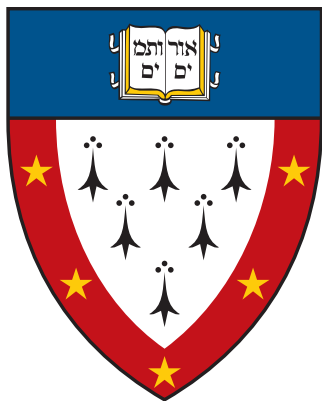


School of Music

2013–2014



BULLETIN OF YALE UNIVERSITY

Series 109 Number 8 July 25, 2013


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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 2013

Aug. 26	M	Online course registration opens
Aug. 28	W	Yale College classes begin, 8:20 a.m.
Sept. 3	T	New and returning students orientation
Sept. 3–6	T–F	Placement testing, language exams, advisories, and ensemble auditions
Sept. 6	F	<i>Fall-term classes begin, 8:20 a.m.</i>
Sept. 9	M	Annual Opening Convocation and Reception (attendance mandatory)
Sept. 13	F	Fall-term course schedules due, 4 p.m.
Sept. 20	F	Add/Drop deadline, 4 p.m.
Oct. 23	W	Yale College recess begins
Oct. 28	M	Yale College classes resume, 8:20 a.m.
Nov. 8	F	Last day to elect Pass/Fail option, 4 p.m.
Nov. 23	SA	November recess begins
Dec. 1	SU	Deadline for fall 2014 applications
Dec. 2	M	Classes resume, 8:20 a.m. Online course registration opens
Dec. 6	F	Last day to withdraw from a class, 4 p.m.
Dec. 13	F	<i>Fall-term classes end</i>
Dec. 16–20	M–F	Exam week
Dec. 21	SA	Winter recess begins

SPRING 2014

Jan. 13	M	<i>Spring-term classes begin, 8:20 a.m.</i>
Jan. 17	F	Spring-term course schedules due, 4 p.m.
Jan. 20	M	Martin Luther King, Jr. Day. Classes do not meet; offices closed
Jan. 24	F	Add/Drop deadline, 4 p.m.
Feb. 7–10	F–M	Written comprehensive exams for M.M.A. candidates in residence
Feb. 24–Mar. 1	M–SA	School of Music auditions
Feb. 26–28	W–F	Classes do not meet
Mar. 1	SA	D.M.A. entrance exam
Mar. 8	SA	Spring recess begins
Mar. 24	M	Classes resume, 8:20 a.m.
Apr. 4	F	Last day to elect Pass/Fail option, 4 p.m.
Apr. 25	F	Last day to withdraw from a class, 4 p.m.
May 2	F	<i>Spring-term classes end</i>
May 4	SU	Honors Dinner
May 5–7	M–W	M.M.A. oral exams
May 5–9	M–F	Exam week
May 18	SU	Commencement concert
May 19	M	University Commencement

The President and Fellows of Yale University

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

Francisco Gonzalez Cigarroa, B.S., M.D., San Antonio, 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

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

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Poughkeepsie, New York (*June 2019*)

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

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

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

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*)

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

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

The Officers of Yale University

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School of Music Faculty and Administration

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Melvin Chen, Ph.D., Deputy Dean

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

Paul Hawkshaw, Ph.D., Director of the Yale Summer School of Music/Norfolk
Chamber Music Festival

William Purvis, B.A., Director of the Yale Collection of Musical Instruments

Michael Yaffe, M.A., Associate Dean

Emeriti

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Leon Plantinga, Ph.D., Professor Emeritus of Music

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

Faculty

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

Mario Aschauer, Ph.D., Visiting Lecturer in Music History

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

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

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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

Melvin Chen, Ph.D., Associate Professor (Adjunct) of Piano and Deputy Dean

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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

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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 more than four hundred public concerts and recitals every year. Although there are numerous extracurricular music groups of all types throughout the campus, the curricular study and performance of music is centered at the School of Music, the Department of Music, and the Institute of Sacred Music.

THE SCHOOL OF MUSIC

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

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

The School limits its enrollment to two hundred graduate students and maintains a faculty of sixty-five. This ratio of approximately three-to-one provides a distinctive educational environment for gifted young artists. 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 Norfolk Fellows' Performance Series. Festival Series concerts on Friday and Saturday evenings feature the artist-faculty, visiting guest artists, and fellows. As an integral part of the School's curriculum, all fellows receive free admission to the performances. Festival concerts are frequently broadcast nationally on Public Radio and live-streamed.

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

Applications are due by Friday, January 24, 2014. Admission is extremely competitive and is based on an audition tape or CD and, most importantly, a subsequent live audition. Applications and further information may be obtained at www.norfolkmusic.org or by e-mail, norfolk@yale.edu.

YALE COLLECTION OF MUSICAL INSTRUMENTS

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

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

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

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 Graduate School of Arts and Sciences, Yale University, www.yale.edu/graduateschool/admissions. Graduate courses, all conducted as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both undergraduate and graduate courses offered by the department. Similarly, students enrolled in the department will often be found at the School taking lessons, playing chamber music, or taking courses in conducting, music history, or composition. The department sponsors the Yale Collegium Musicum, the Yale Bach Society, the Yale Symphony Orchestra, the Yale Group for New Music, and Yale College Opera as extracurricular musical activities. Further information may be obtained at <http://yalemusic.yale.edu>.

YALE INSTITUTE OF SACRED MUSIC

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

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

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

At the heart of the Institute's program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers

lecture in the fall on topics pertinent to the primary fields represented in the ISM: worship, music, and the arts. In their final year, students present a project 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 online at www.yale.edu/bulletin or by writing directly to the Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167; by phoning 203.432.9753; or by sending an e-mail to ism.admissions@yale.edu.

History of the School of Music

The origin of the Yale School of Music can be traced to the 1840s when members of the Battell family of Norfolk, Connecticut, became interested in the musical life of the University. Irene Battell Larned, an accomplished musician, moved to New Haven as the wife of a professor in Yale College in 1843. 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, “Beyond Boundaries,” in 2009, 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 and a multimedia classroom.

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

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

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

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

Two other buildings complete the music complex. Woolsey Hall is used by the School of Music and other musical organizations for concerts by large instrumental ensembles and choruses. This impressive Beaux Arts structure, built in 1901 to celebrate the University's bicentennial, is home to the Philharmonia Orchestra of Yale, the Yale Symphony Orchestra, the Yale Concert Band, the New Haven Symphony Orchestra, and the Yale Glee Club. The hall has an auditorium with a seating capacity of 2,695 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 a 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 seats seven hundred, 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; 11,600 microforms of music manuscripts and scores; 45,000 pieces of sheet music; 95,000 photographs; 4,000 linear feet of archival materials; 560 individual music manuscripts not forming a portion of a larger collection; 425 active subscriptions to music periodicals; and numerous electronic databases of books, scores, audio, and video. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Daniel Asia, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Benjamin Lees, Goddard Lieberson, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, Kay Swift, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, Quincy Porter, David Kraehenbuehl, Howard Boatwright, and Mel Powell. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J.S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

Access to the Music Library's holdings is available through Orbis, the Yale library's online 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 one hundred archival collections have been entered into the Yale University Library Finding Aid Database.

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 250,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Oral History of American Music (OHAM) collects and preserves audio and video memoirs directly in the voices of major musical figures of our time. Thousands of recordings and transcripts are currently accessible. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is approximately 12.8 million. The library subscribes to hundreds of databases and more than 75,000 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 proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.

MASTER OF MUSICAL ARTS

Applications to the M.M.A. degree program are no longer being accepted. The following information applies *only* to those students enrolled in the M.M.A. program in the fall of 2013. Those interested in a doctoral program should apply directly to the D.M.A. program.

The Master of Musical Arts degree is conferred on 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.

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.

DOCTOR OF MUSICAL ARTS

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

“Distinguished achievements” will be determined by the quality and extent of professional accomplishments reflecting the candidate's own initiative and ability, including any professional position he or she might hold. The level of achievement should be substantially higher and broader than the existing high standard of professional activity at the time of matriculation into the program. Innovative and creative contributions to the profession will be considered particularly significant.

The candidate's attention is drawn to the fact that the School's doctoral degree is earned in Musical Arts. The School interprets this degree in a most comprehensive manner and expects that all candidates will possess both great depth and breadth within the field of music. The candidate for Yale's D.M.A. degree should demonstrate:

- exceptional competence as a performer, conductor, or composer;
- intellectual curiosity about music and an ability to discuss in depth its history, theory, styles, sources, and relationship to the other arts and to society;
- extensive knowledge about many aspects of music making and real experience in these closely allied fields. For example, an instrumentalist should be familiar with the elements of compositional techniques. By the same token, every composer should display considerable skill as a performer.

Applying for the D.M.A. Program

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

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

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

Structure of the D.M.A. Program

RESIDENTIAL COMPONENT

During the residential phase of the D.M.A. program, degree requirements include public presentation of recitals and/or compositions during each year of the student's residency. A D.M.A. thesis, as well as a lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted to the D.M.A. committee for approval at the end of the candidate's first term in the D.M.A. seminar. Candidates are required to pass comprehensive written and oral examinations during their last term in residence, in order to qualify into the postresidential phase. 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 for a maximum of one term.

POSTRESIDENTIAL COMPONENT

The D.M.A. candidates launch their musical career during the three-year postresidential period. Throughout this phase of the degree, 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. After the completion of D.M.A. course work and through the years of D.M.A. candidates' postresidential activities, candidates will be enrolled with a nonresident student registration status.

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

All candidates must apply to return for the final D.M.A. recital and oral examination during the third January following the completion of their D.M.A. residential requirements. As part of this application, candidates must submit dossiers of their professional activities, accomplishments, and credentials. Letters from recognized individuals who are professionally qualified to evaluate the candidate's work are required; these are requested directly by the School of Music. The names and addresses of at least five individual references, together with a brief description of the professional relationship, are to be provided by the candidates. No current members of the Yale faculty may be included.

The final application must be completed—including forms, dossier, references, and any other supporting material—by March 1 following submission of the application to return. Permission to apply to return after the third year will be granted only under exceptional circumstances. In cases where the initial applications to return are not approved by the D.M.A. committee, candidates may reapply one additional time only.

Recital and Oral Examination

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

RECITAL

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

ORAL EXAMINATION

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

A jury consisting of members of the Yale faculty, possibly augmented with professional musicians from outside the University, judges the performance and participates in the oral examination. If approved, the candidate is then recommended for the degree of Doctor of Musical Arts, which is conferred at the close of said academic year.

ARTIST DIPLOMA

The Artist Diploma curriculum is a 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 14 credits, which include one non-performance 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, guitarists, 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 four nonperformance (NP) courses. Master of Music and Certificate students must have at least one nonperformance class from each of distribution groups A, B, and C. Yale University courses outside the School of Music and the Department of Music qualify for 4 nonperformance credit hours per term under group C. Required Hearing and Analysis, Music History, and Fundamentals of English courses qualify under their appropriate groups as indicated in this bulletin.

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

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

REQUIREMENTS FOR PERFORMANCE MAJORS

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

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

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

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

Master of Music

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

Orchestral Instruments

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

Piano

Chamber Music	8
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	16
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	20
Total	72

Choral Conducting

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

Guitar

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

Orchestral Conducting

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

Voice (Opera)

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
*Music History	4 minimum
†Hearing	4 minimum
Electives	12
Total	<hr/> 84

Voice (Early Music, Oratorio, and Chamber Ensemble)

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

Organ

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

*Unless exempt on the basis of a placement examination.

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

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

Master of Musical Arts

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

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

Doctor of Musical Arts

SPECIAL REQUIREMENTS

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

In the 2013–2014 academic year, the D.M.A. degree will be conferred only on qualified holders of the M.M.A. degree from Yale. For D.M.A. requirements in future years, please refer to the description of the D.M.A. degree program in the chapter Degrees.

Artist Diploma

SPECIAL REQUIREMENTS

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

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year candidates</i>
Orchestral Instruments		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	28	56
Piano		
Chamber Music	4	8
Collaborative Piano: Instrumental	—	2
Collaborative Piano: Vocal	—	2
Seminar	—	16
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	16	8
Total	28	60
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	8	12
Total	32	84

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

Vocal Repertoire	—	4
Movement	—	2
Early Music Repertoire	—	2
Acting	1	2
Lyric Diction	—	8
Art Song Coaching	2	4
Performance Practice for Singers	—	3
Schola Cantorum	2	4
Vocal Chamber Music	1	2
Colloquium	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
*Music History	—	4 minimum
†Hearing	—	4 minimum
Electives	8	8
Total	28	75

Organ

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

*Unless exempt on the basis of a placement examination.

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

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

*Certificate in Performance***SPECIAL REQUIREMENTS**

All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence. Certificate students who wish to retain the option to convert to an M.M. degree 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
Total	96

Piano

Chamber Music	12
Collaborative Piano: Instrumental	2
Collaborative Piano: Vocal	2
Seminar	24
Individual Instruction	24

*Music History	16
†Hearing	8
Electives	8
	<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 4 credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

REQUIREMENTS FOR COMPOSITION MAJORS

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

Admission to this major is dependent primarily on demonstrated ability in composition. Applicants should submit scores and 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 4 credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

Master of Musical Arts

SPECIAL REQUIREMENTS

In the course of two years, each candidate must present, in public performances of his or her music, the equivalent of a full recital program. 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. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

	<i>internal candidates</i>	<i>external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Individual Instruction	8	16
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.

In the 2013–2014 academic year, the D.M.A. degree will be conferred only on qualified holders of the M.M.A. degree from Yale. For D.M.A. requirements in future years, please refer to the description of the D.M.A. degree program in the chapter Degrees.

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 4 credits of Hearing and Analysis (502 or 503) or two terms of 500 or 501 unless exempt on the basis of a placement examination.

Areas of Instruction

PERFORMANCE

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

Strings

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

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

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

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

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

Wind and Brass Instruments

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

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

Percussion

Robert van Sice

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

Guitar and Harp

Benjamin Verdery, guitar; June Han, harp

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

A guest master class takes place each term. Recent artists have included Odair Assad, Eliot Fisk, David Russell, SoloDuo, Los Angeles Guitar Quartet, Raphaella Smits, Roland Dyens, David Leisner, Anthony Newman, and Hopkinson Smith. In the two-year guitar program each student is strongly encouraged to prepare two solo recital programs, a concerto, and four chamber works. The final degree recital should be performed from memory.

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

Piano

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

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

The main emphasis of the piano program is on solo performance; however, ensemble playing, accompanying, and teaching play an important role in the piano major's studies at Yale. This all-encompassing training is given so that graduates are superbly equipped to make their way in the highly competitive world of music today. Each year, every piano student is expected to give at least one solo recital, to perform with instrumentalists and/or singers, and to play chamber and contemporary music. There are myriad performing opportunities on campus and beyond. Many piano students compete in the School's annual Concerto Competition, which offers the winners the opportunity to perform with the Philharmonia Orchestra of Yale. The piano department regularly presents outstanding current and former students in concerts in New York City. An all-Steinway school, the Yale School of Music maintains good grand pianos in all concert halls, studios, and practice rooms; the excellent practice facilities include access to faculty studios for practice.

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

Chamber Music

Kikuei Ikeda, Kazuhide Isomura, members of the performance faculty, and guest artists performing on the Chamber Music Series

Developing musicianship is the goal of every young and aspiring musician. The surest path to this goal is the study and performance of the masterworks of chamber music literature. Under the guidance of the faculty and visiting artists, chamber music is studied in depth, and traditions and stylistic differences are explored. Concerts by visiting ensembles are open to students.

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

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

Harpsichord

Arthur Haas

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

Candidates for graduate study in harpsichord should show great potential in both solo and collaborative performance. Goals for the degree include a command of solo literature from the late Renaissance through to the pre-classic periods and extensive Baroque ensemble experience leading to fluent and tasteful continuo realization with both singers and instrumentalists. In addition, students will acquire knowledge about

Baroque performance practice, organology, and tuning/maintenance issues. While in residence, candidates will have the possibility of studying and playing upon keyboard instruments at the Yale Collection of Musical Instruments.

Organ

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

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted to a comprehensive survey of organ literature from all musical periods. In addition to individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Marie-Claire Alain, Sophie-Véronique Cauchefer-Choplin, David Craighead, Vincent Dubois, Hans-Ola Ericsson, Michael Gaillit, Jon Gillock, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Karel Paukert, Simon Preston, Daniel Roth, Thomas Trotter, and Dame Gillian Weir. Peter Planyavsky will be the guest artist in 2013–2014.

Students have the opportunity for practice and performance on an extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organs in Marquand Chapel at the Divinity School (E.M. Skinner, three manuals, 1932; Krigbaum Organ, Taylor & Boody, three manuals, meantone temperament, 2007); and the Newberry Memorial Organ in Woolsey Hall (E.M. Skinner, four manuals, 1928), one of the most renowned Romantic organs in the world. The Organ Studio at the Institute of Sacred Music houses a two-manual organ by Martin Pasi (2011). Two-manual practice instruments by Flen-trop, Holtkamp, Casavant, and other builders are located both in Woolsey Hall and at the Institute, which also has five Steinway grand pianos, a C.B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord.

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

Voice

Doris Yarick-Cross, chair

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

The Yale community and the New Haven area offer ample opportunities for solo experience with various Yale choral and orchestral ensembles, as well as through church positions and professional orchestras. Close proximity to New York and Boston makes attendance at performances and auditions in those cities convenient. Additionally,

students have the opportunity to teach voice to undergraduates in Yale College and to nonmajors in the Yale School of Music.

OPERA

Doris Yarick-Cross (artistic director and voice); Richard Cross (voice); Douglas Dickson and Timothy Shaindlin (opera coaching); Kyle Swann (song coaching); Marc Verzatt (acting and body movement); and guest conductors and stage directors

Singers in the opera program are prepared for rigorous careers by practical studies in the art of opera performance. The program encompasses thorough musical training including languages, style, acting, body movement, recitals, and general stage skills. Full productions with orchestra, as well as performances of excerpts, are presented throughout the year to give students varied performance experience. Recent productions have included *I Capuleti e i Montecchi*, *Iolanta*, *Così fan tutte*, *The Rape of Lucretia*, *Don Giovanni*, *The Scarf*, *Dido and Aeneas*, *Le nozze di Figaro*, *La tragédie de Carmen*, *Le Rossignol*, *Die Zauberflöte*, *La Navarraise*, *The Bear*, *Die Fledermaus*, *L'heure espagnole*, *Bluebeard's Castle*, *La Bohème*, *Orphée aux Enfers*, *Trouble in Tahiti*, Britten's *A Midsummer Night's Dream*, *Kat'a Kabanova*, *Gianni Schicchi*, and *Suor Angelica*. Repertoire is chosen with students' individual voices in mind, and to accommodate the widest casting possibilities and maximum experience for all.

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

Yale Opera has performed and recorded operas in concert with the prestigious Beethoven Easter Festival in Warsaw, Poland. This relationship with the festival began in 2011, when Yale Opera singers performed with the Polish Radio Symphony Orchestra under the baton of Łukasz Borowicz. These performances and professional recordings include Donizetti's *Maria Padilla* in 2011, Montemezzi's *L'amore dei tre re* in 2012, and the seldom-performed first version of Verdi's *Simon Boccanegra* in 2013. The Beethoven Easter Festival has invited Yale Opera to return to Warsaw to perform Gluck's *Iphigénie en Tauride* in the 2014 festival.

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

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

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

Orchestral Conducting

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 David Hill

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

The program for choral conductors includes individual lessons with the choral conducting faculty and lessons during regularly supervised sessions with the Repertory and Recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct

Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. Students who are enrolled in the School of Music and the Institute of Sacred Music will have additional requirements as specified by the Institute. All students are expected to avail themselves of the offerings of the University, particularly courses in the Department of Music.

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

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Hannah Lash, 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 also encouraged to take as many courses as possible in music history and literature and are required to complete successfully courses in studio techniques and the analysis of tonal and nontonal music.

Composers are expected to produce enough new work in two years to fill one complete concert of their music. To achieve this end, student compositions are interspersed throughout the six to eight concerts given each year under the rubric New Music New Haven.

One of the most effective features of the composition program is regular visits from distinguished composers. Guests who have recently addressed the composers' seminar include Samuel Adler, Mark Applebaum, Daniel Asia, Robert Beaser, Susan Botti, Margaret Brouwer, John Corigliano, Michael Daugherty, Bryce Dessner, David Felder, Vinko Globokar, Annie Gosfield, John Harbison, Robert Kyr, Bruce MacCombie, Steven Mackey, Marc Mellits, Paul Moravec, Jeffrey Mumford, Matthias Pintscher, Bernard Rands, Steve Reich, Kaija Saariaho, Judith Shatin, Steven Stucky, Matthew Suttor, Augusta Read Thomas, Jacob Ter Veldhuis, Melinda Wagner, Stewart Wallace, Mark Wingate, James Wood, Yehudi Wyner, and Ellen Taaffe Zwilich. Donnacha Dennehy and Andrew Ford will be among the guest composers in 2013–2014.

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); Rubén Rodríguez (lead teacher)

The mission of the Music in Schools Initiative is twofold: to train graduate music students as teaching artists and to provide program support to the New Haven Public Schools music program.

Training is accomplished in two ways. Intensive noncurricular classes each September prepare students for work as graduate teacher artists; more than forty students are hired as teacher artists each year. In addition, a course for credit in Community Engagement is offered in the fall.

For New Haven, the Music in Schools Initiative provides teacher artists who collaborate with music teachers; a citywide honors band, choir, and string orchestra; a series of solo competitions for New Haven music students; and substantial programs at John C. Daniels School (band) and Lincoln-Bassett School (strings).

These school-year programs are funded through an endowment created by the Yale College Class of 1957.

The Music in Schools Initiative also includes the Morse Summer Music Academy, a monthlong daily intensive music program for seventy-five students from the New Haven Public Schools. It is funded by an endowment created by Lester and Dinny Morse. The Morse Summer Music Academy develops children's music skills through daily lessons, ensembles, and classes.

For further information, visit <http://music.yale.edu>.

Courses of Instruction

Key to course list A schedule of the hours and places at which various classes are to meet will be posted online at www.yale.edu/oci.

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

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

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

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

Courses designated NP are nonperformance courses.

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

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

MUSICIANSHIP AND THEORY

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

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

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

MUS 655a, Sixteenth-Century Counterpoint 4 credits. NP. Group A. This is a class on the practice of sixteenth-century counterpoint. Students learn the conventions of the style through the study of existing repertoire from such composers as Morales, Byrd, de Lassus, and Palestrina. Weekly exercises cover the study of species counterpoint and look specifically at such matters as melodic writing, two- and three-voice counterpoint, cadences and handling of dissonances, imitation and canon, and finally four-voice textures up to eight-voice textures in polychoral style. Although we touch upon several texts including Fux’s treatise, we use as a basic guide Robert Gauldin’s *A Practical Approach to Sixteenth-Century Counterpoint*. Texts, however, only offer a summing up of the conventions that exist in the repertoire. So while such manuals are helpful, the most valuable

way to learn these conventions is by study of the repertoire itself. Therefore a large component of the course focuses on familiarizing students with the music of the great masters of sixteenth-century polyphonic writing and using that music as the jumping-off point for the student's own practice of counterpoint. Hannah Lash

MUS 660a, Analysis from a Schenkerian Perspective 4 credits. NP. Group A. This class is both an analysis and a history class, focusing on Schenker's theory of harmony and the possibilities it provided for insight into music of the classical period. Students learn how to graph pieces and are expected to complete weekly analysis assignments. We also discuss the limitations of this theory, both in its exclusion of music in any other style period than that of the classical era, but also in its starkly reductive approach. Conversely, does it offer us tools to understand a more expanded repertoire than Schenker envisioned? Can we apply its principles to music currently or recently written — or to music of the Baroque and earlier? Primary texts are Allen Forte and Steven Gilbert's *Introduction to Schenkerian Analysis* and Allen Cadwallader and David Gagne's *Analysis of Tonal Music: A Schenkerian Approach*. Hannah Lash

MUS 688b, Eighteenth-Century Counterpoint 4 credits. NP. Group A. In this class, students learn eighteenth-century counterpoint through intensive study of works mainly by J.S. Bach with the addition of a few other composers. The goal of the class is to become proficient with the techniques of contrapuntal composition in an eighteenth-century style and also to gain fluency in realizing and elaborating a figured bass. We begin composition assignments by using Bach chorales as a model for harmonic structure, elaborating from there to the two-voice chorale prelude, the three-voice prelude, and so forth with the ultimate goal of writing a fugue. Hannah Lash

MUS 692b, Advanced Hearing and Analysis 4 credits. NP. Group A. For musicians who are passionate about integrating aural, analytic, and performance skills. Students, in consultation with the instructor, choose repertoire to perform, present, and discuss in class. There are short papers as well. Permission of the instructor required. Joan Panetti

PERFORMANCE

MUS 515a,b, 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. All students enrolled in secondary lessons can receive instruction in either voice or piano. In addition, YSM keyboard majors may take secondary organ or harpsichord, and YSM violinists may take secondary viola. Secondary Instruction in Choral Conducting and Orchestral Conducting is only available

with permission of the instructor and requires as prerequisites MUS 565a for secondary instruction in Choral Conducting, and both MUS 529a and 530b for secondary instruction in Orchestral Conducting. Any other students who wish to take secondary lessons in any other instruments must petition Sarita Kwok by e-mail (sarita.kwok@yale.edu) by the date that schedules are due for each term. Non-YSM students in the graduate or professional schools will be charged \$100 per term for secondary lessons.

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 required for voice majors enrolled through the Institute of Sacred Music. David Hill

MUS 656a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and those different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Hymn playing, with an emphasis on methods of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training

extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Prerequisite: graduate-level organ and piano proficiency. Walden Moore

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

MUS 677a, Continuo Realization and Performance 4 credits. Acquisition of practical skills necessary for a competent and expressive performance from thorough-bass. Learning of figures, honing of voice-leading skills, and investigation of various historical and national styles of continuo playing as well as relevant performance practice issues. Regular class performances with an instrumentalist or singer. Open to pianists, harpsichordists, organists, and conductors. Arthur Haas

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

COMPOSITION

MUS 555a, 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

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 orchestrational techniques studied. Christopher Theofanidis

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. Designed to address the specialized needs of the singing actor. Studies include technique in character analysis, together with studies in poetry as it applies to art song literature. Class work is extended in regular private coaching. Marc Verzatt

MUS 549a, Early Music Repertoire for Singers 2 credits. A survey of solo and chamber repertoire (song, madrigal, cantata, opera, oratorio, motet) from the early seventeenth century to the mid-eighteenth century. Related topics include performance practice, ornamentation, national styles, related instrumental music, research, and original sources and their modern transcriptions. Assignments emphasize practical applications such as composing ornaments, finding repertoire, and creating new editions. Avi Stein

MUS 594a,b, Vocal Chamber Music 1 credit. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. Occasional weekend sessions and extra rehearsals during production weeks can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a/b, 695b, Performance Practice for Singers 1 credit per term. Fall term: An introduction to the major issues of historically informed performance, including notation, use of modern editions, and performance styles. Spring term: Advanced exploration of notation, performance styles, and ornamentation in specific repertoire. Open to conductors and instrumentalists with permission of the instructor. Judith Malafrente

HISTORY AND ANALYSIS

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

MUS 511b, Music of the Eighteenth Century 4 credits. NP. Group B. A survey of the principal forms and styles of the eighteenth century from Johann Sebastian Bach and George Frideric Handel to the early music of Beethoven. Major works from the operatic, liturgical, orchestral, keyboard, and chamber music repertoires illustrate the stylistic transformation from the high Baroque to the Classical period. Participants consider the music in the context of contemporary social and artistic thought. Course requirements include weekly readings and six short analytical papers. Paul Hawkshaw

MUS 512a, Music in the Nineteenth Century 4 credits. NP. Group B. An analytic and cultural survey of music in nineteenth-century Europe. The primary goal is intimate knowledge of repertoire representing the major styles, genres, and composers of the period, from Beethoven and Rossini to Strauss, Debussy, and Rimsky-Korsakov. Readings from primary documents (both critical and literary) provide grounding in historical events, aesthetic trends, and social contexts of nineteenth-century music making. Course requirements include weekly listening and reading, regular quizzes, two short music-analytic papers (2–3 pages), a midterm examination, and a final examination. Paul Berry

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

MUS 517b/REL 954b, Mary in the Middle Ages 4 credits. NP. Group B. During the Middle Ages and the early Renaissance, Mary, mother of Christ, acquired several powerful, multifaceted identities: protector, intercessor, mediator, Theotokos (“God-bearer”), Queen of Heaven, unsurpassed model for both mothers and virgins. Throughout Europe the cult of Mary inspired a torrent of liturgical feasts, songs and motets, buildings and artifacts. The course explores the intimate interconnections among the music, texts, and materialities of the Virgin’s cult in Byzantine and Western Christianity. In a dialogue between music history and art history, students have the opportunity to study the cultural artifacts of their own discipline and to understand them in the context of their religious and cultural environment. Markus Rathey, Vasileios Marinis

MUS 524b, Schubert: Songs and Song Cycles 4 credits. NP. Group B. An overview of Franz Schubert's small-scale vocal music, the collections in which it was published, and the contexts in which it was first performed. The course charts a path through Schubert's prolific and influential career as a composer of songs, partsongs, and song cycles, focusing on his relationship to previous traditions of song composition, his responses to the music of his contemporaries (including Beethoven), and the radical formal, harmonic, and temporal innovations characteristic of his own works. Parallel concerns include the performance practices that Schubert expected and the relevance of his biography to his music. Songs are chosen in part according to students' interests and current performance projects. Course requirements include weekly listening and short readings (primarily of song texts in English translation), four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 527b, Schumann Chamber Music: Performance and Analysis 4 credits. NP. Group B. A study of selected chamber works by Schumann, coupling analytical research with practical performance issues. Advanced violinists, violists, cellists, oboists, clarinetists, hornists, and pianists admitted by audition. Weekly analysis assignments, readings, and chamber music rehearsals. Michael Friedmann

MUS 547a, Text, Form, and Narrative in Program Music, 1650–1900 4 credits. NP. Group B. A study of programmatic texts, musical forms, and implied narrative in program music from its origins through the end of the nineteenth century. Beginning from the late seventeenth century and proceeding through the fruition and collapse of functional tonality, the course considers various modes of interaction between instrumental music and the titles and texts that accompanied it. The goal is a fluid and stylistically sensitive approach to storytelling through harmony, affect, and form in both symphonic and chamber repertoire. Among composers addressed are Biber, Vivaldi, Handel, Haydn, Beethoven, Berlioz, Schumann, Liszt, Brahms, Strauss, Dukas, Dvorák, and Debussy. Course requirements include weekly listening and short readings (primarily of programmatic texts in English translation), four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 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 569b, Choral Music in the Twentieth Century 4 credits. NP. Group B. An examination of the widely varied directions taken by composers of choral music during the last century, beginning with transitional figures of the late nineteenth century and continuing to the year 2000. Examples of topics for exploration include the early-twentieth-century

English choral renaissance, the recent “neo-medieval” school, the Scandinavian school, the current interest in non-Western choral music, extended vocal techniques, and a cappella repertoire. A tentative list of composers whose music is analyzed includes Ives, Vaughan Williams, Howells, Stravinsky, Poulenc, Barber, Britten, Ligeti, Lindholm, Edlund, Penderecki, Górecki, Tavener, Ramírez, Monk, and Golijov. Jeffrey Douma

MUS 593b, Minimalism as Spiritual Practice 4 credits. NP. Group B. This class not only explores the music of the better-known “holy minimalists” (Pärt, Gorecki, Tavener, Martynov, Silvestrov, etc.) but also considers the religious overtones in music of Glass, Riley, Reich, and many other postminimalist composers. The spiritual and sacred texts in the music of John Adams are central to the repertoire. Suggestions and favorites from students in the class are also taken into account. Class presentations and/or final projects are required, as well as short response papers from time to time. Ingram Marshall

MUS 596b, Music and Patterns 4 credits. NP. Group B. An examination of the relationships between pattern making and Western music, beginning with Pérotin and continuing to the present, with a special emphasis on music being made right now. We find, analyze, and discuss various pattern-based compositional processes, paying attention to what the presence or absence of patterns may mean in a particular time period or style. David Lang

MUS 598b, The Piano Trio, 1785–1945: Form, Texture, Affect 4 credits. NP. Group B. A study of form, texture, and affect in piano trios from the origins of the genre until the end of World War II. Beginning with late-eighteenth-century examples, the course charts a path through some of the most important developments of the next 160 years: chromatic harmony, formal and temporal experimentation, post-tonal idioms, and narrative and programmatic content. A parallel concern is the composer’s response to evolving instruments and changing performance practices. Repertoire is chosen in part according to students’ interests and current performance projects. Among composers addressed are Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Fauré, Ravel, Bartók, and Shostakovich. Course requirements include weekly listening and short readings, four brief response papers (1–3 pages), occasional oral presentations, and a final examination on topics chosen by the student. Paul Berry

MUS 601a/MUSI 805a, Johann Sebastian Bach’s Chorale Cantatas 4 credits. NP. Group B. During the second year of his tenure at St. Thomas’s in Leipzig (1724–25), Johann Sebastian Bach started his so far largest project: a cycle of cantatas for the entire year, each of which was based on hymns of the Protestant church. Even though he broke off the project for unknown reasons in January 1725, the existing forty cantatas are the largest-scale cycle Bach composed, dwarfing by far his oratorios, passions, and organ music. The chorale cantatas are interesting for two reasons: the texts combine paraphrases of congregational hymns with interpretations of the biblical readings for the Sunday. Like a sermon, the cantatas aim to translate the biblical message into the present. Second, Bach experiments with different techniques of chorale settings, making the cycle of chorale cantatas an encyclopedia of his techniques as a composer of hymn settings. The course focuses on these two aspects, exploring how the theological and musical layers intersect and support each other. Markus Rathey

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

MUS 617a/REL 643a, 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. Reformers 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 634b, The History and Repertoire of the Wind Orchestra 4 credits. NP. Group B. A study of the history and repertoire of the wind orchestra—an ensemble that includes the wind band, the wind ensemble, and the symphonic wind ensemble. The study begins with a historical overview of wind consorts in the Middle Ages and progresses to the wind band/ensembles of the twenty-first century. Repertoire studies include Mozart’s *Gran Partita*; Dvorák’s *Serenade for Winds*; Strauss’s *Serenade for Winds*; Gounod’s *Petite Symphonie*; Holst’s *First Suite*; Grainger’s *Lincolnshire Posy*; Hindemith’s *Symphony in B-flat*; Husa’s *Music for Prague 1968*; and other pieces from the later twentieth and twenty-first centuries. This class has an online component and a pedagogical unit; students have to prepare a teaching unit at the end of the course, focusing on a wind band piece of their choosing. Thomas C. Duffy

MUS 645a, Sketches, Drafts, and Fragments: How Great Composers Worked 4 credits. NP. Group B. Had Mozart really finished all his works in his head before he notated them in flawless manuscripts? How did Schubert compose his melodies? Why did Bruckner revise his symphonies again and again? The creative process of famous composers has fascinated musicians and music lovers for centuries, and music historiography tells manifold stories about how composers worked. In this course, we challenge the myths with the evidence preserved in original manuscripts. We investigate how composers went about composing important works of the classical repertoire. And we explore how knowledge about its genesis can inspire our interpretations of a piece. The course supplies students with the basic set of skills in musical paleography every professional musician should possess. We also make an excursion to the Beinecke Library to examine relevant manuscripts, such as Schubert’s draft of the *Fantasy in F minor, D. 940*. The workload includes

reading and smaller exercises, but the core assignment is a student presentation. In small groups, students work on the sketches and drafts to a selected piece of an important composer. The choice of the example is based on the instruments played by the members of the group (e.g., four string players can work on Haydn's draft of the String Quartet Hob. III:33; a singer, clarinet player, and pianist on Schubert's draft of "Der Hirt auf dem Felsen," D. 965). The presentations include a commented performance of the sketches and the corresponding portions from the finished work. Nonmusicians present on a theoretical project. The creative process is currently a very fashionable field of research in the humanities, and it has attracted much public interest. In today's concert life, lecture-recitals that allow a peek into the workshops of composers have become a popular format. Consequently, musicians are expected to talk about the repertoire they perform, its genesis and context, in a sophisticated but accessible manner. In this course students not only learn to understand how composers worked based on scholarly research. They also develop their own presentation skills through the combination of lecturing, discussion, teamwork, and group presentation. Mario Aschauer

MUS 647b, Vienna: 1875–1900 4 credits. NP. Group B. An examination of selected works by Brahms, Bruckner, Wolf, Schoenberg, and Mahler in the context of the social, political, and cultural circumstances that prevailed in imperial Vienna at the end of the nineteenth century. Some attention is devoted to the Eduard Hanslick/Wiener Akademische-Wagner Verein conflict and the manner in which it affected the careers of the above-named composers. Paul Hawkshaw

MUS 648a, Edison's Talking Machine and the American Jazz Century 4 credits. NP. Group B. A term-long series of lecture presentations by Willie Ruff that draws heavily on interviews he recorded in 1974 with Ethel Waters, Eubie Blake, Earl Hines, Benny Carter, Dizzy Gillespie, Miles Davis, and others. These interviews, together with an extensive conversation between Ruff and Columbia Records producer John Hammond, subsequently became an annotated Anthology of Classic Jazz on phonograph records. The anthology will be useful in tracing the story of the creation and evolution of the American entertainment scene along with the social, artistic, and technical circumstances that prevailed in the recording industry from the 1880s into the twentieth century and beyond. The brilliance of Edison's 1877 idea for a "Talking Machine" is matched only by the serendipitous fact that it came into being almost in time to capture the beginnings of jazz. The great news is that it was precisely in time to capture the voices of the iconic jazz masters telling their own stories for the anthology. There are powerful stories behind all their classic masterworks, from "Stormy Weather" to "Saint Louis Blues" to "West End Blues" to "Charleston Rag" to "Grooving High" to "Miles Ahead" and more. Willie Ruff

MUS 674b, Analysis of Western Music (1199–1939) from the Composer's Perspective 4 credits. NP. Group B. This course is designed to provide composers (and others interested in composition) with the opportunity to evaluate and analyze important musical compositions from a creator's point of view. Works of music have been analyzed by theorists, musicologists, ethnomusicologists, performers, and audiences for their own purposes. The goal of this course is to explore the decisive musical choices that remain after accounting for the contexts and constraints of theory, history, and sociology. We

attempt to address the significance and character of what, given the histories and theories of music, is finally “composed” by a composer. Selected compositions from 1199 to 1939 are discussed and analyzed. Martin Bresnick

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

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

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

MUS 578a, Music and Service 2 credits. NP. Group C. What is the role of musicians in public life, both on and off the concert stage? How can institutions of music play new roles in forming civil society and vibrant communities? Can music change the life conditions of people living in political or social oppression? And, what expectations can

musicians today have of themselves and the public impact of their art form? As many large arts institutions in the United States struggle to redefine their connection with public life, these questions are at the core of how we will define musicians' careers in the coming decade. This course examines these questions through readings and discussions on philosophy, aesthetics, urban planning, historical views of music, and memoirs by musicians. Assignments include several short response papers and a final paper or demonstration project. A one-day trip to visit several arts initiatives is planned. Enrollment limited to twelve. Sebastian Ruth

MUS 621a, Careers in Music 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, press kit and career portfolio, the final project, and a final paper. Enrollment limited to fifteen. Preference given to second-year students. Attendance is mandatory, and absences impact the final grade. Permission of the instructor required. Astrid Baumgardner

MUS 680a–b, The Art of Recording for Music 2 credits per term. NP. Group C. A workshop dealing with state-of-the-art digital recording techniques, equipment, studio acoustics, and compact disc production, with special emphasis placed on preparing students to use recording facilities as a musician on both sides of the microphone. The first term is devoted to a general survey of digital recording techniques through experimental recording of various student and professional musical ensembles. The second term is devoted exclusively to compact disc production. As a final project, each student produces a recording session using classmates or professional ensembles and works through the postrecording process to provide a digital tape suitable for compact disc production. Enrollment limited. Permission of the instructor required. Counts as one NP for the year. 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, 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 2013–2014 (4 credits each term).

MUSI 625a, Sonata Theory Group A. James Hepokoski

MUSI 699a, Proseminar in Music History Group B. Gary Tomlinson

MUSI 810a, The Visionary Impulse in Jazz Group B. Michael Veal

MUSI 813a, Verdi at 200 Group B. Gundula Kreuzer

MUSI 835b, Sustainability and Music Cultures Group C. Sarah Weiss

MUSI 850a, Analytical Issues in Russian Music: Glinka to Early Stravinsky
Group A. Patrick McCreless

MUSI 865b, Baroque Travels Group A. Rebekah Ahrendt

MUSI 905a, Cognition of Musical Rhythm Group C. Ève Poudrier

MUSI 915b, Jazz and Musical Ontology Group C. Brian Kane

MUSI 930b, Tonality in Seventeenth-Century Music Group A. Ian Quinn

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. Shinik Hahm is the conductor in residence, and Peter Oundjian is the orchestra's principal guest conductor.

Guest conductors who have worked with the orchestra over the years include William Christie, Aaron Copland, Reinbert de Leeuw, David Effron, Szymon Goldberg, Sidney Harth, Danny Kaye, Anatoly Levin, Jahja Ling, 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.

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

New Music New Haven

New Music New Haven, under the direction of Hannah Lash and Christopher 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, Yale Opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances in recent years have been directed by Michael Gieleta, Marc Verzatt, Justin Way, and Vera Lúcia Calábria, and conducted by Speranza Scappucci, Giuseppe Grazioli, and Federico Cortese. Additionally, world-renowned opera director Michael Hampe directed and taught Yale Opera students in a weeklong workshop in 2011–2012. Recent productions, including *I Capuleti e i Montecchi*, *Così fan tutte*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, and *Die Fledermaus*, were presented at New Haven's historic Shubert Performing Arts Center. Yale Opera has produced more intimate productions in Sprague Hall, including *Iolanta*, *The Rape of Lucretia*, *The Scarf*, *Dido and Aeneas*, *Le Rossignol*, *La tragédie de Carmen*, and *The Bear*.

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

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

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.

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

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 fifty-five select musicians, a jazz ensemble (drawn from the core group – an eighteen-piece big band), and a marching band of approximately fifty to one hundred students that performs at sports events throughout the year.

The Concert Band and its component ensembles perform in Woolsey Hall and Morse Recital Hall. Since 1959, the Concert Band has produced twenty-seven international concert tours, performing in England, France, Japan, Austria, Ireland, Italy, Spain, Finland, Russia, the Czech Republic, Brazil, and Mexico; it was the first Yale ensemble to perform on the continent of Africa (Ceuta). American tours have featured concerts in Washington, D.C., at the U.S. Marine Corps Band Hall, the Kennedy Center, and the National Building Museum, in New York City's Symphony Space and Carnegie Hall, and at the Miami Ives Festival.

The Yale Jazz Ensemble has performed in London's finest jazz club, Ronnie Scott's, 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.

More information is available at www.yale.edu/yaleband.

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.

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

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 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

Yale Schola Cantorum, led by principal conductor David Hill and principal guest conductor Masaaki Suzuki, is a twenty-four-voice chamber choir that sings in concerts and choral services. It specializes in music from before 1750 and the last hundred years. Under the auspices of the Yale Institute of Sacred Music, Schola is open by audition to all Yale students. In addition to performing regularly in New Haven and New York, the choir records and tours nationally and internationally. Schola Cantorum's live recording 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, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. A commercial recording on the Naxos label of Mendelssohn and Bach Magnificats was released in fall 2009. Schola Cantorum has toured internationally in England, Hungary, France, China, Republic of Korea, Italy, Greece, and Turkey, and Japan and Singapore in 2013. Founded by Simon Carrington in 2003, the choir has also sung under the direction of the internationally renowned conductors Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Erwin Ortner, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. During the 2012–2013 season, Schola performed Bach motets with Masaaki Suzuki in New Haven and Boston, and Suzuki conducted performances of Bach's Mass in B Minor with Schola and Juilliard415 in New Haven and New York.

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 the academic year 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-seventh season of Sprague Hall subscription concerts in 2013–2014. 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 2013–2014 season features concerts by the Takács, Hagen, Emerson, Artis, Miró, and Brentano string quartets; the trio of David Finckel, Wu Han, and Philip Setzer; and a program by winners of the School's 2014 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 have included Tigran Alikhanov, Emanuel Ax, Malcolm Bilson, Idil Biret, Yefim Bronfman, Mischa Dichter, Anton Kuerti, Ruth Laredo, Paul Lewis, Alexei Lubimov, Radu Lupu, Garrick Ohlsson, Pierre Réach, Fou Ts'ong, and Severin von Eckardstein. The upcoming season features recitals by guest artists Leon Fleisher and Pascal Rogé as well as recitals by faculty artists Boris Berman, Peter Frankl, and Wei-Yi Yang, and an evening of Beethoven concertos with soloists Hung-Kuan Chen, Melvin Chen, and Wei-Yi Yang.

Yale in New York

In 2012–2013 the School of Music presented three concerts at Carnegie Hall as part of the Yale in New York Series, directed by David Shifrin. Concerts in Weill Recital Hall included “Mozart’s Birthday” with music by Bach, Beethoven, Mozart, and Aaron Jay Kernis, and “Hindemith: Master and Prankster,” a tribute to former faculty member Paul Hindemith. “Serenades and Metamorphosis,” a program of works for string orchestra, including a premiere by composer Matthew Barnson as well as Strauss’s *Metamorphosen* and Tchaikovsky’s String Serenade, was performed in Zankel Hall. The 2013–2014 season features two concerts at Zankel Hall, beginning with a celebration of Paul Hindemith, followed by a performance of Stravinsky’s *L’histoire du Soldat* in collaboration with the Yale School of Drama.

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 Les Délices; clarinetist Charles Neidich and pianist Robert Levin; Quicksilver Baroque; Florilegium; guitarist John Schneiderman; Sarasa; the Aulos Ensemble; La Riche & Co.; Ensemble El Mundo; Ensemble Caprice; David Owen Norris with Sonnerie; London Baroque; harpsichordists Linda Skernick, Corey Jamason, and Davitt Moroney; violinists John Holloway and Jaap Schröder; pianists Yves Henry, Carsten Schmidt, and Steven Lubin; cellist Anner Bylsma; ensemble project Ars Nova; and the Amsterdam Loeki Stardust Quartet. The concerts frequently feature the use of restored instruments from the collection.

The Duke Ellington Fellowship Series

The Duke Ellington Fellowship, directed by Willie Ruff, offers concerts by prominent jazz musicians each year. Recent seasons have featured groups headed by Jane Ira Bloom, Dave Brubeck, Kenny Burrell, Don Byron, Ron Carter, 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, Louis Hayes, Kenny Washington, and Willie Jones III. The Mitchell-Ruff Duo, with Professor Ruff on horn and bass and Dwiki Mitchell on piano, appeared many times in the series, often with guest artists. Visiting performers often present free concerts and master classes for children in addition to concerts for general audiences.

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 2013–2014 the visiting guest artist will be Peter Planyavsky. Additional concerts in the series will be by Gwendolyn Toth and Daniel Zaretsky.

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 spoken commentary; and concerts of chamber music for guitar in combination with other instruments, under the direction of Benjamin Verdery. Yale Opera offers a *Liederabend* series, in which a different language (German, Italian, French, or Russian) is featured in each program. Concerts by singers in the early music, oratorio, and chamber ensemble program feature thematic programs for vocal ensembles and soloists.

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. 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.

Mario Aschauer Visiting Lecturer in Music History. Austrian scholar-performer Mario Aschauer has concertized extensively as a harpsichordist throughout Europe. He earned his master's degree and Ph.D. in musicology from the University of Vienna. His dissertation on German keyboard treatises in the second half of the eighteenth century was published by Bärenreiter, Kassel, in 2011 under the title *Handbuch Clavier-Schulen*. He also holds an M.A. in harpsichord performance from the University of Music and Performing Arts, Vienna. He is a member of the editorial board of the *Neue Schubert-Ausgabe*. His current research and publications focus primarily on creative processes, in particular those of Schubert and Bruckner, and the history and performance practice of keyboard music in the seventeenth, eighteenth, and nineteenth centuries. For recent new editions

of works by Schubert and Beethoven, he developed fingerings and provided notes on performance practice.

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 brings her experience as a lawyer, nonprofit executive and consultant, orchestra board chair, and career and life coach to her work at the Yale School of Music, where she teaches career entrepreneurship and serves as coordinator of career strategies. 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 business. A lifelong amateur pianist and champion of new music, she is cochair and past chair of the board of the American Composers Orchestra. As president of Astrid Baumgardner Coaching + Training, she coaches musicians, lawyers, and creative professionals on professional and personal development. She also guest lectures at conservatories including the Juilliard School, Manhattan School of Music, and the Norfolk Chamber Music Festival; has provided professional development workshops for music faculty at Stetson University; and conducts leadership training workshops at Opera America and major New York City law firms.

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).

Paul Berry Assistant Professor (Adjunct) of Music History. A historian of chamber music and song in nineteenth-century Germany and Austria, Professor Berry received his B.A. and Ph.D. from Yale University. His essays and reviews have appeared in *The Journal of Musicology*, *Music and Letters*, *The Oxford Handbook of Neo-Riemannian Music Theories*, and the *Journal of the American Liszt Society* (in press). He is the recipient of a Whiting Fellowship in Humanities, the American Musicological Society's Paul A. Pisk Prize, the American Brahms Society's Karl Geiringer Scholarship, and, most recently, a fellowship from the National Endowment for the Humanities. His book, *Brahms's Rhetorics of Allusion: The Making of Music and the Claims of Friendship*, is forthcoming from Oxford University Press. Mr. Berry is also active as a tenor specializing in early music, German lieder, and twentieth-century compositions. From 2007 until 2010, he served on the faculty of the University of North Texas College of Music.

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 the Yale 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. Dean 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. In 2006 he was 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 Milanov, 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*, was 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 Schidlöf Prize and the John Barbirolli Prize at the prestigious Lionel Tertis International Viola competition in England. He has since made solo and recital appearances in major venues in Europe, Japan, and the United States and has played at major festivals including the Menuhin Festival (Gstaad), Festival de Estoril (Portugal), Salzburg Festival, Tivoli Festival (Copenhagen), Festival of Perth (Australia), Prussia Cove (England), Savonlinna, (Finland), and Lanauidiere (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 second 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, Professor Chen balances strong roots in Germanic Classicism with the sensibility of Chinese philosophy. The result is a dynamic and imaginative artistry. Professor 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. Professor 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.

Melvin Chen Associate Professor (Adjunct) of Piano. A native of Tennessee, pianist Melvin Chen has received acclaim for performances throughout the United States and abroad. As a soloist and chamber musician, Professor Chen has performed at major venues in the United States, including Carnegie Hall, Alice Tully Hall, Merkin Concert Hall,

Weill Recital Hall, the Kennedy Center, and Boston's Jordan Hall, in addition to appearances throughout Canada and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the United States. Solo recordings include Beethoven's *Diabelli Variations* on the Bridge label, praised as "a classic" by the *American Record Guide*, and a recording of Joan Tower's piano music on the Naxos label. Recordings of the Shostakovich piano sonatas and Gordon's *Orpheus and Euridice* were released in 2007. An enthusiastic chamber musician, Professor Chen has collaborated with such artists as Ida Kavafian, David Shifrin, Pamela Frank, and Peter Wiley, and with the Shanghai, Tokyo, Miami, Penderecki, and Miró quartets. A performer in numerous music festivals, he has performed at the Bravo! Vail Valley Music Festival, Norfolk Chamber Music Festival, Bard Music Festival, and Music from Angel Fire, among others. Professor Chen earned a doctorate in chemistry from Harvard University and also holds a double master's degree from the Juilliard School in piano and violin. He attended Yale University, earning a B.S. in chemistry and physics, and also studied with Boris Berman, Paul Kantor, and Ida Kavafian. Professor Chen was previously on the piano faculty of the Bard College Conservatory of Music, where he was also associate director. He is the artistic director of the chamber music program at the Hotchkiss Summer Portals.

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 codirector of music at the First Church of Christ in New Haven, the historic Center Church on the Green.

Richard Cross Lecturer in Voice. Richard Cross is an American bass-baritone who had an active international opera career from the late 1950s through the 1990s. His broad repertoire encompassed works from a wide variety of musical periods and styles. A member of the Yale School of Music faculty since 1997, he has also taught at the Juilliard School, SUNY Stony Brook, and Mannes College of Music. Mr. 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, and has recorded for London Records, RCA, and Columbia. In addition to his work in opera, he has worked as a recitalist and a concert soloist, notably appearing in concerts with several major symphony orchestras, including the Philadelphia Orchestra, the San Francisco Symphony, the Seattle Symphony, and the Pittsburgh Symphony Orchestra, among others.

Allan Dean Professor (Adjunct) of Trumpet. Professor Dean plays trumpet with Summit Brass, St. Louis Brass, and the Yale Brass Trio. In the field of early music, he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. A member of the New York Brass Quintet for eighteen years, he was a freelance concert and recording artist in New York City for more than twenty years. He has

served on the faculties of Indiana University, the Manhattan School of Music, the Hartt School, and the Eastman School. In 1988 Professor Dean joined the faculty of the Yale School of Music, where he coaches brass chamber music and directs the Yale Cornet and Sacbut Ensemble in addition to teaching trumpet. He performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival in Norfolk, Connecticut. He is a frequent soloist with Keith Brion's New Sousa Band. He has also appeared at the Spoleto and Casals festivals, the Banff Centre (Canada), the Orford Arts Centre (Canada), Musiki Blekinge (Sweden), the Curitiba Music Festival (Brazil), and the Morella Festival (Spain). He can be heard playing both modern trumpet and early brass on more than eighty recordings on most major labels including RCA, Columbia, Nonesuch, and Summit. On early instruments he has recorded with Calliope, the New York Cornets and Sacbuts, the Waverly Consort, the Ensemble for Early Music, and the Smithsonian Chamber Players.

Douglas Dickson Lecturer in Voice and Opera. Pianist Douglas Dickson received his B.A. from Princeton University and his M.M.A. from the Yale School of Music. He has performed in Europe, Asia, South America, and throughout the United States. His performances have been heard on NPR stations in many states, Colombian National Radio, and ABC-T. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac University, the Yale School of Drama, Opera Theater of Connecticut, Connecticut Experimental Theater, and Shubert Opera. He was music director and conductor for Yale Opera's spring 2000 production of Britten's *The Rape of Lucretia*. In 1997 and 1998 he performed and taught at the Itu Festival of Arts in Brazil. Since 1993 he has served 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 and Yale Choral Artists. 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 the orchestra of Central Conservatory of Music in Beijing; and he has prepared choruses for such renowned conductors as Valery Gergiev, William Christie, Sir David Willcocks, Sir Neville Marriner, Krzysztof Penderecki, Nicholas McGegan, and Helmuth Rilling. He currently serves as artist-in-residence at the Cathedral of St. Joseph in Hartford, Connecticut. Before assuming his present positions at the School of Music 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 Bright Sheng, 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. His original compositions are published by G. Schirmer. 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 B.M. degree from Concordia College and holds both M.M. and D.M.A. degrees in conducting from the University of Michigan.

Thomas C. Duffy Professor (Adjunct) of Music and Director of University Bands. Thomas Duffy's interests and research include nontonal analysis, jazz, wind band history, and creativity and the brain. Under his direction, Yale Bands have performed at national and regional conferences and for club audiences in New York, London, France, and Bermuda, and have produced sixteen international concert tours to nineteen countries. Professor Duffy produced a two-year lecture/performance series, *Music and the Brain*, with the Yale School of Medicine; developed a musical intervention with the Yale School of Nursing to improve nursing students' auscultatory skills; and created a genre of music for the bilateral conductor. He was awarded the Yale Tercentennial Medal for Composition, the Elm/Ivy Award, the Yale School of Music's Cultural Leadership Citation, and certificates of appreciation by the Office of the United States Attorneys for the social impact of Yale Band programs. He served as the School of Music's associate, deputy, and acting dean and coordinated music education in Yale's Teacher Preparation Program. He was a member of the Fulbright National Selection Committee and Tanglewood II Symposium and completed the Institute for Management and Leadership in Education program at Harvard University. Professor Duffy has served as president of New England College Band Directors Association, Connecticut Composers Incorporated, and College Band Directors National Association; editor of the *CBDNA Journal*; publicity chair for World Association of Symphonic Bands and Ensembles; and chair of the Connecticut Music Educators Association's Professional Affairs and Government Relations committees. He is a member of American Bandmasters Association, American Composers Alliance, Connecticut Academy of Arts and Sciences, Connecticut Composers Incorporated, and BMI. He has a D.M.A. in composition from Cornell University and has completed commissions and conducted ensembles all over the world. He joined the Yale faculty in 1982.

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, Martinů, and both Dohnányis. In recognition of his

artistic achievements, Professor 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 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 more than 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. In addition, Mr. Gard is chief academic officer for Music Prodigy, Inc., designing and tracking automated teaching systems using patented interactive algorithms.

Arthur Haas Lecturer in Harpsichord. The American harpsichordist and organist Arthur Haas is internationally renowned as a gifted pedagogue and performer of Baroque and contemporary music. After receiving top prize in the 1975 Paris harpsichord competition, he performed at most major French early music festivals, including the Festival Estival de Paris, Mai Musical de Bordeaux, and the Festival de Saintes. He has also appeared as a soloist in the Festival de Saintes, Spectaculum (Vienna), Festwochen der alten Musik (Innsbruck), Festival di Ascona, Dresdner Musikfestspiele, Mostly Mozart (New York), and the Berkeley Music Festival. His partners for duo recitals and concerts with early music specialists include Marius van Altena, Julianne Baird, James Bowman, Phoebe Carrai, William Christie, Alan Curtis, Bruce Dickey, Jan DeGaetani, Laurence Dreyfus, Paul Leenhouts, Judith Nelson, Paul O'Dette, Stephen Preston, and Marion Verbruggen. He played the premiere performance of William Albright's Concerto for Harpsichord and Orchestra in 1994. Currently he is a member of the Aulos Ensemble, Musical Assembly, and Collegium Atlantis. Praised by *Le Monde* for his interpretation of French keyboard

music, he has recorded duo harpsichord music of Gaspard Le Roux with William Christie and solo CDs of music by Jean-Henri d'Anglebert, Forqueray, and harpsichord music of the English Restoration. Mr. Haas is a faculty member of summer early music institutes at Berkeley, Amherst, and the Longy School of Music.

Shinik Hahm Professor in the Practice of Conducting and Conductor of the Philharmonia Orchestra of Yale. Professor Hahm enjoys a career as an active conductor and pedagogue. Under his leadership, the Yale Philharmonia has performed in Boston, New York, Beijing, Shanghai, and Seoul. Professor Hahm's conducting students have won top prizes at the Besançon, Pedrotti, Toscanini, and China National conducting competitions and are active at the helm of orchestras around the world. As a guest conductor, Professor Hahm has appeared in North and South America, Europe, and Asia. He has led orchestras in the world's most prestigious concert halls, such as the Concertgebouw in Amsterdam, Carnegie Hall, the Kennedy Center in Washington, D.C., Walt Disney Hall in Los Angeles, Symphony Hall in Boston, Rudolfinum in Prague, the Seoul Arts Center, Tokyo Opera City Hall, and the National Theater of China. Most recently, as music director and chief conductor of the Korean Broadcasting System (KBS) Symphony Orchestra, he led the orchestra on tour with concerts at the General Assembly of the United Nations, Carnegie Hall, and the Kennedy Center. He served in the same capacity with Daejeon Philharmonic Orchestra from 2001 to 2006, during which time the orchestra earned international acclaim through concert tours in the United States and Japan. 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.

June Han Lecturer in Harp. Born to 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 is a member of Sequitur Ensemble, Ensemble 21, and Manhattan Sinfonietta and has performed with the Chamber Music Society of Lincoln Center, Speculum Musicae, Music from Japan, the Group for Contemporary Music, Jupiter Chamber Players, and Bronx Art Ensemble. An active orchestral player, she has collaborated with Orchestre de Paris, Kirov Opera Orchestra, Mariinsky Opera Orchestra, and New York City Opera, to name a few, and frequently appears with the New York Philharmonic. Her summer music festivals as a student include Aspen and Tanglewood in the United States and Villecroze, Gargilesse, and Nice in France. In recent summers, she was a guest artist at the Santa Fe Chamber Music Festival, Norfolk Chamber Music Festival, and OK Mozart Festival. She was a featured soloist with the Young Artists Orchestra in Aspen, Colonial Symphony Orchestra in Morristown, N.J., Durham-Oshawa Symphony Orchestra in Canada, and OK Mozart Festival. Ms. Han has recorded for various labels and, as an avid proponent of the music of living and modern composers, has premiered works by numerous composers including Charles Wuorinen, Samuel Adler, Lei Liang, and her mother, Young-Ja Lee. In 2009 she and Bridget Kibbey gave the U.S. premiere performance of Stockhausen's *Freude*, the second hour of *Klang*, for two harps at the Guggenheim Museum. She holds a Premier Prix for harp and for chamber music from the Conservatoire National Supérieur de Musique de Paris, an M.M. degree and Artist Diploma

from the Yale School of Music, and a D.M.A. degree from the Juilliard School. 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 Professor in the Practice of Musicology and Director of the Yale Summer School of Music/Norfolk Chamber Music Festival. Paul Hawkshaw has been a member of the faculty since 1984 and director of Norfolk since 2003. Recognized throughout the world as an authority on the music of Anton Bruckner, in May 2011 he received the Bruckner Society of America's Kilenyi Medal of Honor for "furthering the understanding and appreciation of the life and work of Anton Bruckner." That same year he was appointed coeditor of the *New Bruckner Edition*, published under the auspices of the Austrian National Library with the patronage of the Vienna Philharmonic Orchestra. Since 2004 he has also been coeditor of *Wiener Bruckner-Studien* for the Austrian Academy of Sciences. His numerous publications include the Bruckner biography for *The New Grove Dictionary of Music and Musicians*. Since coming to Yale, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He 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.

David Hill Professor (Adjunct) of Choral Conducting and Principal Conductor of Yale Schola Cantorum. Professor Hill has a long and distinguished career as one of the leading conductors in Europe, with appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of the Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra. In 2002 he was awarded an honorary doctorate by the University of Southampton in recognition of his services to music. In 2007 he was named an honorary member of the Royal School of Church Music and in 2010 an honorary fellow of the Royal Academy of Music. With more than seventy recordings to his credit, Professor Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, and Philip Wilby. Previously, he was master of music at Winchester and Westminster Cathedrals,

music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St John's College, Cambridge. He earned an M.A. from the University of Cambridge.

Robert Holzer Associate Professor (Adjunct) of Music History. A specialist in the music of the Italian Baroque and the Second Viennese School, Professor 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*, and *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 Lecturer in Chamber Music. A violinist with the Tokyo String Quartet from 1974 to 2013, 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 Lecturer in Chamber Music. Kazuhide Isomura, viola, is a graduate of the Toho Academy in Tokyo. His love for chamber music and the violin led him to the Juilliard School, where he studied violin with Ivan Galamian, chamber music with Robert Mann, and viola with Walter Trampler. Mr. Isomura is a founding member of the Tokyo String Quartet, which won first prize at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions soon after its formation in the fall of 1969. The Tokyo Quartet released more than forty landmark recordings, which earned numerous awards and seven Grammy nominations. As the violist of the Tokyo, Mr. Isomura performed more than 4,000 concerts throughout the world. He also records solo viola repertoire for MusicMasters/Musical Heritage Society. Mr. Isomura teaches chamber music and viola at the Manhattan School of Music. He has been a member of the Yale School of Music faculty since 1977.

Carol Jantsch Lecturer in Tuba. Tubist Carol Jantsch has been Principal Tuba of the Philadelphia Orchestra since 2006. She won the position while still a senior at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. Ms. Jantsch began piano lessons at age six and began studying euphonium at Interlochen Arts Camp at age nine. After switching to tuba, she attended the Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under the tutelage of Fritz Kaenzig, graduating *summa cum laude* with a

B.M. degree. During this time she won first place in four international solo tuba competitions and received laureates at several others. Ms. Jantsch has appeared as a soloist with the Columbus Symphony Orchestra, Saint Petersburg Symphony Orchestra, Henry Mancini Institute Orchestra, and the United States Marine Band, among others. She has performed in Carnegie's Zankel Hall with the Musical Olympus Festival, has appeared on NPR's radio series *From The Top*, and has been a featured artist at brass festivals in Finland, Germany, Canada, and the United States. In 2009 she was honored with a Best of Philly award from *Philadelphia Magazine*. Ms. Jantsch has given master classes in Europe, Asia, and North America and is also on the faculty of the Curtis Institute of Music, Temple University Boyer College of Music and Dance, and Manhattan School of Music. In 2009 she released her first solo recording, *Cascades*.

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. He has been 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. Professor 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. She and her sister, Ida, have 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. Ani Kavafian and Kenneth Cooper released a live recording of Bach's Six Sonatas on the Kleos Classics label in 2005. In 2007 a recording of Mozart sonatas for piano and violin with pianist Jorge Federico Osorio was released by Artek. 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 2012 Nemmers Prize and 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 is featured 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 Contemporary Music Group, Minnesota Orchestra, the Los Angeles and Saint Paul chamber orchestras, 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, and the Rome Prize, and he received Grammy nominations for "Air" and his Second Symphony. His music is widely available on CDs, including the labels Naxos, Decca, Koch, Dorian, Phoenix, Virgin Classics, New Albion, Cedille, Nonesuch, Arabesque, and Innova. He served as new music adviser to the Minnesota Orchestra for ten years and is chairman and director of the Minnesota Orchestra Composer Institute. In 2011 he was named to the American Academy of Arts and Letters.

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 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 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 cofounder and co-artistic director of New York's legendary music festival Bang on a Can. Professor Lang received the 2008 Pulitzer Prize in Music for *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theater of Voices, directed by Paul Hillier. His recent works include *love fail* for the early music vocal ensemble Anonymous 4, with libretto and staging by Lang, at the Kennedy Center, U.C.L.A., and the Next Wave Festival at BAM; *reason to believe*, for Trio Mediaeval and the Norwegian Radio Orchestra; *death speaks*, for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett, at Carnegie Hall; *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; and *the difficulty of crossing a field*, a fully staged opera with the Kronos Quartet. The CD of *the little match girl passion*, on Harmonia Mundi, won the 2010 Grammy Award for Best Small Ensemble Performance. Lang is Musical America's Composer of the Year for 2013 and will hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for the 2013–2014 season. He 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. Professor Lang joined the Yale faculty in 2008.

Hannah Lash Assistant Professor of Composition. Prize-winning composer Hannah Lash has emerged as a leading voice of her generation. In addition to numerous academic awards, she has received the ASCAP-Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a fellowship from Yaddo Artist Colony, the Naumburg Prize, the Bernard Rogers Prize, and the Bernard and Rose Sernoffsky Prize. She has received commissions from the Fromm Foundation, the Naumburg Foundation, the Great Lakes Chamber Music Festival, Aspen Music Festival, the Orpheus Duo, the Howard Hanson Foundation, Case Western Reserve's University Circle Wind Ensemble, MAYA, Great Noise Ensemble, and the Aspen Contemporary Ensemble. Her orchestral music has been singled out by the American Composers

Orchestra, which selected *Furthermore* for the 2010 Underwood New Music Readings, and by the Minnesota Orchestra, which selected her work *God Music Bug Music* for performance in January 2012 as part of the Minnesota Composers Institute. Her chamber opera *Blood Rose* was presented by NYC Opera's VOX in the spring of 2011. Professor Lash's music has also been performed at Carnegie Hall, Le Poisson Rouge, the Chelsea Art Museum, Harvard University, Tanglewood Music Center, the Times Center, and the Chicago Art Institute. She earned a bachelor's degree in composition from the Eastman School of Music, a Ph.D. from Harvard University, a performance degree from the Cleveland Institute of Music, and an Artist Diploma from the Yale School of Music. Her primary teachers include Martin Bresnick, Bernard Rands, Julian Anderson, and Robert Morris. Her music is published by Schott.

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 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 made more than one hundred fifty recordings for major record labels. 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 released *Romance and Caprice* with pianist Gilbert Kalish in 2006. 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.

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 the bassist of the Orpheus Chamber Orchestra, with which he has toured the world and recorded more than fifty compact discs for Deutsche Grammophon, including a Grammy Award-winning CD of Stravinsky works. Professor Palma has performed with the Juilliard Quartet, the Nash Ensemble, the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, the Borromeo String Quartet, 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 music director of *Symphony by the Sea* in Marblehead, Massachusetts. Professor Palma's extensive recordings include diverse offerings from works of Elliott Carter and Charles Wuorinen, to a Wagner *Ring* cycle with the Metropolitan Opera, to recordings with Kathleen Battle and pop icon Sting. He has given master classes at the Toho School, the Juilliard School, Rice University, the San Francisco Conservatory, Boston University, the Hart School, and the Manhattan School of Music. Professor Palma joined the Yale faculty in 1992.

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

Aldo Parisot Samuel Sanford Professor in the Practice of Cello. Long acknowledged as one of the world's master cellists, Aldo Parisot has led the career of a complete artist— as concert soloist, chamber musician, recitalist, and teacher. He has been heard with the

major orchestras of the world, including those of Berlin, London, Paris, Amsterdam, Stockholm, Rio, Munich, Warsaw, Chicago, Los Angeles, and Pittsburgh, under the batons of such eminent conductors as Stokowski, Barbirolli, Bernstein, Mehta, Monteux, Paray, de Carvalho, Sawallisch, Hindemith, and Villa-Lobos. As an artist seeking to expand his instrument's repertoire, Professor Parisot has premiered numerous works for cello, written especially for him by such composers as Carmago Guarnieri, 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. Professor 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, he 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 Professor in the Practice of Horn and Director of the Yale Collection of Musical Instruments. Professor 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, he has participated in numerous premieres including horn

concerti by Peter Lieberson, Bayan Northcott, Krzysztof Penderecki, and Paul Lansky; horn trios by Poul Ruders and Paul Lansky; Steven Stuckey's *Sonate en Forme de Préludes*; and Elliott Carter's *Retracing II* for solo horn and *Nine by Five* with the New York Woodwind Quintet. He 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 the Orpheus Chamber Orchestra. A frequent guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, he has also collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, Daedalus, and Fine Arts string quartets. A Grammy Award winner, Professor Purvis has recorded extensively on numerous labels including Deutsche Grammophon, Sony Classical, Naxos, Koch, and Bridge. He joined the Yale faculty in 1999.

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 and eighteenth centuries; Johann Sebastian Bach; and the relationship among music, religion, and politics during the Enlightenment. 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 vice-president of the American Bach Society and serves on the editorial board of *BACH: Journal of the Riemenschneider Bach Institute* and the board of directors of the Society for Eighteenth-Century Music.

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, Professor 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. Professor Ruff's project on 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. Professor 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.

Sebastian Ruth Lecturer in Community Engagement. Sebastian Ruth is a professional musician and educator committed to exploring connections between the arts and social change. Mr. Ruth graduated in 1997 from Brown University, where he worked closely with education scholars Theodore Sizer and Reginald Archambault on a thesis project exploring the relationship between the philosophy of moral education and music. Over the past twelve years, he has assembled musicians and community organizers to build Community MusicWorks, a nonprofit organization that provides transformative social and musical experiences to at-risk youth and families in urban communities of Providence, Rhode Island. Community MusicWorks is built around the permanent urban residency of the Providence String Quartet, the only such urban string quartet residency in existence. A founding member of the Providence String Quartet, Mr. Ruth was previously a member of the Boston Philharmonic Orchestra, the Ocean State Chamber Orchestra, and the Wild Ginger Philharmonic. He has participated in the Audubon String Quartet Seminar, the Yellow Barn and Apple Hill chamber music festivals, and the International Musical Arts Institute. Influential teachers have included Eric Rosenblith, Rolfe Sokol, and Pamela Gearhart. He is a member of the board of directors of the International Musical Arts Institute, the advisory board for the Sphinx Organization, and the board of visitors for the Longy School of Music. *Providence Monthly* selected him in 2007 as one of ten people most likely to change the face of Providence. In 2010 he was the recipient of a John D. and Catherine T. MacArthur Foundation Fellowship.

Wendy Sharp Lecturer in Violin and Director of Chamber Music. In demand as a recitalist, chamber musician, teacher, and chamber music coach, Ms. Sharp has been on the faculty at the Yale School of Music since 1995. She directs both the graduate and undergraduate chamber music programs and serves on the violin faculty. She is program director and a faculty member 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 for the 2010–2011 academic year.

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 Oneppo Chamber Music Series at Yale and the Yale in New York concert series.

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.

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 as well 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 two hundred other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's oboe d'amore concerto, as well as premiere recordings of the Wolpe Oboe Quartet, Elliott Carter's Oboe Quartet, and works of Andre Previn. He received a Grammy nomination for the Carter Oboe Quartet recording and has also received a performer's grant from the Fromm Music Foundation at Harvard University. Mr. Taylor 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 *A 6 Letter Letter*. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is a member of its faculty and is also on the faculty of 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 the Royal Room of the Colony Hotel in Palm Beach. A native of Texas, Mr. Taylor is in his fourteenth 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.

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. Vees joined the Yale faculty in 1988.

Benjamin Verdery Associate Professor (Adjunct) of Guitar. Benjamin Verdery enjoys an innovative and eclectic musical career. As a performer, he has given concerts around the world, with repeat appearances at the International Guitar Festival (Singapore), Festival International de Agosto (Caracas), Schubert Festival (Bad Urach, Germany), the Chamber Music Society of Lincoln Center and the Metropolitan Opera (New York City), and elsewhere. Among the composers who have written works for him are Ingram Marshall, Jack Vees, Martin Bresnick, Ezra Laderman, Christopher Theofanidis, and Roberto Sierra. Professor Verdery's own compositions are published by Doberman-Yppan and have been performed by such artists as John Williams, Sergio and Odair Assad, David Russell, and the Los Angeles Guitar Quartet. He has received commissions from the New York State Council on the Arts and Pensacola College. Professor Verdery has appeared with such diverse artists as Hermann Prey, John Williams, Paco Peña, Leo Kottke, Andy Summers, and Jessye Norman. He has performed duos with his wife, flutist Rie Schmidt, and with steel guitarist William Coulter. He has released more than fifteen albums; his latest include *Happy Here* (2011), with William Coulter; *First You Build a Cloud* (2007), a collaboration with Andy Summers of the Police; and the solo album *Branches* (2007). His recording *Start Now* (Mushkatweek) won a 2005 Classical Recording Foundation Award. Benjamin Verdery is artistic director of 92nd Street Y's Art of the Guitar series and an honorary board member of the Suzuki Association of the Americas. He has been teaching guitar at the Yale School of Music since 1985 and is artistic director of the Yale Guitar Extravaganza. Each summer he holds his annual international master class on the island of Maui (Hawaii).

Marc Verzatt Lecturer in Voice and Opera. A stage director, Mr. Verzatt maintains an active career directing opera, operetta, and musical theater throughout the United States, South America, and Europe. He began his theatrical career as a dancer with the Metropolitan Opera after studying drama at Rutgers University and ballet with New Jersey's Garden State Ballet. After several seasons as a soloist with the MET Ballet, he left to continue his education in production as a stage manager with the Cincinnati Opera and Pittsburgh Opera companies. He made his professional directing debut with a production of Offenbach's *Tales of Hoffmann* with Opera Columbus. He has since directed productions with the Teatro Colón, Buenos Aires, Chicago Lyric Opera, Houston Grand Opera, Florida Grand Opera, and the opera companies of Fort Worth, Lake George, Madison, Arizona, Toledo, Atlanta, Kansas City, Baltimore, Idaho, and Mississippi. In

Austin, he directed both Puccini's *La Bohème* and Shakespeare's *Much Ado About Nothing*. Mr. Verzatt has taught and directed at Philadelphia's Academy of Vocal Arts and Notre Dame University. He has directed several Yale Opera productions, including Britten's *A Midsummer Night's Dream* (in which he appeared in the role of Puck) for Orchestra Verdi in Milan, as well as five one-act operas in Sprague Hall, and Puccini's *Gianni Schicchi* and *Suor Angelica* at the Shubert Theater. In 2005 he was engaged by the Metropolitan Opera for a speaking role in Strauss's *Ariadne auf Naxos*. In 2006 he was named Outstanding Stage Director of the Year by *Classical Singer* magazine. He joined the Yale faculty in 2002.

Ransom Wilson Professor (Adjunct) of Flute. Ransom Wilson is recognized internationally as one of the most prominent flutists of his generation. After graduating from the Juilliard School in 1973, he studied privately with Jean-Pierre Rampal in Paris. In 1976 he gave his official debut concert in New York City with Rampal as guest artist. An exclusive recording contract with Angel/EMI followed soon after. As flute soloist, he has appeared in concert with the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, and London Symphony, and with Frederica von Stade, Jessye Norman, Thomas Hampson, Susan Graham, Dolora Zajick, Nadja Salerno-Sonnenberg, Hilary Hahn, Jean-Pierre Rampal, Sir James Galway, Barry Douglas, Peter Frankl, Robin Sutherland, and many others. He is an artist member of the Chamber Music Society of Lincoln Center. Professor Wilson was recently named conductor and teacher of conducting at SUNY Purchase Conservatory of Music. In 1981 he founded Solisti New York, with which he appeared as conductor in hundreds of concerts and recordings. He has conducted two productions at the New York City Opera, and since 2006 he has been an assistant conductor at the Metropolitan Opera. He is the artistic director and conductor of the ensemble *Le Train Bleu*. He has appeared as guest conductor with the London Symphony Orchestra, Hallé Orchestra, Hermitage State Orchestra, Cracow Philharmonic, KBS Symphony (South Korea), Saint Paul Chamber Orchestra, Houston Symphony, Denver Symphony, Los Angeles Chamber Orchestra (with Sir James Galway), San Francisco Chamber Symphony, Orchestra of St. Luke's, New York's Mostly Mozart Festival, New Jersey Symphony, Budapest Strings, Hartford Symphony, and Berkeley Symphony. He has conducted numerous productions with the opera companies of Glimmerglass, Minnesota, and Portland. He joined the Yale faculty in 1991.

Michael Yaffe Lecturer in Community Engagement. Associate Dean Michael Yaffe is a national leader in the field of community arts education. Before arriving at Yale, he served as director of the Hartt School Community Division at the University of Hartford. He has led workshops and classes on community engagement throughout the country and has created the Music in Schools Initiative at Yale. He serves on the board of the Hartford Symphony Orchestra and has been active in both the National Guild for Community Arts Education and the National Association of Schools of Music. He holds degrees in music from Clark University and the University of Toronto.

Wei-Yi Yang Associate Professor (Adjunct) of Piano. Wei-Yi Yang has earned worldwide acclaim for his captivating performances and imaginative programming. Gold Medalist and Grand Prize winner of the San Antonio International Piano Competition, he has also performed at Carnegie Hall, Lincoln Center, Kennedy Center, and across Europe, Australia, and Asia. A dynamic chamber musician with a diverse repertoire, Professor

Yang has collaborated with the Pacifica, Cassatt, and Tokyo string quartets, as well as Frederica von Stade, Clive Greensmith, and Richard Stoltzman, among others. He has curated inventive interdisciplinary projects, including a collaboration with actress Miriam Margolyes as part of the “Dickens’ Women” world tour; lecture-recitals on the confluence of Czech music and literature; and multimedia performances of Granados’s *Goyescas* with projections of Goya’s etchings. Professor Yang has given world premieres of new works by contemporary composers, including Howard Boatwright, Jonathan Cole, Daniel Godfrey, and Ezra Laderman. He studied first in the United Kingdom and then with Arkady Aronov in New York. Under the guidance of Boris Berman, he received his D.M.A. degree from Yale University in 2004. Professor Yang frequently presents master classes and performances in Hong Kong, Taiwan, China, and Korea, and at Princeton University, Ithaca College, and the Hartt School. He has adjudicated the Isidor Bajic Piano Memorial Competition and the San Antonio International Piano Competition. Professor Yang regularly appears at festivals across the United States, from Norfolk to Napa Valley, and abroad, including Germany, Serbia, Montenegro, Mexico, and Scotland. He joined the Yale faculty in 2005.

Doris Yarick-Cross Professor in the Practice of Voice. An internationally celebrated soprano and a distinguished teacher of singing, Doris Yarick-Cross is the head of voice and opera at Yale and the director of the Yale Opera program at the Yale School of Music. Under her leadership, Yale Opera has become one of the premier training programs for young singers. Yale singers perform leading roles at the Metropolitan Opera, New York City Opera, Chicago, San Francisco, Covent Garden, La Scala, Berlin, Munich, and Vienna. Professor Yarick-Cross has appeared with many major American opera companies, including as Susanna in *Le nozze di Figaro* at New York City Opera, Musetta in *La bohème* at Chicago Lyric, Pamina in *Zauberflöte* in San Francisco, Ann Trulove in *The Rake’s Progress* in Boston, and Mimi in *La bohème* in San Antonio. At the Vancouver Opera she sang Marguerite in *Faust* and Gretel in *Hänsel und Gretel*. Her debut took place under the baton of Leopold Stokowski at New York City Opera in Monteverdi’s *Orfeo*. At the Santa Fe Opera, she sang the role of Anne Trulove in *Rake’s Progress* and Parasha in *Mavra* under Stravinsky’s supervision, as well as many other roles including Pamina, Susanna, Despina, Mimi, and Micaela. She toured Australia with the Sutherland-Williamson Opera Company, singing the roles of Tatyana in *Eugene Onegin* and Marguerite in *Faust*. She was heard frequently at the opera in Frankfurt am Main and on many other European stages. She has been a soloist with the New York Philharmonic and the Pittsburgh, Seattle, Montreal, Québec, and Minneapolis symphonies. In Germany, with members of the Hessian Radio Orchestra, she has conducted *Messiah*, *The Creation*, Copland’s *Lincoln Portrait*, Verdi’s *Requiem*, and Brahms’s *German Requiem*. As a recitalist she appeared in forty-eight of the fifty United States and has recorded lieder and French songs for Hessian Radio.

Kyung Yu Lecturer in Violin. Ms. Yu holds both B.M. and M.M. degrees from the Juilliard School and a Master of Music degree 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 B in either course will be placed on academic warning for the subsequent term. Students whose grade-point average (GPA) falls below B (3.0) in any term will also be placed on academic warning for the subsequent term. Students may only be on academic warning for one term. By the end of that term they must have accumulated the appropriate number of academic credits required at that stage of their respective programs; earned a grade of B or better in both Individual Instruction in the Major and Seminar in the Major; and obtained a GPA of 3.0. Failure to achieve any of these three requirements may result in a reduction in financial aid or dismissal from the School. For further information on the SAP academic requirements, please see Satisfactory Academic Progress, below.

A grade submitted by the instructor of a course to the registrar may not be changed, except by permission of the deputy dean after written petition of the instructor, unless the grade is the result of a clerical error.

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

Course changes Requests for course changes during the Add/Drop period must be submitted on the appropriate form to the Office of Student Affairs. No courses may be added after this period. A grade symbol of "W" (withdrawn) will appear on transcripts to indicate any courses dropped after the Add/Drop period. Students withdrawing from a class during this time will be assessed a fee of \$50 per course. To withdraw from a class, students must file the appropriate form in the Office of Student Affairs. No one may withdraw from a class after 4 p.m., December 6, 2013, in the fall term and after 4 p.m.,

April 25, 2014, in the spring term. If a student has not attended a class since the Add/Drop period, and has neglected to remove the course from his or her schedule, the student will be permitted to withdraw from the class, and an additional \$50 fee will be assessed.

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

Completion deadlines All course work for the fall term must be completed by December 20, 2013; course work for the spring term must be completed by May 9, 2014. 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 13, 2013, for the fall term and by May 2, 2014, for the spring term). A grade of F will be given to students whose work is incomplete by these deadlines.

If for any reason a candidate is unable to complete requirements for the M.M.A., M.M., Certificate of Performance, or Artist Diploma programs within the specified time of residence, he or she may petition the deputy dean for an extension to complete the requirements. All requirements must be completed within 365 days from the last day of class of his or her final term of residence.

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

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

CREDIT FROM OTHER INSTITUTIONS

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

1. Students must apply to the deputy dean for credit while they are registered at Yale and prior to registering for a course.
2. A course outside Yale must be endorsed by the department coordinator as an essential or advantageous component of study in the major.
3. For study pursued away from Yale, students must demonstrate that the course is not given at Yale.
4. A transcript must be sent to the registrar of the School of Music showing a minimum grade of B.
5. Applications for credit for summer study must be submitted to the deputy dean before the end of the spring term.

6. Any registered Yale School of Music student who attends the six-week summer session at Norfolk is eligible to receive two credits toward graduation. These credits will be added to the transcript if requested.

REGISTRATION

Deposit

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

School of Music Registration

Online course registration for all students at the School of Music will begin on August 26, 2013. Orientation will take place on September 3, 2013. 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 13, 2014.

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

Course Registration

The deadline for registering online for fall-term courses is 4 p.m. on Friday, September 13, 2013. The deadline for registering online for spring-term courses is 4 p.m. on Friday, January 17, 2014. Students who register after these deadlines without written permission from the deputy dean will be assessed a late fee of \$50 per day until the form is submitted. There is a one-week add/drop period for course changes at the beginning of each term. Non-YSM students who register for secondary instruction (MUS 541, 641, 741) will be assessed a registration fee of \$100 per term per area. Students who drop secondary instruction during the add/drop period, or who drop during the withdrawal period and have had no lessons, may receive a full rebate of the registration fee. Students who drop secondary instruction during the withdrawal period and have had lessons will receive no rebate of the registration fee.

FINANCIAL AID

Tuition

A full tuition scholarship of \$29,000 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 \$29,000. 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 2013–2014 are estimated to be \$14,900. Students may not receive

more than four years (eight terms total, consecutive or not) of scholarship and fellowship awards from the Yale School of Music.

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

Financial Aid for U.S. Citizens and Permanent Residents

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

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

Financial Aid for International Students

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

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

Tuition Rebate and Refund Policy

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2013–2014, the last days for refunding federal student aid funds will be November 2, 2013, in the fall term and March 29, 2014, in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 15, 2013, in the fall term and January 22, 2014, 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 29, 2013, in the fall term and February 6, 2014, in the spring term).
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 24, 2013, in the fall term and March 4, 2014, in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
 4. If the student has received student loans or other forms of financial aid, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Perkins Loans; Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
 5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.

VETERANS ADMINISTRATION BENEFITS

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

SATISFACTORY ACADEMIC PROGRESS (SAP)

Federal regulations require Yale to establish Satisfactory Academic Progress (SAP) policies to govern students' eligibility for federal financial aid. SAP refers to students' success in meeting minimum standards deemed acceptable for their programs of study. All degree-seeking students, regardless of financial aid status, are required to meet the SAP standards of the School of Music. Failure to maintain SAP jeopardizes a student's ability to receive federal financial assistance and institutional financial aid (collectively referred to as "financial aid").

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

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

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

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

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

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

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

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

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

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700, or visit www.yale.edu/sfs/contactus.

Bills

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students at their official Yale e-mail addresses and to all student-designated authorized payers. 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 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 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" from the Main Menu. The enrollment link can be found online in the Yale Payment Plan section of the Student Accounts Web site: www.yale.edu/sfas/financial/accounts.html#payment.

ABSENCE FROM CLASSES

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

LEAVES OF ABSENCE

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

1. Any student who is contemplating a leave of absence should see the deputy dean to discuss the necessary application procedures.

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

Personal Leave of Absence

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

To request a personal leave of absence, the student must apply in writing before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave and stating both the proposed start and end dates of the leave and the address at which the student can be reached during the period of the leave. This form is available on the School of Music Web site (<http://music.yale.edu/registrar>). If the deputy dean finds the student to be eligible, the leave will be approved. In any case, the student will be informed in writing of the action taken. A student who does not apply for a personal leave of absence, or whose application for a personal leave is denied, and who does not register for any term, will be considered to have withdrawn from the School.

Medical Leave of Absence

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

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

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

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

U.S. Military Leave Readmissions Policy

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

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or 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 operations manager.
2. All recitals, regardless of the venue or student's major, require the submission of a student recital contract signed by the major instructor and approved by the director of the concert office. A signed contract is necessary for a recital to be listed in the School's calendar of events and Web site. Listings for contracted degree recitals are also submitted to the Yale Calendar of Events.
3. Students may be excused from Philharmonia and Chamber Music rehearsals on the day of their degree or required recitals with the permission of the conductor or faculty coach. Accompanists and other performers on recitals will not be excused from these rehearsals.
4. Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the deputy dean, major teacher, and operations manager. Unless a doctor's note is submitted with this form, the student will be subject to a \$500 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
5. A complete recital program must be submitted to the concert office no later than ten business days before the date of the recital. Programs submitted 6–9 business days before the recital are subject to a \$50 fine. Programs submitted 1–5 business days before the recital date are subject to a \$100 fine.
6. Trading of dates is allowed only with permission of the major teacher(s), the operations manager, and the deputy dean, and must be requested *in writing*.
7. All requests for exceptions to these regulations must be submitted in writing to the operations manager and approved by the deputy dean.
8. Changing the status of a recital (for example, from degree to required) must be requested in writing, and requires the approval of the student's teacher and the operations manager. If a recital is no longer a degree recital, it may be canceled or rescheduled to comply with the scheduling policies stated above.

9. Recitals must take place during term, by the last day of classes in each term (by December 13, 2013, in the fall term and May 2, 2014, 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 carol.jackson@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.

STUDENT GRIEVANCES

There are four grievance procedures available to School of Music students:

1. Graduate School Procedure for Student Complaints
2. Provost's Procedure for Student Complaints
3. University-Wide Committee on Sexual Misconduct
4. President's Procedure for Addressing Students' Complaints of Racial or Ethnic Harassment

A student may use no more than one of these procedures for redress of any single complaint. For more information on policies on student grievances, see www.yale.edu/graduateschool/policies/grievances. See also Resources on Sexual Misconduct in the chapter Yale University Resources and Services.

Yale University Resources and Services

A GLOBAL UNIVERSITY

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

In 2005, following a full year of consultation with deans and faculty, the president and vice president published "The Internationalization of Yale, 2005–2008: The Emerging Framework." Activity accelerated further with the publication of the "International Framework: Yale's Agenda for 2009 to 2012." Both are available online at www.world.yale.edu/framework. Three overarching goals were enunciated in these documents: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence.

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

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 www.yale.edu/macmillan.

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 Office of International Affairs (OIA) supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. See <http://world.yale.edu/oia>.

The Office of International Students and Scholars (OISS) 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 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.

Additional information may be found on the "Yale and the World" Web site, including links to the international initiatives across the University and resources for faculty, students, and staff conducting international activities, whether abroad or on campus. See www.world.yale.edu.

CULTURAL AND SOCIAL RESOURCES

Two sources of information about the broad range of events at the University are the *YaleNews* Web site at <http://news.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. *YaleNews* also features news about Yale people and programs, as well as videos and slide-shows.

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.

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings – the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866) – into a cohesive whole with a rooftop addition by Ennead Architects (2012). The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit www.artgallery.yale.edu.

The Yale Center for British Art (YCBA) is home to the largest and most comprehensive collection of British paintings, sculpture, prints, drawings, and rare books outside the United Kingdom. Presented to the University by Paul Mellon, Yale College Class of 1929, it is housed in a landmark building by Louis Kahn. The YCBA is embarking on the first phase of a major renovation, beginning in June 2013 and continuing through January 2014. During this period, there will be limited availability of some services, and the second- and third-floor galleries will be closed. The Reference Library will maintain normal hours, and the permanent collection on the fourth floor will remain on view. The Study Room will be closed, but the collection of prints, drawings, rare books, and manuscripts can be accessed on site by appointment; although the staff will make every effort to accommodate students, faculty, and scholars, two weeks' advance notice is required. Further information, contact details, and updates about the renovation are available at <http://britishart.yale.edu>.

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

More than four hundred musical events take place at the University during the academic year. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Oneppo Chamber Music Series at

Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop, Chamber Music Session, and Chamber Choir and Conducting Workshop. Many of these concerts stream live on our Web site (<http://music.yale.edu>). In addition, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

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

ATHLETIC FACILITIES

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

fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

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

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

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

HEALTH SERVICES

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

Eligibility for Services

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

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

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

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

Health Coverage Enrollment

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

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at www.yalehealth.yale.edu/understand-your-coverage.

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

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

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

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site (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. 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.

Eligibility Changes

Withdrawal A student who withdraws from the University during the first ten days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. 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. Fees 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. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Fees will not be prorated or refunded.

Extended study or reduced tuition Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (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, 2009. 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, 2013. 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 Web site (www.yalehealth.yale.edu/forms) 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.

HOUSING AND DINING

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 2013–2014 are available as of April 1 online and can be submitted directly from the Web site (<http://gradhousing.yale.edu>). 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.aps@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 <http://offcampus.yale.edu>. 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 *HGS 150 Plan* is a block meal plan that gives graduate and professional school students 150 meals to use anytime during the term. The plan is required for all Hall of Graduate Studies residents as a minimum meal plan and is optional for nonresident students. Meal plan participants can dine in the HGS Dining Room, which serves lunch and dinner Monday through Friday, eat any meal at any residential dining hall, or eat breakfast and lunch at Commons during the week. Meals can also be swiped at the

Divinity Rectory and Marigolds using an equivalency of \$4 for breakfast, \$7 for lunch, and \$8.35 for dinner. Lunch only can be swiped at Durfee's, Thain Family Café in Bass Library, and uncommon at Commons using an equivalency of \$7; and at KBT Café using an equivalency of \$8. The plan also includes \$75 per term in points that can be spent at Yale Dining retail locations and at the Blue Dog Café in the McDougal Center in HGS, as well as three bonus meals for the student, family, or guests. The cost of the plan for 2013–2014 is \$2,325 per term.

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.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 4,500 international students, faculty, staff, and their dependents. OISS staff provides assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS can provide assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see www.yale.edu/oiss/coming/arrival/oiss.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community.

The OISS Web site (www.yale.edu/oiss) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through several listservs and Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which 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—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, send a message to oiss@yale.edu or call 203.432.2305. For information about the center, visit www.yale.edu/oiss/about/icercenter.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related course accommodations at Yale University contact the Resource Office by June 15. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

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

RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including rape, sexual assault (which includes any kind of nonconsensual sexual contact), 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. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <http://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level
 24/7 hotline: 203.432.2000
<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available at any time of day or night via its direct hotline, as well as drop-in counseling on weekdays during regular business hours. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous when desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital), as well as advice and assistance with contacting police and/or initiating a formal or informal complaint, and it offers ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the crisis number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet with 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 contact the SHARE staff during regular business hours, you can contact Dr. Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Dr. Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Alison Doernberg (203.463.8217, alison.doernberg@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@yale.edu).

Title IX Coordinators

<http://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal funding. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Each school, including Yale College, has assigned a senior administrator to act as a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. The School of Music's Title IX coordinator is Melvin Chen. Coordinators provide information, track and resolve complaints, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator will be treated as confidentially as possible, but the coordinator may need to consult with

other administrators; at times, the coordinator will need to take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.589.0142 (business hours)

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

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal and informal complaints of sexual misconduct. UWC members can answer informal inquiries about procedures and the University definition of sexual misconduct. Operated from the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. In cases where formal resolution is sought, investigations are conducted by professional, independent fact finders.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/departments-information#sensitivedelicts>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Marnie Robbins-Hoffman, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at marnie.robbs@yale.edu. Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting to evidence collection or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

The Yale School of Music application for the 2014–2015 academic year is available online at <http://music.yale.edu>. The information that follows will assist applicants in filing the application. For an explanation of requirements and structure of various programs, please refer to the section entitled Degrees in this bulletin.

Although the deadline for receipt of application material is December 1, 2013, 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 2013 qualify to apply to the M.M. program, a two-year curriculum.

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

Applicants who will have received a Master of Music degree or its equivalent prior to September 2014 may apply to the D.M.A. program.

Certificate in Performance Program

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

Artist Diploma (A.D.) Program

Applicants who will have received a master's degree prior to September 2013 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

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

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

KEYBOARD

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

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

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

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

Harpichord Prescreening Recording (Audio): (1) Bach: a contrapuntal work taken either from the *Well-Tempered Clavier* or from the set of keyboard toccatas; (2) a series of French dances from either the seventeenth or eighteenth century; (3) candidate's choice: in contrast to the above repertoire, please choose a representative example from either the English Virginalist school, early-seventeenth-century Italian toccata, two contrasting sonatas of Domenico Scarlatti, or twentieth–twenty-first-century literature.

Live Audition: Candidates will be responsible for the above-mentioned literature and, additionally, a French seventeenth-century unmeasured prelude. Also, candidates will be tested on their expertise in continuo realization.

STRINGS

Violin Prescreening Recording (Video preferred, with high-quality audio): (1) a movement of an unaccompanied Bach sonata or partita (A.D. and D.M.A. applicants must provide two movements); (2) a movement of a Romantic or twentieth-century concerto; (3) any Paganini caprice; (4) a short work of the applicant's choice that shows off his/her violinistic style; and (5) a movement of a Mozart concerto.

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

Viola Prescreening Recording (Video or Audio; piano accompaniment required, where applicable): Applicants must provide at least fifteen minutes of music of their choice,

including three works of contrasting style. One movement of each work is acceptable. It is not necessary to include the pieces required for the live audition.

Live Audition: All applicants must prepare: (1) the prelude from any Bach cello suite *or* the first movement of any Bach sonata *or* partita for solo violin; (2) either the first movement of a Romantic viola sonata by a composer such as Brahms, Glinka, Franck, Schubert, or Vieuxtemps, *or* a transcription of a piece such as Brahms Op. 38, 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, Schnittke (first and second movements), *or* Elgar (Cello Concerto, arr. L. Tertis); (4) a short required piece that will be announced to invited applicants four to six weeks before the audition; (5) A.D. and D.M.A. applicants only must include (in addition to the pieces above) the Bach-Kodály Chromatic Fantasy, *or* one of the Primrose transcriptions, *or* another piece of similar character and degree of difficulty (with approval from the viola faculty).

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

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

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

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

Guitar Prescreening Recording (Audio *or* Video): (1) a major work by Bach; (2) a major work *or* two shorter works by Mertz, Regondi, *or* Legnani; (3) a major work of the twentieth *or* twenty-first century, such as Villa-Lobos études, *or* a major work of Torroba, Rodrigo, Turina, Ponce, Jose, Britten, Martin, Brouwer, Walton, Ginastera, Takemitsu, Carter, *or* Lindberg. Guitar applicants who are composers are encouraged to include a work of their own (although it cannot replace requirement number 3).

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

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

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

WOODWINDS

Flute Prescreening Recording (Video required): (1) Sonatine of Dutilleux (with piano); (2) the second movement of Mozart's Concerto in D Major; (3) on piccolo: Rossini's *Semiramide* Overture (select one of the standard excerpts); and (4) a work of the applicant's choice.

Live Audition (pianist required): (1) Jolivet's *Chant de Linos*; (2) from memory: the second movement of Mozart's Concerto in D Major; and (3) the first movement of any Vivaldi C Major piccolo concerto.

Oboe Prescreening Recording (Audio or Video; piano accompaniment required, where applicable): Applicants provide fifteen to twenty minutes of music of their choice, sampled from each of the following: (1) a major sonata; (2) a solo piece or étude; (3) a major concerto; and (4) four varied orchestral excerpts.

Live Audition (pianist required): (1) two movements of a major sonata; (2) two movements of a Baroque concerto, sonata, or solo piece; (3) two movements of a major concerto (with cadenzas where applicable); and (4) six varied orchestral excerpts.

Clarinet Prescreening Recording (Audio or Video): (1) exposition of the Mozart Concerto with accompaniment, orchestral or piano; (2) Stravinsky: second of the Three Pieces for solo clarinet; (3) Mendelssohn: Scherzo from *A Midsummer Night's Dream* (through the trill passages); (4) exposition of a Brahms clarinet sonata of the applicant's choice with piano; and (5) a five-minute selection of the applicant's choice that shows his or her best qualities, preferably a contemporary work.

Live Audition: selections from the above may be requested, in addition to possible sight-reading.

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

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

BRASS

Horn, Trumpet, Trombone, Tuba Prescreening Recording (Audio or Video): Applicants should prepare repertoire that will show their playing to the best advantage with the most variety possible both instrumentally and musically. Repertoire should display a broad range of styles, genres, and technical demand, with examples covering the full range of the instrument, and should include the following: (1) four or more varied standard orchestral excerpts; and (2) 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.

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

PERCUSSION

Prescreening Recording (Video required; unedited): (1) a major work for either marimba or vibraphone; (2) one piece from Elliott Carter's *Eight Pieces for Four Timpani*; (3) a solo piece for multiple percussion; and (4) an étude for snare drum.

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

VOICE

Opera Prescreening Recording (Audio or Video; video strongly preferred for one selection): Provide seven selections from the operatic, oratorio, and/or art song repertoire of contrasting style and language. Four of these selections should be operatic arias.

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

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

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

COMPOSITION

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

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

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

CONDUCTING

Orchestral Conducting Prescreening Recording (Video required; online submission strongly preferred): Applicants must submit a video of up to twenty-five minutes in length. The video camera should be positioned behind the orchestra and pointed toward the front of the conductor. We are primarily interested in rehearsal footage, although some concert footage may be included.

Live Audition: Those applicants invited to New Haven for a live audition will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, performance on their primary instrument, and score reading. In addition, invited applicants will be asked to conduct several selections from the standard orchestral repertoire (announced in January) with a University ensemble.

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

Live Audition: Those applicants invited to New Haven for a live audition will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

Recommendations

Each application must include three reference letters to support the applicant's candidacy for graduate study.

Transcripts

Applicants must submit official transcripts (academic records) from all colleges or universities attended. Faxes and photocopies are not acceptable.

Graduate Record Examinations (GRE)

All applicants to the composition department must take the GRE General Test, with the exception of those who already hold a degree from, or are currently enrolled in, the Yale School of Music. Our institution code for the GRE is 3992.

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

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

Test of English as a Foreign Language (TOEFL)

Students for whom English is not a native language must demonstrate a level of language proficiency appropriate for graduate study. 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. More information can be found at www.ets.org/toefl.

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, 2014

Auditions and interviews for all applicants will take place during audition week: Monday, February 24, through Tuesday, March 4, 2014. Audition dates for specific instruments are posted online at <http://music.yale.edu/admissions>.

The D.M.A. proficiency tests and entrance examination, required of all D.M.A. candidates, will be given on Friday, February 28, and Saturday, March 1, 2014, respectively. Applicants are required to be present on both days. The exams are not offered on any other dates and will not be rescheduled.

Named Scholarships

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bruce Kenneth Harrington Scholarship (2012). To a student majoring in trumpet.

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 students in the School of Music.

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

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

Dorothy Kish (2004). To students in voice.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Julia Silliman Memorial (1927). Julia Silliman (Mrs. Eugene Stuart) Bristol of New Haven, Connecticut, in memory of her mother, Julia Silliman Gilman, youngest daughter of Professor Benjamin Silliman, B.A. 1796. To a student in the first-year class.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Student Prizes

AWARDED AT THE YALE SCHOOL OF MUSIC HONORS DINNER, MAY 5, 2013

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

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 Vivien Sherab Shotwell.

The Broadus Erle Prize, to outstanding violinists in the School of Music. Awarded to Melanie Clapies, Corin Lee, and Cordelia Pei Zhi Paw.

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

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 Marco Sartor and Matthew Tobin Welch.

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 Eleanor Kendra James.

The Charles Ives Prize, to an outstanding organ major. Awarded to Benton James Blasingame.

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

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

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

The Ezra Laderman Prize, for the best composition written for musical theater or voice. Awarded to Stephen Michael Feigenbaum.

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

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 Lauren Ann Hunt.

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

The Aldo Parisot Prize, to gifted cellists who show promise for concert careers. Awarded to Jennifer Jinhee Park and Bo Zhang.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Melody Sean Roci Quah and Yevgeny Yontov.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to William John Gardner.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to Robert Patrick Christopher Bennes.

The John Swallow Prize, to a graduating student for outstanding brass performance. Awarded to Hana Beloglavec.

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 Elizabeth Catherine Garrett, Jeonghwan Kim, Henry Thomas Kramer, Shawn Patrick Moore, Esther Jung-A Park, Adrianna Lynn Tam, John Taylor Ward, and Virginia Anne Warnken.

AWARDED AT COMMENCEMENT CEREMONIES, MAY 20, 2013

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 David George Leigh.

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

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 Daniel Jay Schlosberg.

Degrees and Enrollment

DEGREES CONFERRED MAY 20, 2013

Doctor of Musical Arts

Gregory Neil Anderson, piano
Fernando Buide del Real, composition
Holland James Jancaitis, choral conducting
Jian Liu, piano
Bradley MacNaughton Naylor, choral conducting
Ryosuke Yanagitani, piano

Master of Musical Arts

David Fung, piano
Noah Downing Horn, choral conducting
Kenneth Scott Miller, organ
Esther Jung-A Park, piano
Marco Sartor, guitar
Ian Andrew Tomesch, organ
John Taylor Ward, early music voice
Matthew Tobin Welch, composition

Master of Music

John Stewart Allen, trumpet
Jonathan Dibble Allen, percussion
Jeffrey Scott Arredondo, trombone
Jacob S. Ashworth, violin
Suzana Bartal, piano
Hana Beloglavec, trombone
Caleb Michael Bennetch, choral conducting
Paolo Bortolameolli, orchestral conducting
Colin Benjamin Brookes, viola
Stephen Michael Buzard, organ
Victor Benjamin Caccese, percussion
Jia Cao, cello
Heejin Chang, viola
Hen-Shuo Chang, violin
Megan Yvonne Chartrand, voice
Hsuan-Fong Chen, oboe
Alissa Bernice Cheung, violin
Wai Ching Rachel Cheung, piano
Leonard Tung Chiang, viola
Minsol Cho, piano
Go Woon Choi, violin
Minhye Helena Choi, violin
Eric Donald Dionne, piano

John Matthew Ehrenburg, trumpet
Stephen Michael Feigenbaum, composition
Victor Fournelle-Blain, violin
Cristóbal Aníbal Gajardo Benítez, percussion
William John Gardiner, composition
Michael James Gilbertson, composition
Yue Guo, harp
Andrew John Hayhurst, cello
Timothy Joseph Hilgert, trombone
John Craig Hubbard, horn
Lauren Ann Hunt, horn
Christopher Shuenwen Hwang, cello
Patrick Campbell Jankowski, horn
Eun-Young Jung, violin
Wonyoung Jung, violin
Kristin Rachael Kall, oboe
Hleb Kanasevich, clarinet
Yuki Heidi Katayama, bassoon
Koh Kazama, guitar
Ji Hyun Kim, violin
Hye Jin Koh, violin
Jean Margaret Laurenz, trumpet
Corin Lee, violin
Igal Levin, clarinet
Jessica Li, viola
Qizhen Liu, cello
Yuan Ma, violin
Gerardo Garcia Mata, trumpet
Jonathan Kirk McWilliams, double bass
Nathan Lefevre Milholin, voice
Jane Mitchell, viola
Kayla Michelle Moffett, violin
Shawn Patrick Moore, violin
Dashiel Nesbitt, viola
Jeffrey Mather Reinhardt, oboe
Charles Richard-Hamelin, piano
Matthew Haupt Rosenthal, double bass
Caroline Woods Ross, oboe
Sara Elizabeth Rossi, viola
Galeano Salas, voice
Michael Theodore Salazar, organ
Andrew Martin Schaeffer, organ
Daniel Jay Schlosberg, composition
Kyeong Hoon Seung, flute
Jenna Elizabeth Siladie, voice

Christian Kim Sitzmann, violin
Andrew Christian Petteway Small, double bass
Ashley William Smith, clarinet
Yoon Won Song, violin
Steven Soph, early music voice
Dana Carmella Steele, organ
Robert Richard Strebendt, choral conducting
Adrianna Lynn Tam, choral conducting
Brent Arthur Te Velde, organ
Paul Braxton Thomas, organ
Gerald Joseph Vilella, trumpet
Virginia Anne Warnken, voice
Amanda Kate Weber, choral conducting
Naomi M. Woo, piano
Lauren Katherine Yu, bassoon
Bo Zhang, cello
Dan Zhang, viola

Artist Diploma

Brian Giho Bak, violin
Sun Kyung Ban, violin
Arnold Albert Choi, cello
Alexander Hahn, voice
Kelly Anne Hill, voice
Eleanor Kendra James, viola
Cho-Long Kang, flute
Eun Taek Kim, piano
Eunchan Kim, piano
Ji Hyun Kim, oboe
Joonwhan Kim, cello
Nayeon Kim, violin
Shinae Kim, cello
Henry Thomas Kramer, piano
Seok Jung Lee, violin
Catherine Affleck McPhail, voice
Scott Joseph Mello, voice
Alexander Milovanov, guitar
Polina Sergeevna Nazaykinskaya, composition
Arash Noori, guitar
Jennifer Jinhee Park, cello
Cordelia Pei Zhi Paw, violin
David Treston Perry, clarinet
Ginevra Petrucci, flute
Melody Sean Roei Quah, piano
Hermelindo Ruiz Mestre, guitar
Hae Yoon Shin, cello

Vivien Sherab Shotwell, voice
 Nahee Song, double bass
 Jurrian Henderik van der Zanden, cello
 Ji In Yang, violin

Certificate in Performance

Jeonghwan Kim, cello

ENROLLMENT, 2012–2013

Registered for the Degree of Doctor of Musical Arts

Gregory Neil Anderson (B.M. Juilliard School 2004, M.M. 2006; M.M.A. Yale Univ. 2008), Los Angeles, Calif.
 Fernando Buide (B.M. Conservatorio Superior 2002; M.M. Carnegie Mellon Univ. 2006; M.M.A. Yale Univ. 2009), Rome, Italy
 Douglas Paul Fisk (B.A. Pennsylvania State Univ. 1999; M.M. Yale Univ. 2005, M.M.A. 2006), Woodside, N.Y.
 Holland J. Jancaitis (B.F.A. Carnegie Mellon Univ. 2000; M.M. Yale Univ. 2005, M.M.A. 2007), West Orange, N.J.
 Wing-chong Kam (B.M. Hong Kong Acad. of Performing Arts 2000; M.M.A. Yale Univ. 2006), Shatin, N.T., Hong Kong
 Jian Liu (B.M. Arizona State Univ. 2004; M.M. Yale Univ. 2006, M.M.A. 2008), Beijing, China
 Bradley Macnaughton Naylor (B.A. Brown Univ. 2003; M.M. Indiana Univ. [Bloomington] 2005; M.M.A. Yale Univ. 2009), Durham, N.C.
 Laura Esther Usiskin (B.A. Columbia Univ. 2005; M.M. Juilliard School 2006; M.M.A. Yale Univ. 2009), Montgomery, Ala.
 Ryosuke Yanagitani (B.M. Univ. British Columbia 2000; Art.Dip. Cleveland Inst. of Music 2002; M.M. Yale Univ. 2004, Art.Dip. 2005, M.M.A. 2008), Vancouver, British Columbia, Canada

Registered for the Degree of Master of Musical Arts

Reena Maria Esmail (B.M. Juilliard School 2005; M.M. Yale Univ. 2011), Los Angeles, Calif.
 Noah Downing Horn (B.M. Oberlin Coll. 2007; M.M. Yale Univ. 2010, M.M. 2012), Mt. Pleasant, Iowa
 Balint Karosi (M.M. Oberlin Conservatory 2007), Boston, Mass.
 Paul Thomas Kerekes (B.M. Queens Coll. [CUNY] 2010; M.M. Yale Univ. 2012), Smithtown, N.Y.
 Kenneth Scott Miller (B.A. Lenoir-Rhyne Coll. 2010; M.M. Yale Univ. 2012), Conover, N.C.
 Michael Anthony Noble (B.M. Eastman School of Music [Univ. Rochester] 2010; B.A. Univ. Rochester 2010; M.M. Yale Univ. 2012), Moreno Valley, Calif.
 Esther Jung-A Park (B.M. Juilliard School 2005, M.M. 2006; Hochschule für Musik 2010; Art.Dip. Yale Univ. 2012), Little Ferry, N.J.
 David Jonathan Recca (B.M. SUNY Coll. [Purchase, N.Y.] 2005; M.M. Eastman School of Music [Univ. Rochester] 2008), Clifton, N.J.

- Marco Sartor (B.A. Coll. Charleston 2003; M.M. Carnegie Mellon Univ. 2008), New Haven, Conn.
- Ian Andrew Tomesch (B.A., B.M. Oberlin Coll. 2010; M.M. Yale Univ. 2012), Succasunna, N.J.
- John Taylor Ward (B.M. Eastman School of Music [Univ. Rochester] 2010; M.M. Yale Univ. 2012), St. Augustine, Fla.
- Matthew Tobin Welch (B.F.A. Simon Fraser Univ. 1999; M.A. Wesleyan Univ. 2001), Edgartown, Mass.
- Larry Weng (B.A. Columbia Univ. 2009; M.M. Juilliard School 2010; Art.Dip. Yale Univ. 2012), Needham, Mass.

Registered for the Degree of Master of Music

- Kathleen Elizabeth Allan (B.M. Univ. British Columbia 2011), St. John's, Newfoundland, Canada
- John Stewart Allen (B.M. Univ. Alabama [Tuscaloosa] 2011), Vestavia, Ala.
- Jonathan Dibble Allen (B.M. Eastman School of Music [Univ. Rochester] 2011), Cheshire, Conn.
- Eric Anderson (B.M., B.A. Oberlin Conservatory 2012), Wilmette, Ill.
- Jeffrey Scott Arredondo (M.M. Univ. Texas [Austin] 2011), Rosenberg, Tex.
- Jacob Sawyer Ashworth (B.M. Manhattan School of Music 2011), New York, N.Y.
- Wing Lam Au (B.A. Chinese Univ. Hong Kong 2011), Kowloon, Hong Kong
- Suzana Bartal (B.M. Conservatoire National Supérieur Musique et Danse de Lyon, 2009), Timisoara, Romania
- Benjamin Edward Bartelt (B.M. Univ. Calif. [Los Angeles] 2012), Santa Monica, Calif.
- Hana Beloglavec (B.M. Western Michigan Univ. 2011), New Haven, Conn.
- Robert Patrick Christo Bennesh (B.M. Malmo Acad. of Music 2009, M.M. 2012), Skane Lan, Sweden
- Caleb Michael Bennetch (B.M. James Madison Univ. 2009), Grottoes, Va.
- Benton James Blasingame (B.M. Eastman School of Music [Univ. Rochester] 2012), Collinsville, Ill.
- Stephen Christopher Boda (B.M. Univ. Toronto 2011), Hamilton, Ontario, Canada
- Paolo Bortolameolli (B.M. Pontificia Univ. Católica de Chile 2006, B.M. Universidad de Chile 2011), Santiago, Chile
- Jonathan Brandani (B.M. Univ. Vienna 2011, M.A. 2012), Lucca, Italy
- Colin Benjamin Brookes (B.M. Juilliard School 2011), Pittsburgh, Pa.
- Philip William Browne (B.M. Peabody Inst. [Johns Hopkins Univ.] 2009), Columbia, Md.
- Stephen Michael Buzard (B.M. Westminster Choir Coll. 2010), Urbana, Ill.
- Victor Benjamin Caccese (B.M. Peabody Inst. [Johns Hopkins Univ.] 2011), Camden Wyoming, Del.
- Jia Cao (B.M. Bard Coll. 2011), Shanghai, China
- Heejin Chang (B.M. Korean National Univ. of Arts 2010), Seoul, Republic of Korea
- Hen-Shuo Chang (B.M. Colburn School Conservatory of Music 2011), Taitung City, Taiwan
- Megan Yvonne Chartrand (B.M. Univ. Alberta 2010), Sherwood Park, Alberta, Canada

- Hsuan-Fong Chen (B.M. Juilliard School 2011), Taoyuan, Taiwan
- Wai Ching Rachel Cheung (B.M. Hong Kong Acad. of Performing Arts 2011),
Kowloon, Hong Kong
- Alissa Bernice Cheung (B.S. Univ. Alberta 2007; B.M. McGill Univ. 2009), Edmonton,
Alberta, Canada
- Leonard Tung Chiang (B.M. Colburn School Conservatory of Music 2011), San
Francisco, Calif.
- Minsol Cho (B.M. Korean National Univ. of Arts 2011), Seoul, Republic of Korea
- Go Woon Choi (B.M. Seoul National Univ. 2009), Kyonggi-do, Republic of Korea
- Minhye Helena Choi (B.M. Peabody Inst. [Johns Hopkins Univ.] 2011), Toronto,
Ontario, Canada
- Melanie Clapies (B.M. Conservatoire de Paris 2011), Paris, France
- Esteban Gabriel Cordero (B.M. Conservatory of Music of Puerto Rico 2012), Vega
Baja, P.R.
- Noah Joseph Cotler (B.M. Indiana Univ. [Bloomington] 2009), Woodland Hills,
Calif.
- Stephen David Daniel (B.M. Westminster Choir Coll. 2012), Freeport, N.Y.
- William Robert Dietz (B.M. Eastman School of Music [Univ. Rochester] 2012),
Yarmouth, Maine
- Eric Donald Dionne (B.A. Yale Univ. 2011), Ridgefield, Conn.
- Kevin Raymond Dombrowski (B.M. Eastman School of Music [Univ. Rochester]
2012), Lansing, Ill.
- John Matthew Ehrenburg (B.M. Peabody Inst. [Johns Hopkins Univ.] 2011), Florham
Park, N.J.
- William Mayer Eisenberg (B.M. Oberlin Conservatory 2012), Minnetonka, Minn.
- Katrin Caroline Endrikat (B.M. Hochschule für Musik Detmold 2012), Berlin,
Germany
- Stephen Michael Feigenbaum (B.A. Yale Univ. 2012), Winchester, Mass.
- Victor Fournelle-Blain (B.M. Conservatoire musique de Québec 2011), Sainte-
Julienne, Québec, Canada
- Cristóbal Aníbal Gajardo-Benítez (B.M. Peabody Inst. [Johns Hopkins Univ.] 2011),
Santiago, Chile
- Matheus Sardinha Garcia Souza (B.M. Missouri Univ. [Columbia] 2012), Londrina,
PR, Brazil
- William John Gardiner (B.A. Univ. Sydney 2009, L.L.B. 2011), St. Ives, N.S.W.,
Australia
- Elizabeth Catherine Garrett (B.M., B.A. Indiana Univ. [Bloomington] 2011),
Cedarburg, Wis.
- Michael James Gilbertson (B.M. Juilliard School 2010), Dubuque, Iowa
- Isabel Lepanto Gleicher (B.M. SUNY Coll. [Purchase] 2012), New York, N.Y.
- Timothy Michael Gocklin (B.M. Univ. Michigan [Ann Arbor] 2012), Manchester, N.H.
- Yue Guo (B.M. Oberlin Conservatory 2011), Beijing, China
- Jonathan Alexander Hammonds (B.M. Univ. Michigan [Ann Arbor] 2012), Ann Arbor,
Mich.
- Andrew John Hayhurst (B.M. Univ. Michigan [Ann Arbor] 2011), La Crescenta, Calif.

- Darren Graham Hicks (B.M. Univ. Ottawa [Canada] 2012), Middleton, Nova Scotia, Canada
- Timothy Joseph Hilgert (B.M. Valdosta State Coll. 2011), Valdosta, Ga.
- Benjamin Paolo Hoffman (B.M. Indiana Univ. [Bloomington] 2012), Cincinnati, Ohio
- Michael R Holloway (B.M. McNally Smith Coll. of Music 2011), Downers Grove, Ill.
- Chenxing Huang (B.M. Shanghai Conservatory of Music 2012), Zhangzhou, Longhai, China
- John Craig Hubbard (B.M. Juilliard School 2011), Portland, Tex.
- Lauren Ann Hunt (B.M. New England Conservatory of Music 2011), McLean, Va.
- Christopher Shuenwen Hwang (B.M. Univ. Toronto 2011), Guelph, Ontario, Canada
- Stephen Craig Ivany (B.M. Memorial Univ. Newfoundland 2012), St. John's, Newfoundland, Canada
- Patrick Campbell Jankowski (B.M. Florida State Univ. 2011), Middletown, Conn.
- Eun-young Jung (B.M. Ewha Womans Univ. 2009), Seoul, Republic of Korea
- Wonyoung Jung (B.M. Seoul National Univ. 2009), Seoul, Republic of Korea (fall only)
- Kristin Rachael Kall (B.M. Rice Univ. 2010), Mandeville, La.
- Hleb Kanasevich (B.M. Peabody Inst. [Johns Hopkins Univ.] 2011), Sykesville, Md.
- Yuki Heidi Katayama (B.M. Eastman School of Music [Univ. Rochester] 2011), Cerritos, Calif.
- Koh Kazama (B.A. Yale Univ. 2012), New York, N.Y.
- Dexter Joseph Kennedy (B.M. Oberlin Conservatory 2012), Grosse Pointe Farms, Mich.
- Bo Hee Kim (B.M. Manhattan School of Music 2011), Seoul, Republic of Korea
- Bora Kim (B.M. Kyunghee Univ. 2012), Daejeon, Republic of Korea
- Choha Kim (B.M. Curtis Inst. of Music 2012), Seoul, Republic of Korea
- Ji hyun Kim (B.M. Seoul National Univ. 2010), Seoul, Republic of Korea
- Ki Won Kim (B.M. Seoul National Univ. 2011), Seoul, Republic of Korea
- Alison Lauren King (B.M. Univ. Southern California 2010), Portland, Ore.
- Peter Klimo (B.M. Eastman School of Music [Univ. Rochester] 2012), Northridge, Calif.
- Hye Jin Koh (B.M. Juilliard School 2011), Ho Ho Kus, N.J.
- Barbora Kolarova (B.M. Curtis Inst. of Music 2012), Revnice, Czech Republic
- Jean Laurenz (B.M. Northwestern Univ. 2010), Mt. Prospect, Ill.
- Corin Lee (B.M. Juilliard School 2011), San Francisco, Calif.
- David George Leigh (B.A. Yale Univ. 2010; M.M. Mannes Coll. of Music 2012), New York, N.Y.
- Nathan Robert Lesser (B.M. Oberlin Conservatory 2012), Orono, Maine
- Igal Levin (B.M. Musikhochschule Lübeck Univ., 2011), Kfar-Saba, Israel
- Jessica Li (B.M. Manhattan School of Music 2011), Miami, Fla.
- Qizhen Liu (B.M. Bard Coll. 2011), Shanghai, China
- Mann-Wen Lo (B.M. New England Conservatory of Music 2012), Taipei, Taiwan
- Yuan Ma (B.M. Bard Coll. 2011), Shenzhen, China
- Edouard Herbert Elie Maetzener (B.M. Hochschule für Musik Karlsruhe 2012), Zurich, Switzerland

- Antoine Malette-Chénier (B.M. Univ. Montreal 2012), Montréal, Québec, Canada
 Gerardo Garcia Mata (B.M. Univ. Texas [Austin] 2011), Rosenberg, Tex.
 Jonathan Kirk McWilliams (B.M. Univ. North Texas 2008), Athens, Ga.
 Jacob Mende-Fridkis (B.M. Cleveland Inst. of Music 2012), Hopewell, N.J.
 Nathan LeFevre Milholin (B.M. North Carolina School of the Arts 2011), Greensboro, N.C.
 Jane Mitchell (B.M. Oberlin Conservatory 2011; B.A. Oberlin Coll. 2011), Almond, Wis.
 Kayla Michelle Moffett (B.M. Univ. Southern California 2011), South Pasadena, Calif.
 Daniel Patrick Moore (B.M. Temple Univ. 2011), Willow Street, Pa. (spring only)
 Shawn Patrick Moore (B.M., B.A. Bard Coll. 2011), Elgin, Ill.
 Robert Moser (B.M. Cincinnati Conservatory of Music 2011), West Chester, Ohio
 Nikhil Navkal (B.M. Indiana Univ. [Bloomington] 2010), Andover, Mass.
 Dashiel Nesbitt (B.M. Indiana Univ. [Bloomington] 2010), Tulsa, Okla.
 Molly K. Netter (B.M. Oberlin Conservatory 2010), Urbana, Ill.
 Alan Michael Ohkubo (B.M. Indiana Univ. [Bloomington] 2012), Louisville, Ky.
 Andrew Padgett (B.S. Univ. Calif. [Santa Barbara] 2009, M.M. 2011), Singapore
 Eun Kyung Park (B.M. Seoul National Univ. 2007), Busan, Republic of Korea
 Jens Mikel Peterson (B.M. Indiana Univ. [Bloomington] 2011), Lakewood, Wash.
 Zachary Hill Quortrup (B.M. Indiana Univ. [Bloomington] 2012), Plano, Tex.
 Brendon Randall-Myers (B.A. Pomona Coll. 2009), Millstone, W.Va.
 Jeffrey Mather Reinhardt (B.M. Juilliard School 2010), Newtown, Conn.
 Charles Richard-Hamelin (B.M. McGill Univ. 2011), Montréal, Québec, Canada
 Aleksandra Lucia Giannini Romano (B.A. Bard Coll. 2010), Hamden, Conn.
 Claudia Miriam Rosenthal (B.A. Yale Univ. 2008; B.M. Hartt Coll. of Music 2010; M.M. Mannes Coll. of Music 2012), Scarsdale, N.Y.
 Matthew Haupt Rosenthal (B.M. New York Univ. 2011), Westport, Conn.
 Caroline Woods Ross (B.A., B.M. Univ. Michigan [Ann Arbor] 2011), New York, N.Y.
 Sara Elizabeth Rossi (B.M. Converse Coll. 2011), Cleveland, Ohio
 James Cruickshank Rubino (B.M. Cleveland Inst. of Music 2012), Worthington, Ohio
 Galeano Salas (B.M. Univ. Houston [University Park] 2011), League City, Tex.
 Michael Theodore Salazar (B.M. Univ. Evansville 2011), Prescott Valley, Ariz.
 Andrew Martin Schaeffer (B.M. St. Olaf Coll. 2011), Chicago, Ill.
 Daniel Jay Schlosberg (B.A. Yale Univ. 2010), Merion Station, Pa.
 John David Searcy (B.M. Southern Methodist Univ. 2012), Pflugerville, Tex.
 Kyeong Hoon Seung (B.M. Conservatoire National Supérieur Musique et Danse de Lyon 2009), Seongnam, Republic of Korea
 Jenna Siladie (B.M. Stetson Univ. 2011), St. Petersburg, Fla.
 Christian Kim Sitzmann (B.M. Univ. Karlsruhe 2010), Kaiserslautern, Germany
 Andrew Christian Pette Small (A.B. Univ. Georgia [Athens] 2010), Greenville, N.C.
 Ashley William Smith (B.M. Univ. Western Australia 2008), Perth, Australia
 Yoon Won Song (A.B. Princeton Univ. 2011), Seongnam-Si, Republic of Korea
 Dana Carmella Steele (B.M. Cleveland Inst. of Music 2011), Washington, W.Va.
 Robert Richard Strebendt (B.M. Eastman School of Music [Univ. Rochester] 2010), Plattsburgh, N.Y.

Samuel Stephen Suggs (B.M. Northwestern Univ. 2012), Eggertsville, N.Y.
 James Knox Sutterfield (B.M. Furman Univ. 2012), Atlanta, Ga.
 Adrianna Lynn Tam (B.S. Mass. Inst. of Technology 2011), Arlington, Tex.
 Brent Arthur te Velde (B.M. Trinity Univ. [Texas] 2011), Stillwater, Okla.
 Paul Braxton Thomas (B.M. Furman Univ. 2011), New Haven, Conn.
 Heewon Uhm (B.M. Korean National Univ. of Arts 2012), Guri-Si, Republic of Korea
 Gregory Armen Vartian-Foss (B.M. Indiana Univ. [Bloomington] 2012), Bloomington, Ind.
 Gerald Joseph Vilella (B.M. Eastman School of Music [Univ. Rochester] 2011), Erie, Pa.
 Brian Vu (B.A. Univ. Calif. [Los Angeles] 2012), Orange, Calif.
 Benjamin Albert Wallace (B.M. Univ. Cincinnati 2011), Albuquerque, N.M.
 Virginia Anne Warnken (B.M. Manhattan School of Music 2008), Lafayette, La.
 Amanda Kate Weber (B.A. Luther Coll. 2008), Hickory, N.C.
 Nathaniel M. WidELITZ (B.M. Univ. Southern Calif. 2010), Perkasi, Pa.
 Naomi Meghan Woo (B.A. Yale Univ. 2012), North Vancouver, British Columbia, Canada
 Xinyi Xu (B.A., B.M. Bard Coll. 2012), Hangzhou, China
 Yevgeny Yontov (B.M. Univ. Tel Aviv 2012), Kfar-Saba, Israel
 Sohyang Yoo (B.M. Seoul National Univ. 2012), Seoul, Republic of Korea
 Mari Yoshinaga (B.M. Curtis Inst. of Music 2012), Kagoshima, Japan
 Hyeree Yu (B.M. Seoul National Univ. 2012), Kyonggi-do, Republic of Korea
 Lauren Katherine Yu (B.M., B.A. Eastman School of Music [Univ. Rochester] 2011), East Amherst, N.Y.
 Bo Zhang (B.M. Texas Christian Univ. 2011), Beijing, China
 Dan Zhang (B.M. Central Conservatory of Music [Beijing] 2009), Leesburg, Va.
 Tianyu Zhang (B.A. Central Conservatory of Music [Beijing] 2012), Jilin City, Jilin Province, China
 Betty Zhou (B.M. Juilliard School 2012), Kendall Park, N.J.
 Senmiao Zhou (B.M. San Francisco Conservatory of Music 2011), Folsom, Calif.
 Michael Albert Zuber (B.M. Colburn School Conservatory of Music 2012), Elbridge, N.Y.

Registered for the Artist Diploma

Catherine Gwendolen Jean Affleck (B.A. Bishops Univ. 2002; M.M. Univ. British Columbia 2009), Onanole, Manitoba, Canada
 Garrett Burr Arney (B.M. Michigan State Univ. 2010; M.M. Peabody Inst. [Johns Hopkins Univ.] 2012), Charlotte, Mich.
 Brian Giho Bak (B.M., M.M. Juilliard School 2011), Sanford, Fla.
 Sun Kyung Ban (B.M. Korean National Univ. of Arts 2006, M.A. 2008; M.M. Yale Univ. 2012), Seoul, Republic of Korea
 Christopher Brown (B.M. Univ. Akron 2010; M.M. Penn. State Univ. [University Park] 2012), Canton, Ohio
 Sean Yow Chen (B.M. Juilliard School 2010, M.M. 2012), Oak Park, Calif.
 Gayoung Cho (B.M. Univ. Vienna 2008, M.M. 2011), Seoul, Republic of Korea

- Arnold Albert Choi (B.M. Colburn School Conservatory of Music 2009; M.M. Yale Univ. 2012), Calgary, Alberta, Canada (fall only)
- Sara Dickinson Couden (B.A. Univ. Calif. [Santa Cruz] 2006; M.A. San Francisco State Univ. 2009; M.M. San Francisco Conservatory of Music 2011), Walnut Creek, Calif.
- Alexander Hahn (B.M. Mannes Coll. of Music 2010; M.M. Yale Univ. 2012), Franklin Lakes, N.J.
- Kelly Anne Hill (B.A. Northern Univ. Iowa 2008; M.M. Yale Univ. 2012), Davenport, Iowa
- Eleanor Kendra James (B.M. Colburn School Conservatory of Music 2010; M.M. Yale Univ. 2012), Delta, British Columbia, Canada
- Oliver Folger Jia (B.M. Juilliard School 2010, M.M. 2012), Stockholm, Sweden
- Cho-Long Kang (B.M. Sookmyung Women's Univ. 2009; M.M. Yale Univ. 2012), Seungnam, Republic of Korea
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- Eunchan Kim (B.M. Seoul National Univ. 2008; M.M. New England Conservatory 2011) Seongnam-Si, Republic of Korea
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- Joonwhan Kim (B.M. Univ. Cologne 2003, M.M. 2005), Seoul, Republic of Korea
- Nayeon Kim (B.M. Seoul National Univ. 2005; M.M. Yale Univ. 2012), Bucheon, Republic of Korea
- Shinae Kim (B.M. Seoul National Univ. 2009; M.M. Yale Univ. 2012), Incheon, Republic of Korea
- Henry Thomas Kramer (B.M. Juilliard School 2009, M.M. 2011), Cape Elizabeth, Maine
- Seok Jung Lee (B.A. Korean National Univ. of Arts 2005; M.M. Yale Univ. 2012), Kyonggi-do, Republic of Korea
- Seul-A Lee (B.M. Lynn Univ. Conservatory of Music 2010; M.M. Juilliard School 2012), Los Angeles, Calif.
- Zhenni Li (B.M. Juilliard School 2010, M.M. 2012), Zhuzhou, China
- Lo-An Lin (B.M. San Francisco Conservatory Music 2010; M.M. Eastman School of Music [Univ. Rochester] 2012), Taipei, Taiwan
- Scott Joseph Mello (B.M. Oberlin Conservatory of Music 2008; M.M. New York Univ. 2008), Newton, N.J.
- Isabella Mensz (B.M. Peabody Inst. [Johns Hopkins Univ.] 2010; M.M. New England Conservatory of Music 2012), New Haven, Conn.
- Alexander Milovanov (M.M. Peabody Inst. [John Hopkins Univ.] 2008, 2010), Torrance, Calif.
- Polina Sergeevna Nazaykinskaya (B.M. and B.A. Moscow Tchaikovsky Conservatory 2008; M.M. Yale Univ. 2010), Moscow, Russia
- Arash Noori (B.M. Univ. Toronto 2008; M.M. Yale Univ. 2012), Mississauga, Ontario, Canada
- Jennifer Jinhee Park (B.M. Juilliard School 2008; M.M. Yale Univ. 2012), Ramsey, N.J.

- Cordelia Pei Zhi Paw (B.M. Boston Conserv. 2009; M.M. Juilliard School 2011),
Calgary, Alberta, Canada
- David Treston Perry (M.M. Univ. Toronto 2009), Fort Collins, Colo.
- Douglas Dennison Perry (B.M. Peabody Inst. [Johns Hopkins Univ.] 2010, M.M.
Kansas Univ. 2012), West Hartford, Conn.
- Ginevra Petrucci (B.M. Conservatorio Santa Cecilia 2005; Ph.D. Sapienza Univ. Rome
2011; M.M. Yale Univ. 2012), Terni, Italy
- Melody Sean Roei Quah (B.M. Vancouver Acad. 2008; M.M. Juilliard School 2010),
Kuala Lumpur, Malaysia
- Hermelindo Ruiz (B.M. Puerto Rico Conservatory of Music 2010; M.M. Yale Univ.
2012), San Sebastian, P.R.
- Miki Sawada (B.M. Northwestern Univ. 2009; M.M. Eastman School of Music [Univ.
Rochester] 2012), Brussels, Belgium
- Hae Yoon Shin (M.M. Hartt School [Univ. Hartford] 2011), Federal Way, Wash.
- Vivien Sherab Shotwell (B.A. Williams Coll. 2003; M.A. Univ. Iowa 2007, M.M.
2009), Halifax, Nova Scotia, Canada
- NaHee Song (B.M. Ewha Womans Univ. 2009; M.M. Yale Univ. 2012), Bucheon,
Kyonggi-do, Republic of Korea
- Kyle Dennis Stegall (B.M. Univ. Missouri [Columbia] 2009; M.M. Univ. Michigan
[Ann Arbor] 2011), Columbia, Mo.
- Jurrian Henderik van der Zanden (B.M. State Univ. Utrecht 2006; M.M. Yale Univ.
2012), Utrecht, Netherlands
- Xuerong Zhao (B.M. Mannes Coll. of Music 2010, M.M. 2012), Beijing, China

Registered for the Certificate in Performance

- Jeonghwan Kim, Seoul, Republic of Korea
- Scott Alexander MacIsaac, Calgary, Alberta, Canada
- Elisa Rodriguez Sadaba, Irun, Spain

The Work of Yale University

The work of Yale University is carried on in the following schools:

Yale College Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <http://admissions.yale.edu>, write to student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, write to medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <http://divinity.yale.edu>, write to divinity.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit www.law.yale.edu, write to admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences. For additional information, please visit www.yale.edu.

law.yale.edu, write to gradpro.law@yale.edu, or call the Graduate Programs Office at 203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://seas.yale.edu>, write to grad.engineering@yale.edu, or call 203.432.4250. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, write to artschool.info@yale.edu, or call the Office of Academic Affairs at 203.432.2600. Postal correspondence should be directed to Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

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

School of Forestry & Environmental Studies Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.environment.yale.edu, write to fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://publichealth.yale.edu>, write to ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.architecture.yale.edu, write to gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

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

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and covered veterans.

Inquiries concerning these policies may be referred to the Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849. For additional information, see www.yale.edu/equalopportunity.

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

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

For all other matters related to admission to the School of Music, please telephone the Admissions Office, 203.432.4155.

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