ninety-third season of free concerts will feature concert music with movies, five world premieres, and the music of jazz great Bill Finegan, songwriter Rosamonde Safier Marks, and Yale composers.

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

The Yale Glee Club

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

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

The Yale Camerata

Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber

choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall. In 1999 they traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine and in 2001 spent a week in residence at Saint Paul's Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Krzysztof Penderecki, Helmuth Rilling, and (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, Sir Neville Marriner, Paul Hillier, and Nicholas McGegan. The choir has toured in Hungary, Italy, southwest France, 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, among others.

The Battell Chapel Choir

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

The Marquand Chapel Choir

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

CONCERTS AND RECITALS

Faculty Artist Series

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

The Oneppo Chamber Music Series

The Oneppo Chamber Music Series at Yale, sponsored by the School of Music and under the direction of David Shifrin, presents its ninety-fifth season of Sprague Hall subscription concerts in 2011–2012. Formerly known as the Chamber Music Society at Yale, the concert series has been named the Oneppo Chamber Music Series in honor of its former director, Vincent Oneppo. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the 2011–2012 season features concerts by the Tokyo and St. Lawrence string quartets; the Kalichstein-Laredo-Robinson Trio; the Brentano String Quartet with pianist Ignat Solzhenitsyn; the American Brass Quintet; members of the Chamber Music Society of Lincoln Center; and a program by winners of the School's 2012 Chamber Music Competition.

The Horowitz Piano Series at Yale

Directed by Boris Berman, this series of piano recitals was established in 2000 and is dedicated to the great pianist Vladimir Horowitz, whose musical archive resides at Yale. In addition to recitals by the Yale piano faculty, there are concerts and public master classes by distinguished guests each year. In past seasons these guest artists included Anton Kuerti, Idil Biret, Malcolm Bilson, Pierre Réach, Severin von Eckardstein, Yefim Bronfman, Garrick Ohlsson, Alexei Lubimov, Emanuel Ax, Tigran Alikhanov, Radu Lupu, Ruth Laredo, Mischa Dichter, and Fou Ts'ong. The upcoming season features recitals by guest artists Yefim Bronfman and Mikhaïl Rudy as well as recitals by faculty artists Robert Blocker, Hung-Kuan Chen, Wei-Yi Yang, and Boris Berman. In addition, Peter Frankl will perform a program with the Linden String Quartet and tenor James Taylor.

Yale in New York

In 2010–2011 the School of Music presented four concerts at Carnegie Hall as part of the Yale in New York Series, directed by David Shifrin. Concerts in Zankel Hall included “Concertante,” featuring the Yale Philharmonia and conductor Shinik Hahm in twentieth-century music for chamber orchestra and soloists, and a concert by the Yale Percussion Group under the direction of Robert van Sice. In Weill Recital Hall, a program of guitar music by Yale composers was followed by the Carnegie Hall debut of the Yale Baroque Ensemble, directed by Robert Mealy. The 2011–2012 season will include concerts in Zankel Hall of vocal music by Britten and Walton and a program featuring guest conductor William Christie. Concerts in Weill Recital Hall will include a marathon of the Prokofiev piano sonatas and “De Profundis,” a program of music for low instruments including Gubaidulina’s concerto for bassoon and low strings.

Collection of Musical Instruments Concert Series

A series of five concerts is presented annually by the Yale Collection of Musical Instruments. These concerts present a roster of internationally distinguished performers, including in recent seasons Florilegium, guitarist John Schneiderman, Sarasa, harpsichordist Linda Skernick, the Aulos Ensemble, La Riche & Co., Ensemble El Mundo, Ensemble Caprice, David Owen Norris with Sonnerie, violinist John Holloway, London Baroque, harpsichordists Corey Jamason and Davitt Moroney, pianists Carsten Schmidt and Steven Lubin, cellist Anner Bylsma, ensemble project Ars Nova, violinist Jaap Schröder, and the Amsterdam Loeki Stardust Quartet. The concerts frequently feature the use of restored instruments from the collection.

The Duke Ellington Fellowship Series

The Duke Ellington Fellowship, directed by Willie Ruff, offers concerts by prominent jazz musicians each year. Recent seasons have featured groups headed by Jane Ira Bloom, Dave Brubeck, Kenny Burrell, Don Byron, 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 2011–2012 season will include performances by Matt Wilson’s Arts & Crafts and the Toshiko Akiyoshi Quartet.

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 2011–2012 the visiting guest artist will be Simon Preston. Additional concerts in the series will be by James David Christie, Kenneth Cowan, and Yale faculty Martin Jean and Masaaki Suzuki.

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 singers in the early music, oratorio, and chamber ensemble program feature thematic programs for vocal ensembles and soloists.

Other Local Performing Groups

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

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

Faculty Profiles

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

Syoko Aki Professor in the Practice of Violin and Coordinator of the String Department. Professor Aki studied in Japan at the Toho Academy of Music and in the United States at Hartt College and the Yale School of Music. She has taught at the Eastman School of Music and the State University of New York at Purchase. As concertmaster and soloist with the New York Chamber Symphony, Professor Aki has recorded extensively on several major labels, including Delos and Pro Arte. She has appeared as soloist with such leading conductors as Seiji Ozawa, Gerard Schwarz, and Kenneth Schermerhorn. Her most recent appearance at Carnegie Hall was with composer and conductor Krzysztof Penderecki and the Yale Philharmonia. She has been concertmaster and soloist with the New York Chamber Symphony, the New Japan Philharmonic, the Waterloo Festival Orchestra, and the New Haven and Syracuse symphony orchestras. She has appeared in concerto and chamber music performances with Szymon Goldberg, Henryk Szeryng, Broadus Erle, Leon Fleisher, Jaime Laredo, and many others. Professor Aki has been a member of the Yale faculty since 1968.

Janna Baty Assistant Professor (Adjunct) of Voice. Mezzo-soprano Janna Baty's recent engagements include appearances with the Boston Symphony, Los Angeles Philharmonic, Daejeon Philharmonic, Hamburgische Staatsoper, Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, and Boston Lyric Opera. She has performed at festivals worldwide, including the Aldeburgh and Britten festivals in England, the Varna Festival in Bulgaria, the Semanas Musicales de Frutillar Festival in Chile,

and the Tanglewood, Norfolk, and Coastal Carolina festivals in the United States. With Boston Modern Orchestra Project, Ms. Baty has recorded the critically lauded *Vali: Flute Concert/Deylaman/Folk Songs* (sung in Persian), Lukas Foss's opera *Griffelkin*, and the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*.

Astrid Baumgardner Lecturer (Adjunct) in Music. Astrid Baumgardner is a certified professional life coach and lawyer specializing in career transitions, leadership and personal development, life balance, and time management who comes to coaching after a successful career in law and nonprofit management. A graduate of Mount Holyoke College and Rutgers Newark School of Law, where she was a member of the *Law Review*, Ms. Baumgardner practiced law in New York City for twenty-five years. She then combined her professional skills with her love of the arts and served as the deputy executive director of the French Institute Alliance Française of New York. She subsequently became an independent consultant to nonprofit arts boards before starting her coaching practice. A lifelong amateur pianist and champion of new music, she is cochair and past chair of the board of the American Composers Orchestra. She is also a past board member of Sanctuary for Families and a member of Sanctuary's Legal Advisory Council. As president of Astrid Baumgardner Coaching + Training, she works with musicians, artists, lawyers, and creative professionals who are committed to success in their careers, personal lives, and creative endeavors. In addition to her individual coaching practice, she leads workshops at prominent conservatories including the Juilliard School and Manhattan School of Music, as well as at AmLaw100 law firms and the Women's International Leadership Program of International House.

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 prize-winner at the international violin competitions in Indianapolis and Montreal, and won a silver medal at the Queen Elisabeth Competition in Belgium. A former pupil of Victor Danchenko, Josef Gingold, and Henryk Szeryng, he has served on the faculties of the Royal Conservatory of Music in Toronto, the University of British Columbia, and the Peabody Conservatory of Music, and has presented master classes in North America, Europe, and Asia. He is currently on the faculty at the Steinhardt School at New York University. Mr. Beaver has recorded for the René Gailly, Naim Audio, Naxos, SM5000, and Musica Viva labels.

Boris Berman Professor in the Practice of Piano. Well known to the audiences of more than forty countries on six continents, Professor Berman regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin. An active recording artist and a Grammy nominee, he was the first pianist to record the complete solo

works of Prokofiev. Other acclaimed releases include all piano sonatas by Alexander Scriabin and a recital of Shostakovich piano works, which received the Edison Classic Award (the Dutch equivalent of the Grammy). He also recorded three Prokofiev concertos with the Royal Concertgebouw Orchestra with Neeme Jarvi conducting, as well as works by Mozart, Beethoven, Weber, Schumann, Brahms, Franck, Debussy, Stravinsky, Janáček, Schnittke, Shostakovich, Joplin, and Cage. In 1984 Professor Berman joined the faculty of the Yale School of Music, where he is coordinator of the piano department and music director of the Horowitz Piano Series. He was the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master classes throughout the world and is a frequent juror of international competitions. In 2005 he was given the title of Honorary Professor of the Shanghai Conservatory of Music. In 2000 Yale University Press published Professor Berman's *Notes from the Pianist's Bench*, which has been translated into several languages. In 2008 the same publisher released his book *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer*. He is the editor of the new critical edition of *Piano Sonatas by Prokofiev* (Shanghai Music Publishing House).

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, and in 2010 he gave the keynote address at the conservatory's celebration of its seventieth anniversary. He also spoke at the seventy-fifth anniversary of the Shanghai Conservatory. Dean Blocker's many contributions to the music community include service on the advisory boards for the Avery Fisher Artist program and the Stoeger Prize at Lincoln Center, the Van Cliburn Foundation, the Gilmore Artist Advisory Board, and the Curatorium of the Liszt Ferenc Academy of Music. He was featured in the Steinway & Sons 2000 film commemorating the tercentennial year of the piano. He appears regularly on national radio and television as an artist and commentator and is active as a consultant to major educational institutions and government agencies. Under his leadership, the Yale School of Music endowment has grown more than tenfold, including a transformative gift of \$100 million. During his tenure as dean there have been unprecedented renovations on the School of Music's campus, including the enhancement of Leigh Hall and historic Sprague Memorial Hall, and the planning process is complete for the renovation of Hendrie Hall. 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, CRI, 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 Milenov, and on tours to Cuba, Northern Ireland, and Brazil. Mr. Brillhart maintains an active schedule as conductor, organist, and clinician, most recently at the Curtis Institute of Music, Eastman School of Music, Westminster Choir College, Furman University, Walla Walla College, and Baylor University. His improvisation textbook, *Breaking Free: Organ Improvisation in the Modern French Style*, will be published by Wayne Leopold Editions in 2011. Mr. Brillhart holds a Master of Music degree from Eastman School of Music.

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

Ettore Causa Associate Professor (Adjunct) of Viola. Ettore Causa studied at the International Menuhin Music Academy in Switzerland with Alberto Lysy, Sir Yehudi Menuhin, and Johannes Eskar, as well as with Michael Tree at the Manhattan School of Music. He was appointed first solo viola of the Carl Nielsen Philharmonic in Odense (Denmark) and also became the leader of the Copenhagen Chamber Soloists. In 2000 he was awarded both the Peter Schidlof 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.

Hung-Kuan Chen Visiting Professor of Piano. Hung-Kuan Chen is a pianist of uncompromising individuality and a remarkably inspiring pedagogue. Born in Taipei and raised in Germany, Mr. Chen balances strong roots in Germanic Classicism with the sensibility of Chinese philosophy. The result is a dynamic and imaginative artistry. Mr. Chen won top prizes in the Arthur Rubinstein, Busoni, and Geza Anda International Piano Competitions and is a recipient of the prestigious Avery Fisher Career Grant. He has collaborated with major orchestras including Houston, Baltimore, Israel, Montréal, the Tonhalle, San Francisco, and Shanghai. He has performed with such esteemed conductors as Hans Graf, Christoph Eschenbach, and Andrew Parrett, and with colleagues including Yo-Yo Ma, Cho-Liang Lin, and David Shifrin. Mr. Chen has served as chair of the piano department of the Shanghai Conservatory and is the director of the International Piano Academy in Shanghai. He is a member of the piano faculty of the New England Conservatory. In 1992 Hung-Kuan Chen suffered an injury to his hand, but through meditation and his own research, he was able to heal and return to his life as a concert artist. He performed his first post-accident solo recital in 1998 and received rave reviews.

Kendall Crilly Lecturer in Musicology and Associate University Librarian for Program Development and Research in the Yale University Library. Kendall Crilly formerly served as director of the Irving S. Gilmore Music Library at Yale. He holds degrees in music history and performance from Yale and Drake Universities, and he has published articles and given presentations on a variety of topics in the fields of music history and bibliography. A practicing musician as well as a scholar, from 1998 to 2011 he served as 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 Hart 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. Professor Douma has appeared as guest conductor throughout the world with ensembles including the Royal Melbourne Philharmonic, Daejeon Philharmonic Choir, Symphony Choir of Johannesburg, Tekfen Philharmonic, Moscow Chamber Orchestra, Buenos Aires Philharmonic, and Windsor Symphony Orchestra, and he has prepared choruses for such renowned conductors as Valery Gergiev, Sir David Willcocks, Sir Neville Marriner, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. He currently serves as choirmaster at the Cathedral of St. Joseph in Hartford, Connecticut. Before assuming his present positions at the School in the fall of 2003, Professor Douma was director of choral activities at Carroll College and held faculty positions at Smith College, St. Cloud State University, and the Interlochen Center for the Arts. An advocate of new music, he has established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award; has premiered new works by such composers as Ned Rorem, Dominick Argento, Lewis Spratlan, and James MacMillan; and serves as editor of the Yale Glee Club New Classics Choral Series, published by Boosey & Hawkes. Professor Douma has appeared as an ensemble member and tenor soloist with many professional choirs, including the Dale Warland Singers, Oregon Bach Festival Chorus, and the Robert Shaw Festival Singers under Robert Shaw. In 2003 he was one of only two American conductors invited to compete for the first Eric Ericson Award. He earned a Bachelor of Music degree from Concordia College and holds both Master of Music and Doctor of Musical Arts degrees in conducting from the University of Michigan.

Thomas C. Duffy Professor (Adjunct) of Music and Director of University Bands. A composer and conductor, Thomas Duffy served as acting dean of the School of Music in 2005–2006, having served as associate dean since 1996 and deputy dean since 1999. He has served as a member of the Fulbright National Selection Committee and a member of the Tanglewood II Symposium planning committee. He attended the Harvard University Institute for Management and Leadership in Education in 2005. He has served as president of the New England College Band Directors Association and the College Band Directors National Association (CBDNA) Eastern Division, editor of the *CBDNA Journal*, publicity chair for the World Association of Symphonic Bands and Ensembles, and chair of the Connecticut Music Educators Association's Professional Affairs and Government Relations committees, and he has represented music education in Yale's Teacher Preparation Program. He is president of the College Band Directors National Association. He is a member of American Bandmasters Association, American Composers Alliance, Connecticut Composers Incorporated, and BMI. An active composer with a D.M.A. in composition from Cornell University, where he was a student of Karel Husa and Steven Stucky, he has accepted commissions from the American Composers Forum, the United States Military Academy at West Point, the U.S. Army Field Band, and many bands, choruses, and orchestras. He joined the Yale faculty in 1982.

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 Twentieth-Century Music*, published by Yale University Press) that received special recognition from the Society of Music Theory. In addition to Schoenberg, his piano performances have focused on late Beethoven and Schubert. He specializes in classes relating the analysis of Brahms's and Schumann's chamber music to their performance. In addition to teaching at Yale, Professor Friedmann taught at Beijing University and at that city's Central Conservatory of Music, and lectured and performed at the Beijing Modern Music Festival. He has recently devoted considerable energy to audience education in the form of public lectures at venues such as New York City's 92nd Street Y.

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

Clive Greensmith Artist in Residence. Clive Greensmith, cello, joined the Tokyo String Quartet in June 1999. 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 Conductor of the Philharmonia Orchestra of Yale. A dynamic and innovative conductor, Shinik Hahm is the newly appointed chief conductor of the KBS (Korean Broadcasting System) Symphony Orchestra. Recently, he led the KBS Symphony on tour with concerts at the General Assembly of the United Nations, Carnegie Hall, and the Kennedy Center. His debut with the Nordwestdeutsche Philharmonie at Amsterdam's Concertgebouw resulted in an immediate reengagement for the 2010 season. Professor Hahm's extensive work in China includes collaborations with the China Philharmonic Orchestra, Guangzhou Symphony Orchestra, Shenzhen Symphony, and Shanghai Opera. He was named an honorary professor of Hwa Gong University in China. In 2006 he successfully completed his tenure as the artistic director and principal conductor of the Daejeon (Korea) Philharmonic Orchestra, with which he toured the United States and Japan. He served as music director of the Abilene Philharmonic Orchestra from 1993 to 2003 and was profiled on ABC's *World News Tonight* for his role in rejuvenating the Abilene community. His leadership has been similarly vital to the Tuscaloosa Symphony, where he has been music director for ten years. Inspirational to young musicians, he has led the Philharmonia Orchestra of Yale at Carnegie Hall and in Boston, Seoul, Beijing, and Shanghai, and his Yale students

have won top prizes at the Besançon, Pedrotti, and Toscanini conducting competitions. Professor Hahm has won the Gregor Fitelberg Competition for Conductors, the Walter Hagen Conducting Prize from the Eastman School of Music, and the Shepherd Society Award from Rice University. In 1995 he was decorated by the Korean government with the Arts and Culture Medal. He studied conducting at Rice University and the Eastman School of Music.

June Han Lecturer in Harp. Born to 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 degree 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 with Ensemble Sospeso, Sequitur Ensemble, Ensemble 21, and Manhattan Sinfonietta. She has collaborated with Chamber Music Society Two, Sea Cliff Chamber Players, Orpheus, 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 Villedcroze, Gargillesse, and Nice festivals in France. She has recorded extensively the music of modern composers and has premiered works by her mother, Young-Ja Lee; Charles Wuorinen; and Hyo-Shin Na, among others. Ms. Han also serves on the faculties of Columbia University, Pre-College Division at the Juilliard School, and Bowdoin International Music Festival.

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

Paul Hawkshaw Deputy Dean, Professor in the Practice of Musicology, and Director of the Norfolk Chamber Music Festival. Paul Hawkshaw has been a member of the faculty for twenty-seven years. Since 2003 he has also served as director of the Norfolk Chamber Music Festival and Summer School of Music. Recognized throughout the world as an authority on the music of Anton Bruckner, he has published seven volumes of the composer's Collected Works Edition (Vienna), most recently a new score and critical study of Bruckner's Mass in F Minor. He served as coeditor of *Bruckner Studies* (Cambridge University Press, 1997) and *Perspectives on Anton Bruckner* (Ashgate, 2001) and wrote the Bruckner biography for *The New Grove Dictionary of Music and Musicians*. In 1996 he was invited to give the commemorative address in the Austrian National Library, Vienna, celebrating the centennial of Bruckner's death. In 2004 he was appointed coeditor of

Wiener Bruckner Studien for the Austrian Academy of Sciences. In the spring of 2011 he was awarded the Kilenyi Medal of the Bruckner Society of America for his efforts on behalf of the composer's music. Since coming to Yale, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He has worked with the New Haven School Board, Yale faculty and students, and the Yale College Class of 1957 to establish a music and literacy program in the city's public schools. Professor Hawkshaw has been publicly recognized for his contribution to the New Haven Schools by an official proclamation of Mayor John DeStefano and, in the spring of 2000, he was awarded the Yale School of Music's highest honor, the Samuel Simons Sanford Medal, for his scholarship and community service. Born in Toronto, Canada, Professor Hawkshaw received his Ph.D. in Musicology from Columbia University in 1984.

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

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

Hyo Kang Professor (Adjunct) of Violin. Professor Kang has led a flourishing and versatile career as performer, teacher, and artistic director for the past three decades. He makes regular concert tours in the United States, Europe, Asia, Canada, and Central America. As a member of the highly acclaimed Theatre Chamber Players of the Kennedy Center in Washington, D.C. for more than twenty years, he has given many works their American premieres. He has been on the faculty of the Juilliard School since 1978, and was on the faculty of the Aspen Music School in Colorado from 1978 to 2005. He was born in Seoul, Korea, and graduated from the Juilliard School, where he studied with Dorothy DeLay. In 1995 Professor Kang founded Sejong, which has performed more than 300 concerts on major stages around the world. In March 2003 Professor Kang was appointed Honorary Ambassador by the Governor of Gangwon Province, Korea and was asked to bring the first international music festival to PyeongChang. He launched the Great Mountains Music Festival and School in August 2004 and serves as its artistic director. 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, and McGill and Stony Brook universities. She joined the Yale faculty in 2006. Professor Kavafian has appeared as soloist with the New York Philharmonic, the Philadelphia and Cleveland orchestras, and the Los Angeles and St. Paul chamber orchestras. 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 Asia. She is also a member of Trio da Salo with violist Barbara Westphal and cellist Gustav Rivinius and the Triton Horn Trio with William Purvis and pianist Mihae Lee. Professor Kavafian performs frequently with clarinetist David Shifrin and pianist André-Michel Schub. Along with cellist Carter Brey, she is the artistic director of the New Jersey chamber music series Mostly Music. A 1979 recipient of the Avery Fisher Prize, she has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Recently, Ani Kavafian and Kenneth Cooper have released a live recording of Bach's Six Sonatas on the Kleos Classics label. In 2007 a recording of Mozart sonatas for piano and violin with pianist Jorge Federico Osorio was released by Artek. In the summer of 2011 she will travel to nine music festivals from

Oregon to Germany. Professor Kavafian is concertmaster of the New Haven Symphony Orchestra, with which she performs frequently as a soloist.

Aaron Jay Kernis Professor (Adjunct) of Composition. A winner of the coveted 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.

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.

Brian Lewis Class of '57 Visiting Professor of Music. Brian Lewis's acclaimed performances include concerto debuts in both New York's Carnegie Hall and Avery Fisher Hall, as well as with such symphonies as the Berlin (Germany), Odense (Denmark), Syracuse, Greenwich, Hartford, Kansas City, Lima (Peru), Taejon City (Korea), and American Symphony orchestras. His numerous international solo recitals include appearances in Australia, Canada, Denmark, England, France, Puerto Rico, Honduras, Costa Rica, Mexico, Japan, Taiwan, and cities throughout the United States. He has recorded six CDs, most recently at Abbey Road Studios for Delos as soloist with the London Symphony Orchestra of music by Bernstein and McLean. Television and radio appearances include performances on CBS's *Sunday Morning*, WNYC, WFMT (Chicago), and National Public Radio. An advocate for music education in the schools, Mr. Lewis frequently presents concerts, workshops, and master classes for Young Audiences of Houston (YAH), which named him National Artist of the Year. He was also presented the Fredell Lack Award by YAH for having performed for more than 165,000 young people in the Houston area. Mr. Lewis holds the David and Mary Winton Green Chair in String Performance and Pedagogy at the University of Texas at Austin, where he received both the Texas Exes Teaching Award and the School of Music Teaching Excellence Award. Mr. Lewis is also artistic director of the Starling-DeLay Symposium on Violin Studies at the Juilliard School in New York City, concertmaster of the River Oaks Chamber Orchestra in Houston, founding member of the Texas Piano Quartet, and artistic director of the Starling Distinguished Violinist Series at the University of Texas.

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 was the first bassoonist to be awarded a doctorate by the Juilliard School. He has appeared as a soloist in Carnegie Hall on nine occasions. Active internationally as a soloist and with chamber and orchestral ensembles, he has more than 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*. Professor Morelli's recording with Orpheus of music by Stravinsky, *Shadow Dances*, won a Grammy in 2001. In addition to two solo CDs on MSR Classics, he recently released *Romance and Caprice* with pianist Gilbert Kalish. Professor Morelli has appeared often with the Chamber Music Society of Lincoln Center. He is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra, and is a member of the woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey & Hawkes, and has written several transcriptions for bassoon and for woodwind quintet, published by TrevCo. He also serves on the faculties of the Juilliard School, SUNY Stony Brook, and the Manhattan School of Music. Professor Morelli joined the Yale faculty in 1994.

Thomas Murray Professor in the Practice of Organ and University Organist. A graduate of Occidental College, Professor Murray has been a member of the Yale faculty since 1981, was appointed University organist in 1990, and is chair of the program in organ. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the Organ Literature Seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during their tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986; as a recipient of this distinction he joined such luminaries as Marie-Claire Alain, Jean Guillou, and Dame Gillian Weir. The Royal College of Organists in England awarded him an FRCO diploma *honoris causa* in 2003, and in 2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching.

James O'Leary Lecturer in Music History. James O'Leary holds degrees from Williams College and Oxford University and is currently a doctoral candidate in the Yale Department of Music. His dissertation investigates the interaction between high art and popular music on Broadway in the 1940s. His current research interests include sociological approaches to culture and taste, the history of musical theater and opera, and American popular music. He is a winner of Yale's Prize Teaching Fellowship. In addition to his research and teaching activities, he is also a frequent accompanist and music director at the Yale School of Drama and a regular lecturer at the Metropolitan Opera Guild.

Peter Oundjian Professor (Adjunct) of Music. Violinist Peter Oundjian studied at the Royal College of Music in London, England. After winning the Gold Medal there, he went on to the Juilliard School in 1975 to study with Ivan Galamian. He also worked with Itzhak Perlman, Dorothy DeLay, and members of the Juilliard String Quartet. In 1980 Professor Oundjian won first prize in the International Violin Competition in Vina del Mar, Chile. He performed as recitalist throughout North America under the sponsorship of the Pro Musicis Foundation, making his New York recital debut in 1981. He has soloed with the Boston Pops and the Toronto, Montreal, and Winnipeg symphony orchestras, the National Arts Center Orchestra, and the Calgary Philharmonic. He was first violinist of the Tokyo String Quartet from 1981 to 1995. His formal conducting debut was in 1995 with the Orchestra of St. Luke's. Since then he has conducted the Boston, Chicago, San Francisco, St. Louis, Houston, Cincinnati, and Berlin symphony orchestras, the Minnesota Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, Royal Stockholm Philharmonic, Zurich Tonhalle, and the St. Paul Chamber Orchestra. He is the music director of the Toronto Symphony Orchestra and the Royal Scottish National Orchestra. In 2009 he received an honorary doctorate from the San Francisco Conservatory. He has been on the School of Music faculty since 1981 and is principal guest conductor of the Philharmonia Orchestra of Yale.

Donald Palma Assistant Professor (Adjunct) of Double Bass. A graduate of the Juilliard School, Professor Palma studied with Frederick Zimmermann, Robert Brennand, Orin O'Brien, and Homer Mensch. A former member of the Los Angeles Philharmonic, he

has also been principal bass of Canada's National Arts Centre Orchestra, the Brooklyn Philharmonic, and the American Composers Orchestra. He is currently solo bassist of the Orpheus Chamber Orchestra, with which he has toured Europe, Asia, South America, and the United States, and recorded over fifty compact discs for Deutsche Grammophon. Professor Palma has performed with the Juilliard Quartet, the Nash Ensemble, the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, and in recital with Dietrich Fischer-Dieskau, Jean-Pierre Rampal, and Jan DeGaetani. He was music director of the San Francisco Contemporary Music Players and is currently bassist and conductor of *Speculum Musicae*. 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 Etlor, 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 been a guest artist at the International Music Institute (Santander, Spain), the Banff Festival, and the Norfolk Chamber Music Festival. She has toured Korea and Italy with violinist Kyung Yu and performed with faculty colleagues Erick Friedman and Aldo Parisot in Taiwan. She has also performed with Yo-Yo Ma, János Starker, and Ralph Kirshbaum. A collaborative artist with cellists for many years, Professor Parisot was awarded the title "Grande Dame du Violoncelle" in 2007 by the Eva Janzer Memorial Cello Center at Indiana University. Her numerous recordings include the two Brahms Sonatas for Cello and Piano with Aldo Parisot (Musical Heritage Society); music by Leo Ornstein and Alexei Haieff with cellist Italo Babini (Serenus); *Cellists from Yale*, issued in Brazil (Phonodisc); the *Yale Cellos of Aldo Parisot* and *The Yale Cellos Play Favorites* (Delos); three CDs with Nai-Yuan Hu; a disc with cellist Carol Ou; music by Ezra Laderman (Albany Records); and works by Strauss and Prokofiev with violinist Kyung Yu.

William Purvis Lecturer in French Horn and Interim Director of the Collection of Musical Instruments. A native of Western Pennsylvania, Mr. Purvis pursues a multifaceted career both in the United States and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, Mr. Purvis has participated in numerous premieres as hornist and conductor, including horn concerti by Peter Lieber-son 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 faculty of the Juilliard School.

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; 2nd edition, 2008), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2009). He was the recipient of several grants from the German Science Foundation (DFG), and in 2011 he received the William H. Scheide Research Grant from the American Bach Society. Professor Rathey is past-president of the Forum on Music and Christian Scholarship and serves on the editorial board of *BACH: Journal of the Riemenschneider Bach Institute*.

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. He was awarded an honorary degree of doctor of artistic letters from Haverford College in 2003.

Wendy Sharp Lecturer in Violin and Director of Chamber Music. Ms. Sharp performs frequently as a recitalist and a chamber musician. In demand as a teacher and chamber music coach, she has been on the faculty at the Yale School of Music since 1995, serves on the faculty at California Summer Music, and maintains a private studio. For nearly a decade, Ms. Sharp was the first violinist of the Franciscan String Quartet. As a member of the quartet, she toured the United States, Canada, Europe, and Japan, and was honored with many awards including first prize in the Banff International String Quartet Competition and the Press and City of Evian Prizes at the Evian International String Quartet Competition. A native of the San Francisco Bay area, she attended Yale University, graduating *summa cum laude* with Distinction in Music and received the Master of Music degree from the San Francisco Conservatory of Music. Ms. Sharp has served on the faculties of Mannes College, Dartmouth College, the San Francisco Conservatory of Music, and Choate Rosemary Hall, and has participated in the Aspen, Tanglewood, Chamber Music West, Norfolk, Britten-Pears, and Music Academy of the West festivals. She is a Fellow of Berkeley College and served as a Fellow at the Whitney Humanities Center from 2010 to 2011.

David Shifrin Professor in the Practice of Clarinet and Chamber Music. Winner of the 2000 Avery Fisher Prize, clarinetist David Shifrin has appeared with the Philadelphia and Minnesota orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, and Denver symphonies. He has appeared in recital at Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and the 92nd Street Y in New York City, and at the Library of Congress in Washington, D.C. In addition he has appeared in recital and as soloist with orchestra throughout Europe and Asia. A three-time Grammy nominee, he has been the artistic

director of Chamber Music Northwest since 1980. An artist member of the Chamber Music Society of Lincoln Center since 1989, he served as its artistic director from 1992 to 2004. A faculty member at Yale since 1987, Professor Shifrin is artistic director of the Chamber Music Society at Yale and of Yale in New York.

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

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 Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, René Jacobs, Iván Fischer, Ton Koopman, Michel Corboz, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra; the Vienna, Berlin, Israel, and Los Angeles philharmonics; the Cleveland and Minnesota orchestras; the Toronto, Houston, and San Francisco symphonies; Concentus Musicus of Vienna; Tafelmusik; Gewandhaus Orchestra Leipzig; Orchestra of St. Luke's; Saint Paul Chamber Orchestra; and the Academy of St. Martin in the Fields. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus* and *Elijah*, Beethoven's *Missa Solemnis*, Handel's *Messiah*, Bach's B Minor Mass and *Christmas Oratorio*, and the songs of John Duke. Professor Taylor is one of the founders of Liedertafel, a male vocal quartet, which has appeared in major European music festivals and recorded for the Orfeo label. He earned a Bachelor of Music degree from Texas Christian University and a Master's Diploma from the Hochschule für Musik in Munich. From 1992 to 1994, he continued his studies of opera performance in the Munich Opera Studio.

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

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

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

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

The Tokyo String Quartet The quartet consists of Martin Beaver and Kikuei Ikeda, violin; Kazuhide Isomura, viola; and Clive Greensmith, cello. Officially formed in 1969 at the Juilliard School of Music, the Tokyo String Quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its creation, the quartet won first prizes at the Coleman

Competition, the Munich Competition, and the Young Concert Artists International Auditions, and signed an exclusive contract with Deutsche Grammophon. The quartet first performed and coached at the Yale Summer School of Music and Art in Norfolk, Connecticut, in 1976. The following fall they joined the Yale School of Music faculty as quartet in residence. They have released more than thirty landmark recordings, including the complete quartets of Beethoven, Schubert, and Bartók. The ensemble's recordings of works by Brahms, Debussy, Dvorák, Haydn, Mozart, Ravel, and Schubert have earned numerous honors, including seven Grammy nominations. The Tokyo has also been featured on PBS's *Sesame Street* and *Great Performers* and on CNN's *This Morning*. In Yale's chamber music program the members of the quartet work intensively as coaches with all the student string ensembles.

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

Jack Veas 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. After frequent guest master classes and private coachings, he was appointed director of acting studies in the vocal arts program at the Bard College Conservatory of Music in 2010.

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

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

Course changes Requests for course changes during the first two weeks of the term must be submitted on the appropriate form to the Office of 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 Office of Student Affairs. No one may withdraw from a class after 3 p.m., December 2, 2011, in the fall term and after 3 p.m., April 23, 2012, in the spring term. If a student has not attended a class since the add-drop period, and has neglected to remove the course from his or her schedule, the student will be permitted to withdraw from the class, and an additional \$50 fee will be assessed.

Academic affairs The deputy dean's office deals with individual study projects, leave requests, special petitions, and matters of academic standing. Forms for leaves, independent studies, and withdrawals may be downloaded from the School of Music Web site (<http://music.yale.edu/registrar>), or may be obtained from the registrar. These forms and other special requests must be submitted in writing to the registrar's office.

Course completion deadlines All course work for the fall term must be completed by December 16, 2011; course work for the spring term must be completed by May 4, 2012. Students who expect that work in a course will not be finished by the final day of classes must petition the instructor and the registrar prior to the end of term for permission to receive Incomplete status. An F will be registered for courses remaining incomplete six weeks after the last day of classes.

All secondary lessons must be completed and reported one week before the end of each term (by December 9, 2011, for the fall term and by April 27, 2012, 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 deputy dean for credit while they are registered at Yale and prior to registering for a course.
2. A course outside Yale must be endorsed by the department coordinator as an essential or advantageous component of study in the major.
3. For study pursued away from Yale, students must demonstrate that the course is not given at Yale.
4. A transcript must be sent to the registrar of the School of Music showing a minimum grade of B.
5. Applications for credit for summer study must be submitted to the deputy dean before the end of the spring term.
6. Any registered Yale School of Music student who attends the six-week summer session at Norfolk is eligible to receive two credits toward graduation. These credits will be added to the transcript if requested.

REGISTRATION

Deposit

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

School of Music Registration

Registration for all students at the School of Music will take place on August 30, 2011. New students must pick up their registration packets by 8:30 a.m.; returning students must pick up their packets by 10 a.m. Students who miss these deadlines will be charged a \$50 late fee unless permission has been obtained in advance from the deputy dean.

Students must be present for the beginning of the spring term on January 9, 2012.

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 9, 2011. The deadline for registering online for spring-term courses is 3 p.m. on Friday, December 9, 2011. Students who register after these deadlines will be assessed a \$50 late fee. There is a one-week add/drop period for course changes at the beginning of each term. Students who register for secondary instruction (MUS 541, 641, 741) will be assessed a registration fee of \$100 per term per area. Students who drop secondary instruction during the add/drop period, or who drop during the withdrawal period and have had no lessons, may receive a full rebate of the registration fee. Students who drop secondary instruction during the withdrawal period and have had lessons will receive no rebate of the registration fee.

FINANCIAL AID

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

The annual tuition for students enrolled in a School of Music degree program through the Institute of Sacred Music is also \$28,000. 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 2011–2012 are estimated to be \$14,550.

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

Financial Aid for U.S. Citizens and Permanent Residents

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

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

Financial Aid for International Students

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

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

Tuition Rebate and Refund Policy

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2011–2012, the last days for refunding federal student aid funds will be October 29, 2011, in the fall term and March 24, 2012, in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 11, 2011, in the fall term and January 18, 2012, in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 25, 2011, in the fall term and February 2, 2012, in the spring term).
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 20, 2011, in the fall term and February 28, 2012, 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 Federal Unsubsidized Direct Loans, if any; then to Federal Subsidized Direct Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who graduate or 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.

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 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 at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

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

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by

the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

Charge for Rejected Payments

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

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

Yale University eBill-ePay

There are a variety of options offered for making payments. Yale University eBill-ePay is the preferred means for payment of bills. It can be found at www.yale.edu/sis/ebep. Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 p.m. Eastern 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 17. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" 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.

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 2011–2012 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing/application.html). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.4578.

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

Yale Dining (YD) has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. The *Any 10 Meal Plan* offers meal service at the Hall of Graduate Studies dining hall and University Commons. It provides ten meals per week, plus six bonus meals per year and \$75 per term in points to be used for additional meals during the week or at our retail locations on campus. Nonresident students may purchase a *5 Meal Plan* with three bonus meals, good Monday through Friday.

YD 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, the Health Center Café, Marigolds at the School of Medicine, the Thain Family Café at Bass Library, Triple E's at 221 Whitney Avenue, Triple E's at Payne Whitney Gymnasium, Durfee's Convenience Store at 200 Elm Street, and uncommon at Commons. 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 (\$5), lunch (\$10.25), and/or dinner (\$13.25) and require the diner to be accompanied by a host from that college.

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

ABSENCE FROM CLASSES

Students are expected to attend classes, rehearsals, and all scheduled academic events. However, the nature of the music profession makes it possible that extraordinary opportunities may arise in conflict with scheduled classes. Students who wish to petition to be absent from class must complete the Short-Term Absence form available on the School of Music Web site (<http://music.yale.edu/registrar>). Students should submit this form as soon as they are aware of the conflict, but no later than thirty days before the beginning of the proposed absence. When all required signatures have been obtained, the form is to be submitted to the Office of Student Affairs. Upon approval by the deputy dean, students will be notified of the decision. Students will be denied approval for absences that exceed a total of ten days per year. It is possible that instructors may not extend permission for students to miss class, and may not sign the required form(s). In that case, students may petition directly to the dean or deputy dean for a review of the situation.

LEAVES OF ABSENCE

Students are expected to follow a continuous course of study at the School of Music. However, a student who wishes or needs to interrupt his or her study temporarily may request a leave of absence. There are three types of leave—personal, medical, and parental—all of which are described below. The general policies that apply to all types of leave are:

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

the returning student wishes to be considered for financial aid, he or she must submit appropriate financial aid applications to the School's financial aid office to determine eligibility.

10. A student on leave who does not return at the end of the approved leave, and does not request and receive an extension from the deputy dean, is automatically dismissed from the School.

Personal Leave of Absence

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

To request a personal leave of absence, the student must apply in writing before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave and stating both the proposed start and end dates of the leave and the address at which the student can be reached during the period of the leave. If the deputy dean finds the student to be eligible, the leave will be approved. In any case, the student will be informed in writing of the action taken. A student who does not apply for a personal leave of absence, or whose application for a personal leave is denied, and who does not register for any term, will be considered to have withdrawn from the School.

Medical Leave of Absence

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

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

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

Leave of Absence for Parental Responsibilities

A student who wishes or needs to interrupt study temporarily for reasons of pregnancy, maternity care, or paternity care may be granted a leave of absence for parental responsibilities. The general policies governing all leaves of absence are described above. A

student who is making satisfactory progress toward his or her degree requirements is eligible for parental leave any time after matriculation.

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

Withdrawal and Readmission

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

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

A student who discontinues his or her program of study during the academic year without submitting an approved withdrawal form and the University identification card will be liable for the tuition charge for the term in which the withdrawal occurs. Tuition charges for students who withdraw in good standing will be adjusted as described in the section Tuition Rebate and Refund Policy. Health service policies related to withdrawal and readmission are described in the section Health Services for School of Music Students. A student who has withdrawn from the School of Music in good standing and who wishes to resume study at a later date must apply for readmission. Neither readmission nor financial aid is guaranteed to students who withdraw. The deadline for making application for readmission is December 1 of the year prior to which the student wishes to return to the School of Music. The student's application will be considered by the department, which will make a recommendation for review by the deputy dean. The student's remaining tuition obligation will be determined at the time of readmission.

U.S. Military Leave Readmissions Policy

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

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;

2. The student must give advance written or verbal notice of such service to the deputy dean. In providing the advance notice the student does not need to indicate whether he or she intends to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the deputy dean to determine if the student remains eligible for guaranteed readmission.
4. The student must notify the School within three years of the end of his or her U.S. military service of his or her intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the military service has up until two years after recovering from the illness or injury to notify the School of his or her intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

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

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

In the case of a student who is not prepared to resume his or her studies with the same academic status at the same point where the student left off or who will not be able to complete the program of study, the School will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the School determines that there are no reasonable efforts it can take, the School may deny the student readmission.

DOSSIER/TRANSCRIPT SERVICE

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

STUDENT RESPONSIBILITIES

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

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

5. Many School of Music students contract for college work-study jobs and are assigned to various duties throughout the School. The School of Music relies on the services provided by these work-study students. Students who accept these positions must meet the responsibilities of the job(s) completely. Students who do not comply with the terms of their work-study commitments may be subject to loss of job and reduction of financial aid.
6. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for assigned ensembles.
7. Students may not use School of Music facilities for private teaching.
8. Students may be in School of Music facilities only during the hours that the buildings are officially open.
9. During the school term, all students are expected to reside in the New Haven area.
10. The possession or use of explosives, incendiary devices, or weapons on or about the campus is absolutely prohibited.

REGULATIONS GOVERNING STUDENT RECITALS

1. All recital dates must be approved by the major teacher and the 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. 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.
5. A complete recital program must be submitted to the concert office no later than ten business days before the date of the recital. Programs submitted 6–9 business days before the recital are subject to a \$50 fine. Programs submitted 1–5 business days before the recital date are subject to a \$100 fine.
6. Trading of dates is allowed only with permission of the major teacher(s), the director of the concert office, and the deputy dean, and must be requested *in writing*.
7. All requests for exceptions to these regulations must be submitted in writing to the director of the concert office and approved by the deputy dean.
8. Changing the status of a recital (for example, from degree to required) must be requested in writing, and requires the approval of the student's teacher and the 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.
9. Recitals must take place during term, by the last day of classes in each term (by December 10, 2010, in the fall term and April 29, 2011, in the spring term). Conflicts with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music are to be avoided and will be permitted only at the discretion of the director of the concert office.
10. Degree recitals recorded by the Fred Plaut Recording Studio may be streamed at a private url that students may distribute to friends, family, and colleagues. Streaming is limited to concerts in Morse Recital Hall (video streaming) and Sudler Hall (audio streaming) and requires written permission of both the student and the faculty studio teacher. Verbal permission cannot be accepted. If the faculty member is out of town, he or she may send an e-mail to concertforms@yale.edu. Degree recitals with ensembles of more than six players may only be streamed with written permission of the faculty member and the dean or deputy dean.

RECORDINGS, IMAGES, AND WEB STREAMS

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

STANDARDS OF BEHAVIOR

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

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

POLICY ON ACADEMIC INTEGRITY AND HONESTY

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

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

1. Falsification of documents. Students must not forge or alter or misrepresent or otherwise falsify any transcript, academic record, identification card, or other official document.

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

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

A GLOBAL UNIVERSITY

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

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

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

The Office of International Affairs supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. See 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 description in this bulletin and www.yale.edu/oiss.

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

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

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

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

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

UNIVERSITY RESOURCES

Two sources of information about the broad range of events at the University are the *Yale Daily Bulletin* Web site at <http://dailybulletin.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. The *YDB* also features news about Yale people and programs, as well as videos, slide-shows, and a link to the real-time Yale Shuttle map.

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

Founded in 1832, when patriot-artist John Trumbull donated more than 100 of his paintings to Yale College, the Yale University Art Gallery is the oldest college art museum in the United States. Today the gallery’s encyclopedic collection numbers more than 185,000 objects ranging in date from ancient times to the present day. These holdings comprise a world-renowned collection of American paintings and decorative arts; outstanding collections of Greek and Roman art, including the artifacts excavated at the ancient Roman city of Dura-Europos; the Jarves, Griggs, and Rabinowitz collections of early Italian paintings; European, Asian, and African art from diverse cultures, including the recently acquired Charles B. Benenson Collection of African art; art of the ancient Americas; the Société Anonyme Collection of early-twentieth-century European and American art; and Impressionist, modern, and contemporary works. The gallery is currently completing an expansion project, which includes the renovation of the Swartwout building and Street Hall, the two historic structures adjacent to the recently renovated Kahn building. The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. Learn more from the gallery’s Web site: <http://artgallery.yale.edu>.

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

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

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

The religious and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Yale University Church at Battell Chapel, an open and affirming church; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and 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, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

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

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and

gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC runs seven days a week from the fourth week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

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

HEALTH SERVICES FOR SCHOOL OF MUSIC STUDENTS

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

Eligibility for Services

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

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

Students not eligible for Yale Health Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must register with

the Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

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

Health Coverage Enrollment

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

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, see the *Yale Health Student Handbook*, available online at www.yalehealth.yale.edu/handbooks/documents/student_handbook.pdf.

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

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

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

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

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

YALE HEALTH STUDENT AFFILIATE COVERAGE

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

YALE HEALTH PRESCRIPTION PLUS COVERAGE

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

Eligibility Changes

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

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Premiums paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). 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 Yale Health Hospitalization/Specialty Coverage and Yale Health Prescription Plus Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (rubeola), German measles (rubella), and mumps All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles, rubella, and mumps.

Meningitis All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2007. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2011. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

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

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

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 4. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

CAMPUS RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community and will not be tolerated. Sexual misconduct incorporates a range of behaviors including rape, sexual assault, sexual harassment, intimate partner violence, stalking, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening or intimidating a person or persons. Sexual activity requires consent, which is defined as voluntary, positive agreement between the participants to engage in specific sexual activity. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Yale aims to eradicate sexual misconduct through education, training, clear

policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, sexual misconduct may lead to civil liability and criminal prosecution.

SHARE: Advocacy, Information, and Counseling

24/7 hotline: 203.432.6653

http://yalehealth.yale.edu/med_services/share.html

SHARE, the Sexual Harassment and Assault Resources and Education Center, provides trained counselors at any time of day or night via its direct hotline to speak with victims, their supporters, or other community members with questions or concerns. Along with providing support, SHARE counselors can provide information about medical, legal, and disciplinary options to help callers make their own decisions about how to proceed. For community members who do choose to take legal or disciplinary action, SHARE counselors can facilitate those processes and serve as advocates. SHARE works closely with the Yale Police Department as well as the various disciplinary boards.

If you would like to make use of SHARE's services, you can call the crisis number (203.432.6653) at any time. Some legal and medical options are very time-sensitive, so if you have been assaulted we encourage you to call SHARE and/or the Yale Police as soon as you can. Counselors can talk to you over the phone or meet you in person at the Yale Health Center or the Yale-New Haven Emergency Room. If it is not an acute situation and you would like to speak to Dr. Carole Goldberg, the director of SHARE, she can be reached at 203.432.0290 during business hours or via e-mail at carole.goldberg@yale.edu.

The Yale Police Department: Legal Action

24/7 hotline: 203.432.4406

<http://publicsafety.yale.edu/sexual-assault-harassment-resources>

The Yale Police Department has officers who are trained sexual assault/rape investigators. They work closely with the New Haven State's Attorney, SHARE, the Title IX Coordinators, and various other departments within the University. Talking to the police does not commit you to collecting evidence or pressing charges; with very few exceptions, all decisions about how to proceed are up to you. All reports are kept confidential.

Title IX Coordinators

Valarie Stanley, 203.432.0849, valarie.stanley@yale.edu

Paul Hawkshaw, 203.432.1970, paul.hawkshaw@yale.edu

www.yale.edu/equalopportunity

Title IX protects students from sex discrimination on campus. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The Title IX Coordinator can help address any concerns you might have about sexual misconduct. You can contact Valarie Stanley, the University's Title IX Coordinator, or Paul Hawkshaw, the Title IX Coordinator for the Yale School of Music.

The University-Wide Committee on Sexual Misconduct: Formal and Informal Disciplinary Action

203.432.1834 (business hours)

<http://provost.yale.edu/uwc>

The University-Wide Committee on Sexual Misconduct (UWC) provides an accessible, representative, and trained body to answer informal inquiries and fairly and expeditiously address formal and informal complaints of sexual misconduct. Any current or former Yale faculty member, trainee, student, or managerial professional employee who wishes to bring a claim that he or she has been harmed as the result of sexual misconduct may bring a complaint to the UWC. Operating out of the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. Core UWC members (listed on the UWC Web site) are available for exploratory conversations or to receive complaints.

VETERANS ADMINISTRATION BENEFITS

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

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 United States 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 a brief orientation about immigration compliance issues as well as information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops and discussions, the *Taking Care of Business* practical matters series, and receptions and socials for newly arrived graduate students, postdoctoral associates, 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 local hosts and as English conversation partners. Interested individuals should contact OISS at oiss@yale.edu or 203.432.2305.

OISS maintains an extensive Web site (www.yale.edu/oiss) with useful information for students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to check the Web site for the most recent updates or to visit the office to speak with an OISS adviser.

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by several virtual means. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational* is an interactive e-mail listserv through which more than 5,000 people connect to find roommates, rent apartments, sell cars and household goods, and keep each other informed about events in the area. Spouses and partners of Yale 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. ISPY has its own e-mail listserv. The newest additions to our communications are the OISS Facebook page and the various constituent Facebook groups. For more information, go to www.yale.edu/oiss/programs/email/index.html.

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 the Office of International Students and Scholars (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 meeting space for student groups and a venue for events organized by both student groups and University departments. In addition, the center has nine work carrels that can be reserved by academic departments for short-term international visitors. For more information about reserving space at the center, send a message to oiss@yale.edu or call 203.432.2305.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2012–2013 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, 2011, applicants are urged to submit credentials well before the deadline.

Application Fee

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

Master of Music (M.M.) Degree

Applicants who will have earned a bachelor's degree or its equivalent prior to September 2012 qualify to apply to the M.M. program, a two-year curriculum.

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

Applicants who will have earned a master's degree in music prior to September 2012 may apply to the M.M.A. program, a two-year curriculum. On the basis of the audition recording (detailed below), applicants may be invited to New Haven to audition for a faculty committee and to take written examinations. Candidates must also demonstrate proficiencies in musicianship, keyboard, and a second language. Applicants to the M.M.A. program are required to appear in New Haven.

M.M.A. applicants are also required to submit a sample of scholarly writing (thesis, term paper, etc.). In addition, of the three required letters of recommendation, one must be an academic reference.

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

Certificate in Performance Program

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

Artist Diploma (A.D.) Program

Applicants who will have received a master's degree prior to September 2012 may apply to the Artist Diploma program, a full-time curriculum requiring a two-year residency. Candidates who have earned the M.M. degree at Yale may apply to the program and will be expected to complete work for the Artist Diploma in one year.

Recording and Audition Repertoire Guidelines

An audition recording, labeled with name, instrument, and works performed, is required from all applicants. Audio recordings are expected, unless otherwise noted. Please enclose your repertoire listing within the recording case; do not refer to a separate listing.

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

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

KEYBOARD

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

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

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

STRINGS

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

Viola Prescreening Recording Guidelines: A DVD or video upload with high-quality audio is preferred. If high-quality audio is not possible on a video recording, then applicants should submit a CD or high-quality audio upload instead. Provide at least fifteen minutes of music, including the applicant's choice of three works of contrasting style. One movement of each work is acceptable. Piano accompaniment is required, where applicable.

Live Audition Guidelines: Prepare one piece by Bach, one sonata, one concerto, and one short piece, as follows: (1) the Prelude from any Bach cello suite or the first movement of any Bach sonata or partita for solo violin; (2) the first movement of a Romantic viola sonata by a composer such as Brahms, Glinka, Franck, Schubert, or Vieuxtemps, or a transcription of a piece such as Brahms Op. 38, the Rachmaninoff Cello Sonata, the Grieg Cello Sonata, etc.; (3) the first movement of a viola concerto by a composer such as Bartók, Hindemith, Walton, Martinů, Bowen, Penderecki (first and second movements),

Schnittke (first and second movements), Elgar (Cello Concerto, arr. L. Tertis), etc.; (4) a short required piece will be announced to invited applicants four to six weeks before the audition; (5) Artist Diploma and Master of Musical Arts viola applicants only: in addition to the repertoire listed above, prepare the Bach-Kodály Chromatic Fantasy or one of the Primrose transcriptions (with advance approval by the viola faculty, another piece of similar character and degree of difficulty may be substituted).

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

Live Audition Guidelines: Prepare all four of the selections listed above.

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

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

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

WOODWINDS

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

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

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

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

Clarinet Prescreening Recording Guidelines: (1) exposition of the Mozart Concerto with accompaniment, orchestral or piano; (2) Stravinsky: second of the Three Pieces for solo clarinet; (3) Mendelssohn: Scherzo from *A Midsummer Night's Dream* (through the trill passages); and (4) exposition of a Brahms Clarinet Sonata of the applicant's choice with piano.

Live Audition Guidelines: selections from the above may be requested, in addition to a contemporary work of the applicant's choice and possible sight-reading.

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

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

BRASS

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

PERCUSSION

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

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

VOICE

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

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

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

COMPOSITION

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

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

Recommendations

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)

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

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

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

Test of English as a Foreign Language (TOEFL)

Students for whom English is not a native language must demonstrate a level of language proficiency appropriate for graduate study. The School of Music requires a minimum TOEFL score of 86 on the Internet-based test (equivalent to 227 on the computer-based test and 567 on the paper-based test). TOEFL applications may be obtained online at www.toefl.org. The institution code for TOEFL reports is 3992. Students are advised to make testing arrangements at least six months before the application deadline.

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

AUDITIONS/INTERVIEWS

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

Audition/Interview Schedule, 2012

Auditions and interviews for all applicants will be heard Sunday, February 19, through Sunday, February 26, 2012. Audition dates for specific instruments are posted online at <http://music.yale.edu>

M.M.A. entrance examinations, required of all M.M.A. candidates, will be given only on Friday, February 24, and Saturday, February 25, 2012. Applicants are required to be present on both days.

Named Scholarships

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dorothy Kish (2004). To students in voice.

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

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

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

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

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

George Wellington Miles Memorial (1970). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut, in memory of her brother, George Wellington Miles, Ph.D. 1889. To students in the School of Music.

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

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

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

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

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

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

Horatio Parker Memorial (1945). Ralph Borgfeldt Semler, B.A. 1914, and Mrs. Semler, in memory of Mrs. Semler's father, Horatio Parker, professor in the Yale School of Music from its beginning in 1894 to 1919, and first to hold the position of dean. To students in the School of Music.

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

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

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

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

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

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

Bruce Simonds (1961). A friend, in honor of Professor Bruce Simonds, member of the School of Music faculty from 1921 to 1964 and dean from 1941 to 1951. To an outstanding major in piano.

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

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

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

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

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

Virgil Thomson (1979). Friends, in honor of Virgil Thomson, on the occasion of the establishment of the Virgil Thomson Collection in the Yale Music Library. For students in composition.

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

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

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

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

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

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

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

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

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

Student Prizes

AWARDED AT THE YALE SCHOOL OF MUSIC HONORS DINNER, MAY 1, 2011

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

The Phyllis Curtin Career Entry Prize, to assist in launching the careers of graduating students who demonstrate exceptional promise and talent as artists. Awarded to Sherezade K. Panthaki and Domenic Robert Salerni.

The Broadus Erle Prize, to outstanding violinists in the School of Music. Awarded to Igor Pikayzen, Alexander Wallace Farmer Read, and Edson Scheid de Andrade.

The Eliot Fisk Prize, to an outstanding guitarist whose artistic achievement and dedication have contributed greatly to the department. Awarded to Ian H.N.K. O'Sullivan.

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

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Paul Thomas Kerekes.

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 Edwin Isaac Kaplan.

The Charles Ives Prize, to an outstanding organ major. Awarded to Kenneth Scott Miller.

The John Day Jackson Prize, for an outstanding chamber music composition written for strings, with or without other instruments. Awarded to Erik David Adrian Knight.

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

The Dorothy Kish Prize, to an outstanding first-year student of opera. Awarded to Annie R. Rosen.

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

The Ezra Laderman Prize, for the best composition written for musical theater or voice. Awarded to Reena Maria Esmail.

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

The Philip Francis Nelson Prize, for a student whose musicianship is outstanding and who demonstrates curiosity, talent, and entrepreneurial spirit in the many dimensions of the music profession. Awarded to Ruben Rodriguez.

The Thomas Daniel Nyfenger Prize, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Emil Adelievich Khudyev Hudyev.

The Aldo Parisot Prize, to gifted cellists who show promise for concert careers. Awarded to Philo Lee and Ying Zhang.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Jeannette Hse-Lin Fang and Esther Jung-A Park.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to Edward Qing Yin Tan.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to Ian Andrew Tomesch.

The John Swallow Prize, to a graduating student for outstanding brass performance. Awarded to Wayman Jerome Stover, Jr.

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 Andy Akiho, Michael Patrick Compitello, Lindsay Jane Garritson, Aleksey Klyushnik, Holly Rose Piccoli, Joseph Lawrence Ripka, Ian David Rosenbaum, and Sara Anne Wollmacher.

AWARDED AT COMMENCEMENT CEREMONIES, MAY 23, 2011

The Harriet Gibbs Fox Memorial Prize, to a student who has achieved the highest grade point average during his or her first year at the School of Music. Awarded to Jessica Nicole Lasco.

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

The Dean's Prize, the School's highest excellence award, given to a member of the graduating class who is selected by the dean in consultation with the faculty. Awarded to Xi Chen.

Degrees and Enrollment

DEGREES CONFERRED MAY 23, 2011

Doctor of Musical Arts

Ryan James Brandau, choral conducting
Joel Andrew Brennan, trumpet
Eric John Dudley, orchestral conducting
Robinson Orion McClellan, composition
Frederick Thomas Teardo, organ

Master of Musical Arts

Brian Colgan Bartoldus, choral conducting
Yan Ming Alvin Wong, cello

Master of Music

Andy Akiho, composition
Fernando Altamura, piano
Yeseul Ann, violin
Soo Ryun Baek, violin
Max Preston Blum, choral conducting
Andrew Craig Brown, voice
SaMona Rasheed Bryant, bassoon
Dashon Lateef Burton, voice
Kristin M. Chai, viola
Yun-Chu Chiu, percussion
Minjung Chun, viola
Soo Jin Chung, cello
Neena Deb-Sen, cello
Reena Maria Esmail, composition
Jennifer Elizabeth Feinstein, voice
Eric M. Fischer, double bass
Thomas Edwin Fleming, bassoon
Paul John Florek, trumpet
David Fung, piano
Stephanie Jeanne Gilbert, voice
Aura Xiao Li Go, piano
Fabiana Beatriz Gonzalez, voice
Leonardo Gorosito, percussion
A. Nathaniel Gumbs, organ
Jung Min Han, cello
Emily Glorianne Holum, oboe
Jennifer Leigh Hostler, bassoon
Shih-Wei Huang, piano
Soo Jin Huh, clarinet

In Hyung Hwang, clarinet
Christopher Scott Jackson, horn
Emil Adelievich Khudiyev Hudyyev, clarinet
Hyerin Kim, violin
Hyewon Kim, violin
Aleksy Klyushnik, double bass
Erik David Adrian Knight, composition
Michael Baker Levin, double bass
Colin Yuen Ming Meinecke, viola
Elizaveta Miller, piano
Amanda Renee Mole, organ
Lorant Najbauer, voice
Michael Namirovsky, piano
Ka Chun Gary Ngan, violin
Dariya Nikolenko, flute
Ryan Allen Olsen, trumpet
Ian H.N.K. O'Sullivan, guitar
Joo Hyeon Park, piano
Joseph Patrick Peters, oboe
Igor Pikayzen, violin
Alexander Wallace Farmer Read, violin
Brian Reginald Reese, trombone
Joseph Lawrence Ripka, organ
Ruben Rodriguez, trombone
Thomas Aiken Russell, organ
Domenic Robert Salerni, violin
Michael Sansoni, choral conducting
Edson Scheid de Andrade, violin
Evan Arthur Shallcross, violin (degree conferred October 2010)
Kyle Schulz Sherman, trumpet
Ju Hyung Shin, violin (degree conferred February 2011)
Adrian Teodor Slywotzky, orchestral conducting
Ted Markham Sonnier, trombone
Andreas Michael Stoltzfus, trumpet
Omar Surillo, composition
Eve Yuen-Men Tang, viola
Amina Myriam Tebini, viola
Eren Halil Tuncer, viola
Elizabeth Ann Upton, horn
Craig Ryan Watson, trombone
Stephen James Whale, piano
David Andrew Wharton, trumpet
Sara Anne Wollmacher, clarinet
Xiaoxi Wu, piano
Noah Evan Wynne-Morton, organ

Chi Xu, piano
Sae-Rom Yoo, violin (degree conferred February 2011)
Ying Zhang, cello
Max Rosenberg Zuckerman, guitar

Artist Diploma

Eric André Barry, voice
Daniel Aaron Coakwell, voice
John Robert Corkill, percussion
Alexandra Sophia Detyniecki, oboe
Jeannette Hse-Lin Fang, piano (degree conferred February 2011)
Lindsay Jane Garritson, piano
Edwin Isaac Kaplan, viola
Jihee Kim, voice
Naria Kim, violin
Youngsun Kim, violin
Yoon Hee Ko, cello
Janice Bethany LaMarre, viola
Hyun-Jung Lee, viola
Sherezade K. Panthaki, voice
David Wesley Pershall, voice
Ian David Rosenbaum, percussion
Christoph Immanuel Schlechter, choral conducting
Liesl Elizabeth Schoenberger, violin (degree conferred February 2011)
Wayman Jerome Stover, Jr., tuba
Yingying Su, piano

Certificate in Performance

Xi Chen, violin
Shannon Lee Hayden, cello
Philo Lee, cello
Mo Mo, cello

ENROLLMENT, 2010 – 2011

Registered for the Degree of Doctor of Musical Arts

Ryan James Brandau (A.B. Princeton Univ. 2003; M.M. Yale Univ. 2006, M.M.A. 2007), Northampton, Mass.
Joel Andrew Brennan (B.M. Oberlin Coll. 2004; M.M. Yale Univ. 2006, M.M.A. 2007), Wakefield, Mass.
Eric John Dudley (B.M. Eastman School of Music [Univ. Rochester] 2001; M.M. Yale Univ. 2003, M.M.A. 2004), Brooklyn, N.Y.
Robinson O. McClellan (B.M. Vassar Coll. 1999; M.M. Yale Univ. 2006, M.M.A. 2007), Nedeland, Colo.
Frederick Thomas Teardo (B.M. Eastman School of Music [Univ. Rochester] 2003; M.M. Yale Univ. 2005, M.M.A. 2006), New York, N.Y.

Registered for the Degree of Master of Musical Arts

- Brian Colgan Bartoldus (B.M. Shenandoah Coll. & Conserv. of Music 2007; M.M. Yale Univ. 2009), Annandale, Va.
- Michael Patrick Compitello (B.M. Peabody Inst. [Johns Hopkins Univ.] 2007; M.M. Yale Univ. 2009), Tucson, Ariz.
- Jordan Adam Kuspa (B.M. Rice Univ. 2008; M.M. Yale Univ. 2010), Sugar Land, Tex.
- Scott Aaron Switzer (B.M. Eastman School of Music [Univ. Rochester] 2008; M.M. Yale Univ. 2010), Anderson, S.C.
- Daniel Wohl (B.A. Bard Coll. 2003; M.M. Univ. Michigan [Ann Arbor] 2007), Brooklyn, N.Y.
- Yan Ming Alvin Wong (B.M. Eastman School of Music [Univ. Rochester] 2004; M.M. Indiana Univ. [Bloomington] 2005; A.D. Yale Univ. 2009), Tseung Kwan O, Hong Kong

Registered for the Degree of Master of Music

- Andy Dean Akiho (B.M. Univ. South Carolina [Columbia] 2001; M.M. Manhattan School of Music 2009), Columbia, S.C.
- Fernando Altamura (B.M. Rotterdam Conserv. 2005, M.M. 2008), Bari, Puglia, Italy
- Hwayoung An (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea
- Yeseul Ann (B.M. Conservatoire de Paris 2009), Seoul, Republic of Korea
- Trevor Babb (B.M. Eastman School of Music [Univ. Rochester] 2010), Boulder, Colo.
- Samuel R. Backman (B.M. St. Olaf Coll. 2010), Independence, Wisc.
- Soo Ryun Baek (B.M. Seoul National Univ. 2006), Gyeonggi-do, Republic of Korea
- Sun Kyung Ban (B.M. Korean National Univ. of the Arts 2006, M.A. 2008), Seoul, Republic of Korea
- Graham Michael Banfield (B.M. Cornish Coll. of Arts 2009) Woodinville, Wash.
- Steffen Besser (B.M. Hochschule für Musik und Theater Rostock 2010), Berlin, Germany
- Max Preston Blum (B.A. Yale Univ. 2009), Bronxville, N.Y.
- Andrew Craig Brown (B.M. Millikin Univ. 2009), Decatur, Ill.
- Landres T. Bryant (B.M. Univ. Michigan [Ann Arbor] 2010), West Palm Beach, Fla.
- SaMona Rasheed Bryant (B.M. Western Michigan Univ. 2009), Kalamazoo, Mich.
- Dashon Lateef Burton (B.M. Oberlin Coll. 2005), Bronx, N.Y.
- Miles Wheaton Canaday (A.B. Harvard Univ. 2010), Cos Cob, Conn.
- Kristin M. Chai (B.M., B.A. Northwestern Univ. 2009), Highland Heights, Ohio
- Yun-Chu Chiu (B.M. Peabody Inst. [Johns Hopkins Univ.] 2009), Taipei, Taiwan
- Arnold Albert Choi (B.M. Colburn School Conserv. 2009), Calgary, Alberta, Canada (fall only)
- Minjung Chun (B.M. Korean National Univ. of Arts 2009), Kyonggi-do, Republic of Korea
- Soo Jin Chung (B.M. Ewha Womans Univ. 2009), Seoul, Republic of Korea
- Neena Deb-Sen (B.S. Yale Univ. 2010), New York, N.Y.
- Frank Edward Dodd (B.M. Grove City Coll. 2010), Corry, Pa.
- Reena Maria Esmail (B.M. Juilliard School 2005), Los Angeles, Calif.
- Jennifer Elizabeth Feinstein (B.M. Indiana Univ. [Bloomington] 2004, M.M. 2006), Cranston, R.I.

- Benjamin Firer (B.M. SUNY Coll. [Potsdam] 2010), Massapequa Park, N.Y.
- Eric M. Fischer (B.M. Manhattan School of Music 2009), Penn Yan, N.Y.
- Thomas Edwin Fleming (B.M. Manhattan School of Music 2007), Reedville, Va.
- Paul John Florek (B.M. Northwestern Univ. 2009), St. Louis, Mo.
- David Chinying Fung (B.M. Colburn School Conserv. 2007), Greenwich, New South Wales, Australia
- Paul Futer (B.M. Cincinnati Conserv. 2010), New Holland, Pa.
- Stephanie Jeanne Gilbert (B.M. Univ. Southern Maine 2009), Vassalboro, Maine
- Aura Xiao Li Go (B.M. Univ. Melbourne 2006), Fitzroy, Victoria, Australia
- Fabiana Beatriz Gonzalez (B.M. Conserv. of Music [Puerto Rico] 2008), Manati, P.R.
- Leonardo Gorosito (B.M. São Paulo State Univ. 2009), Curitiba, Brazil
- Alfred Nathaniel Gumbs (B.M. Shenandoah Conserv. 2009), Bronx, N.Y.
- Alexander Hahn (B.M. Mannes Coll. of Music 2010), Franklin Lakes, N.J.
- Jung min Han (B.M. Ewha Womans Univ. 2009), Seoul, Republic of Korea
- Kelly Anne Hill (B.A. Univ. of Northern Iowa 2008), Davenport, Iowa
- Emily Glorianne Holum (B.M. Univ. Minnesota [Twin Cities] 2009), Fargo, N.Dak.
- Noah Downing Horn (B.M. Oberlin Coll. 2007; M.M. Yale Univ. 2010), Mt. Pleasant, Iowa
- Jennifer Leigh Hostler (B.M. Eastman School of Music [Univ. Rochester] 2009), Westerville, Ohio
- Shih-Wei Huang (B.M. Curtis Inst. of Music 2009), Tao-Yuan, Taiwan
- Soo Jin Huh (B.M. Seoul National Univ. 2008), Seoul, Republic of Korea
- In Hyung Hwang (B.M. Korean National Univ. of Arts 2007), Gangnam-Gu, Republic of Korea
- Sun Min Hwang (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea (fall only)
- Christopher Scott Jackson (B.M. Univ. Michigan [Ann Arbor] 2009), Deland, Fla.
- Simon Richard Jacobs (B.A. Univ. of Cambridge 2005, M.A. 2009), Truro, United Kingdom
- Eleanor Kendra James (B.M. Colburn School Conserv. 2010), Delta, British Columbia, Canada
- Rosa Jang (B.M. New England Conserv. 2010), Seoul, Republic of Korea
- Yang Jiao (B.M. Central Conserv. of Beijing 2008), Zhengzhou, China
- Brett Alan Judson (B.M. Eastman School of Music [Univ. Rochester] 2010), Rochester, N.Y.
- Wonyoung Jung (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea (fall only)
- Cho-Long Kang (B.M. SookMyung Women's Univ. 2009), Kyonggi-do, Republic of Korea
- Laura Jean Keller (B.M. New England Conserv. 2010), Honolulu, Hawaii
- Paul Thomas Kerekes (B.M. Queens Coll. [CUNY] 2010), Setauket, N.Y.
- Emil Adelievich Khudyyev Hudyyev (B.M. Cleveland Inst. of Music 2009), Ashgabad, Turkmenistan
- Hyerin Kim (B.M. Univ. Southern California 2009), Reno, Nev.
- Hyewon Kim (B.M. Ewha Womans Univ. 2009), Seongdong-Gu, Republic of Korea

- Nayeon Kim (B.M. Seoul National Univ. 2005), Boucheon, Republic of Korea
 On You Kim (B.M. Seoul National Univ. 2005), Seoul, Republic of Korea
 Rebecca Kim (B.M. Univ. of Michigan [Ann Arbor] 2008), Westbury, N.Y.
 Shinae Kim (B.M. Seoul National Univ. 2009), Incheon, Republic of Korea
 Aleksey Klyushnik (B.M. Colburn School Conserv. 2007, A.D. 2009), Dnipropetrovsk,
 Ukraine
- Erik David Adrian Knight (B.M. Royal Coll. of Music 2009), Uppsala, Sweden
 Helena Kranjc (B.M. Juilliard School 2010), Macomb, Ill.
 Jiwon Evelyn Kwark (B.M. Juilliard School 2010), Irvine, Calif.
 Timothy David Lacrosse (B.M. Juilliard School 2007), Springfield, Va.
 Brittany Michele Lasch (B.M. Manhattan School of Music 2010), New York, N.Y.
 Jessica Nicole Lascoe (B.M. New England Conserv. 2010), Albany, N. Y.
 Seok Jung Lee (B.A. Korean National Univ. 2005), Kyonggi-do, Republic of Korea
 Samuel Read Levine (B.A., B.M. Oberlin Coll. 2007), Brookline, Mass.
 Michael Baker Levin (B.M. New England Conserv. 2009), San Jose, Calif.
 Sung Mao Solomon Liang (B.M. California State. Univ. [Long Beach] 2010), Taipei,
 Taiwan
- Anouvong Liensavanh (B.M. Univ. of Adelaide 2008), Adelaide, Australia
 Kuok-Wai Lio (B.M. Curtis Institute of Music 2010), Macau, China
 Loren Elexis Loiacono (B.A. Yale Univ. 2010), Setauket, N.Y.
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 Kenneth Scott Miller (B.A. Lenoir-Rhyne Coll. 2010), Conover, N.C.
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 Chi Xu (B.A. Shanghai Conserv. of Music 2008), Shanghai, China
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- Hyun-Jung Lee (B.M. Ewha Womans Univ. 2007; M.M. Yale Univ. 2010), Seoul, Republic of Korea
- JooHye Lim (B.M. Seoul National Univ. 2008; M.M. New England Conserv. 2010), Seoul, Republic of Korea
- Weipeng Liu (B.M. East Carolina Univ. 2008; M.M. Indiana Univ. [Bloomington] 2010), Guangzhou, China
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- Sarah Alexandra McElravy (B.M. Cleveland Inst. 2007, M.M. 2009), Lindsay, Ontario, Canada
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- Esther Jung-A Park (B.M. Juilliard School 2005, M.M. 2006; Soloklasse Hochschule für Musik 2010), Little Ferry, N.J.
- David Wesley Pershall (B.M. Baylor Univ. 2007; M.M. Yale Univ. 2010), Utica, N.Y.
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- Christoph Immanuel Schlechter (B.M. Hochschule für Musik 2004, M.M. 2009), Hamburg, Germany

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(fall only)

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

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Piotr Filochowski, Saddle Brook, N.J.

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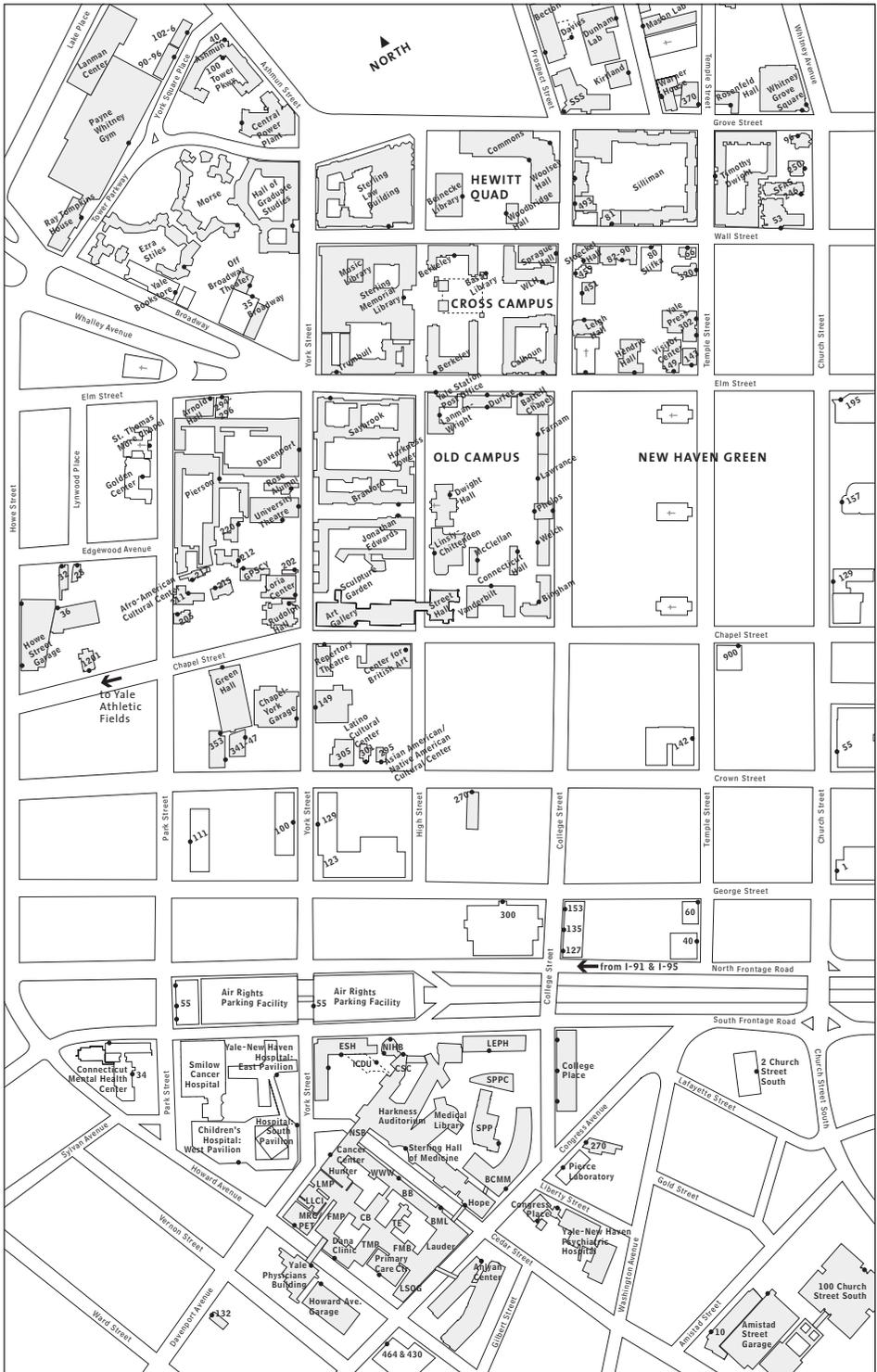
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