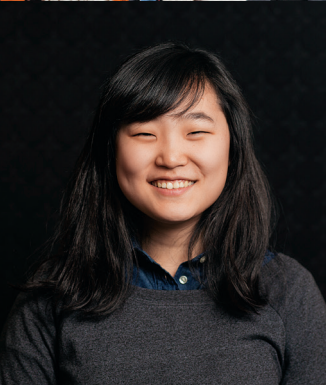
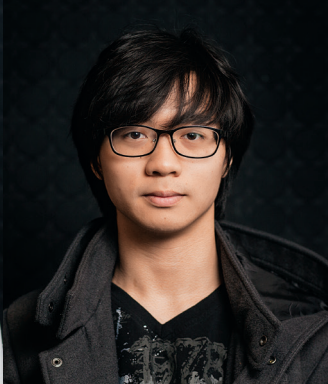




Oberlin Conservatory of Music

Music is more
than a profession.
It is a calling.





**Oberlin opens a world
of possibilities:
Esteemed faculty mentors,
exposure to resident and
guest artists, transformative
programs, exemplary
facilities, and countless
opportunities to perform on
campus and beyond.**



Oberlin Conservatory of Music is the only major music school in America that focuses on undergraduate education.

At Oberlin, you do not line up behind graduate students for ensemble placements, opera roles, and competitions—you perform in productions and in ensembles large and small from your first semester on campus.



OBIE FACTS

Founded in 1865, Oberlin Conservatory is the oldest continuously operating conservatory in the United States.

Oberlin received the 2009 National Medal of Arts—a rare honor among music schools.

▲ **NICHOLAS KING MAJOR: PIANO**

Nicholas King is playing a Liszt piano sonata during a lesson with his teacher, **Angela Cheng**, incorporating her advice and improving his performance. But then he leans in to read her score and discovers handwritten notes in its margins.

"Why don't I just steal your score," he jokes. "It has most of the answers I need."

"The problem with that," Cheng counters, "is you haven't lived the life that I've lived!"

The life Cheng has lived includes an illustrious performance career along with full-time teaching. And her charming

admonishment is a reminder for King to develop his own path.

King already has founded a nonprofit to expose young people to classical music. "When I chose Oberlin, I didn't choose it for any entrepreneurial hopes I had," he says. "But it has turned out to be very instrumental for me in that way." ■

► **JOSHUA BLUE MAJOR: VOICE** Professor **Salvatore Champagne** invited

Joshua Blue to explore Oberlin's Vocal Studies program after hearing him compete at a national voice competition. A visit to campus sold Blue on Oberlin.

"I felt Oberlin would be right for me because this is solely an undergraduate program. I knew I would have opportunities to perform," he says.

In his first year, Blue earned the lead in Oberlin Opera Theater's production of *Die Fledermaus*. Since then, he has performed in five

Degrees and Majors

Conservatory Degrees

Bachelor of Music (BM)
Master of Music (MM) in Performance on Historical Instruments
Integrated 5-year BM and MM in Conducting or Historical Performance
Performance Diplomas (PD) and Artist Diplomas (AD) in select programs
AD in Piano Technology
AD and Certificate in Recording Arts and Production

Double Degree Program

Completed in five years or fewer, leading to both BM and Bachelor of Arts (BA)

Conservatory Majors and Minors

Performance
Historical Performance (MM)
Jazz Studies (Composition or Performance)
Contemporary Chamber Music (MM)
Composition
Conducting (5-year BM/MM integrated with Performance, Composition, or Musicology)
Technology in Music and Related Arts (TIMARA)
Musicology
Vocal Accompanying (double major with Piano Performance)
Individual Major
Music Theory (minor)
Piano Pedagogy (minor)
Ethnomusicology (minor)

Interdivisional Studies

MINORS

Music and Cognition
Music and Popular Culture
Interdisciplinary Performance
Arts and Creative Technologies

CONCENTRATION

Arts Administration and Leadership

Performance Private Study

INSTRUMENTAL AND VOCAL

Flute
Oboe
Clarinet
Bassoon
Trumpet
Horn
Trombone
Tuba
Violin
Viola
Cello

Double Bass
Harp
Percussion
Classical Guitar
Organ
Piano
Voice

HISTORICAL PERFORMANCE

Baroque Flute
Baroque Oboe
Recorder
Baroque Violin
Baroque Cello
Viola da Gamba
Lute
Fortepiano
Harpsichord
Organ
Historical Keyboards

JAZZ PERFORMANCE

Trumpet
Saxophone
Trombone
Guitar
Piano
Double Bass
Percussion
Voice

more operas and taken part in Oberlin in Italy, a summer program in opera and Italian language. Shortly after graduating, Blue won first prize in the Oratorio Society of New York's annual competition at Carnegie Hall.

"Gaining practical experience on stage has been the best thing for me," he says. ■





Highlighted Special Collections

- The Selch Collection of American Music History
- The James and Susan Neumann Jazz Collection
- The Milton J. and Mona C. Hinton Papers
- Violin Society of America/Herbert K. Goodkind Collection
- Oberlin Conservatory Library Collection of Musicians' Autographs and Photographs

Oberlin's campus boasts exceptional facilities: nine inspiring concert halls, 150 practice rooms (including 13 organ practice rooms), and 240-plus Steinway pianos. Students have access to important instrument collections, five electronic and computer music studios, two studio workstations dedicated to jazz composition, one of the top conservatory libraries in the nation, and remarkable collections in jazz and American music history.



OBIE FACTS

100,000

recordings in the James and Susan Neumann Jazz Collection

20

harpsichords, part of an extensive collection of historical keyboards

345,000

books, scores, and periodicals in the Oberlin Conservatory Library, one of four libraries on campus

32

practice and performance organs, representing the complete history of the instrument



The conservatory's extensive collection of instruments available for student use includes one of the world's largest Steinway collections and one of its finest collections of organs. Our orchestral instruments include Gagliano and Stradivarius violins, Heckel bassoons, and Lyon & Healy harps. TIMARA boasts cutting edge digital equipment, analog and video studios, and a makerspace. We have one of the nation's best early instrument collections, spanning Medieval, Renaissance, and Baroque instruments. Our non Western instruments include a full Javanese gamelan and what may be the country's finest collection of exotic percussion instruments.

THIS PAGE: Jazz legend Milt Hinton's late-18th century bass. **FACING PAGE, TOP:** Professors Timothy Weiss and David Bowlin record with the Contemporary Music Ensemble in Clonick Hall. Student ensembles regularly appear on recordings created by Oberlin Music, the conservatory's official label; **MIDDLE:** A TIMARA student works with a Buchla analog synthesizer; **BOTTOM:** The Oberlin Orchestra, under the direction of Raphael Jiménez, performing in Oberlin's Finney Chapel.

Oberlin fosters a culture of risk-taking that leads to high achievement.

Our students and alumni earn top honors in major national and international competitions across the musical spectrum. Oberlin graduates perform in the world's foremost concert halls and opera houses and with highly acclaimed orchestras. They excel as conductors, soloists, composers, producers, theoreticians, entrepreneurs, historians, and educators. The multiple Grammy Award winning ensemble Eighth Blackbird was founded at Oberlin. Pianist Jeremy Denk '90, flutist Claire Chase '01, singer and multi instrumentalist Rhiannon Giddens '00, and public radio host Jad Abumrad '05 are among four Oberlin Conservatory alumni to win prestigious MacArthur Foundation "Genius" grants.



“The makeup of Oberlin students and faculty is diverse, eclectic, outspoken, and unafraid.”

LISA KAPLAN '96, EIGHTH BLACKBIRD PIANIST



Oberlin's Contemporary Music Ensemble and Eighth Blackbird performed the premieres of two works created for the collaboration by faculty Tom Lopez '89 and Peter Swendsen '99. After playing to a packed house on campus, they took to the road for the Third Practice Electroacoustic Music Festival at the University of Richmond.



Oberlin is the only major music school in the country that shares a seamless campus with a preeminent liberal arts institution. It's no surprise that the double degree was invented here more than a century ago. Each year, about 40 new students elect to pursue degrees in both the Conservatory of Music and the College of Arts and Sciences. With practiced guidance from experienced advisors, students complete these degrees within five years. The double degree opens the door to an enormous array of professional possibilities for life after Oberlin.

◀ **CELINE OPDYCKE
MAJORS: JAZZ VOICE
AND BIOLOGY**

It's Thursday afternoon in **La Tanya Hall's** Kohl Building studio, and Oberlin's teacher of jazz voice is reviewing a few scat-singing subtleties with Celine Opdycke.

Try leaving a bit more space between your long legato lines, Hall suggests after playing a few phrases of a Richard Whiting tune on the piano. And Opdycke picks up on it immediately.

"The greatest thing for me has been to witness Celine's hard work," Hall beams with pride. "It has resulted in an experience of incredible growth for her here."

Now in her third year, Opdycke recalls the reasons she settled in Oberlin as if her decision had been made earlier today. There was the opportunity to earn a double degree, which has kept the Seattle native's career passions—

singing and surgery—equally wide open. There was the unfailingly supportive vibe on campus, where competition among students means striving to bring out the best in each other. And there was Hall, with whom Opdycke quickly bonded. Last year, they even shared the spotlight in a performance of Billy Childs' *Voices of Angels*—with Childs himself in attendance.

Like so many of her faculty peers, Hall deftly balances time with students and the stage; for years, she has toured extensively with Steely Dan. "I live vicariously through her stories," Opdycke says, praising Hall for the road-warrior wisdom she routinely imparts.

And on those days when her mentor happens to be on the road?

"I listen to Steely Dan records while she's gone!" ■

▼ **ANDREW SANTIAGO
MAJORS: FLUTE,
PHYSICS, AND
CHEMISTRY**

Like many who choose Oberlin, Andrew Santiago was attracted to the groundbreaking Double Degree Program.

"Of all the schools I looked at, Oberlin has the strongest double-degree option by far in terms of its continuity and its flexibility between the college and conservatory," he says.

His passions result in a considerable—and considerably varied—workload, and that's part of the reason he is so grateful to have caring mentors like flute professor **Alexa Still**.

"My friends always say that Alexa is the mom to all of us," Santiago says. "She's always there to talk through whatever we're going through. She's even there to help us out with other

academic departments. She's really invested in our lives, instead of just *Well, how is your flute playing?* I really love that about her."

For Still, the feeling is mutual. "One of the true joys of teaching is the opportunity I have to get to know each student so well," she says. "And they are just amazing—I've yet to meet an Oberlin student who I wasn't entranced by."

"What I've loved is that throughout our lessons we're always laughing," says Santiago. "We're creating music, and we're learning to create *better* music. That should be an enjoyable experience. Even if what we're conveying through music isn't always a happy emotion, we should always be happy doing it." ■

OBIE FACTS

580

students in the
Conservatory of Music

2,300

students in the College
of Arts and Sciences

180+

students pursuing
double degrees in the
college and conservatory



Performance is an integral part of Oberlin life. Each year, students, faculty members, and guest artists present more than 500 solo and ensemble concerts spanning the last five centuries of music. With more than two dozen ongoing ensembles and a focus on small ensemble culture, you will find ample opportunities to perform in a variety of styles on campus—and around the world.

In recent years, the critically acclaimed Oberlin Orchestra and Contemporary Music Ensemble have played in Carnegie Hall and important venues in Singapore, Beijing, Seattle, San Francisco, Chicago, and Los Angeles. Small jazz ensembles have recently performed in Italy and South Africa. In nearby Cleveland, student singers regularly appear with the Cleveland Orchestra at its home venue, Severance Hall, and the Contemporary Music Ensemble has replicated its campus series at the Cleveland Museum of Art.



In 2019, the Oberlin Sonny Rollins Jazz Ensemble performed at Dizzy's Club at Lincoln Center and in schools throughout New York City. That same week, the Oberlin Orchestra and Oberlin College Choir took the stage of Carnegie Hall (right).





Conservatory Ensembles

Oberlin Orchestra
Oberlin Chamber Orchestra
Contemporary Music Ensemble
Oberlin Sinfonietta
Oberlin Baroque Orchestra
Oberlin Jazz Ensemble
Oberlin Sonny Rollins Jazz Ensemble

Javanese Gamelan
Oberlin Percussion Group
Trombone Choir
Brass Ensemble
Chamber Music Ensembles
Baroque Ensembles
Viola da Gamba Consort
Collegium Musicum
Oberlin Musical Union
Oberlin College Choir

Oberlin Gospel Choir
Oberlin Opera Theater
Opera Chorus
Small Jazz Ensembles
Recorder Ensemble
Performance & Improvisation (PI) Ensembles
Genre Nova Ensemble
Oberlin Improvisation & New Music Collective

OBIE FACT

500+

performances (most
of them free) on
campus each year

Oberlin's faculty maintain rigorous performance schedules while remaining accessible and committed to their students. They spend generous hours teaching lessons, coaching ensembles, and providing caring mentorship. Individual instruction is tailored to the unique needs of each student.



OBIÉ FACT

6:1

Student-to-faculty ratio in the conservatory

**LYLY LI
MAJOR: VIOLIN**

Lyly Li came to Oberlin to study violin, but it was an introductory class in historical performance—a rare offering for undergraduate students anywhere—that forever changed the way she

approaches her playing.

Baroque violin is much more relaxed, and that helped me to relax, says Li, enumerating the many lessons she took away from the class, which was taught by her versatile mentor, Professor **Marilyn McDonald**.

Li arrived on campus a fine player but without a violin of her own. Like many students at Oberlin, she has benefited from the conservatory's generous instrument loan program, made possible through its extensive collection of modern

and historical instruments. For her final two years, she played on a treasure among violins: an 18th century Gagliano.

It makes such a big difference in my playing, she says. I've grown a lot just because of it. ■

Conservatory Faculty

William Quillen
Dean

Conducting and Ensembles

Chris Anderson
Jazz Ensemble

Tiffany Chang
Arts & Sciences
Orchestra

Raphael Jiménez
orchestras

Gregory Ristow
vocal ensembles

Robert Spano

Timothy Weiss
Sinfonietta and
Contemporary Music
Ensemble

Instrumental Studies

WOODWINDS

Alexa Still
flute

Robert Walters
oboe and English horn

Richard Hawkins
clarinet

Drew Pattison
bassoon

BRASS

Roy Poper
trumpet

Jeff Scott
horn

John Gruber
trombone

Dennis Nulty
tuba

PERCUSSION

Michael Rosen

STRINGS

Sibbi Bernhardsson
violin

David Bowlin
violin

Francesca dePasquale
violin

Marilyn McDonald
violin

William van der Sloot
violin

Kirsten Docter
viola

Peter Slowik
viola

Darrett Adkins
cello

Dmitry Kouzov
cello

Tracy Rowell
double bass

Derek Zadinsky
double bass

Yolanda Kondonassis
harp

Stephen Aron
classical guitar

Verona Quartet
quartet in residence

PIANO

Angela Cheng

Alvin Chow

Dang Thai Son

Stanislav Ioudenitch

Robert Shannon

Haewon Song

Peter Takács

William Grant Naboré
Oberlin-Como Academy

PIANO PEDAGOGY

Scott Cuellar

Andrea McAlister

INSTRUMENTAL ACCOMPANYING

James Howsmon

Yu Sakamoto

ORGAN

Jonathan Moyer

Vocal Studies

VOICE

Salvatore Champagne

Kendra Colton

Katherine Jolly

Timothy LeFebvre

Lorraine Manz

Marlene Rosen

Marilyn Horne
Distinguished Visiting
Professor

OPERA THEATER

Jonathon Field
director of Oberlin
Opera Theater

Christopher Mirto

VOCAL ACCOMPANYING AND COACHING

Thomas Bandy

Tony Cho

Javier Gonzales

Evan Hines

Elena Loskova

Daniel Michalak

Historical Performance

Michael Lynn
Baroque flute
and recorder

Kathryn Montoya
recorder and
Baroque oboe

Marilyn McDonald
Baroque violin

Rebecca Landell Reed
viola da gamba and
Baroque cello

Michael Manderén
lute

David Breitman
fortepiano

Mark Edwards
harpsichord

Jonathan Moyer
organ

Steven Plank
director of Collegium
Musicum

Jazz Studies

Eddie Henderson
trumpet

Gary Bartz
saxophone

Robert Ferrazza
guitar

La Tanya Hall
voice

Dan Wall
piano

Gerald Cannon
bass

Billy Hart
percussion

Jamey Haddad
advanced improvisation
and percussion

Jay Ashby
jazz arranging,
composition,
and trombone

Paul Samuels
small jazz ensembles

Contemporary Music

COMPOSITION

Stephen Hartke

Jesse Jones

Elizabeth Ogonek

TECHNOLOGY IN MUSIC AND RELATED ARTS (TIMARA)

Abby Aresty

Aurie Hsu

Tom Lopez

Peter Swendsen

CONTEMPORARY MUSIC AND IMPROVISATION

Dana Jessen

Pedagogy, Advocacy, and Community Engagement (PACE)

Dana Jessen
professional
development

Jody Kerchner
music education

Andrea McAlister
piano pedagogy

Louise Zeitlin
community engagement
and string pedagogy

Musicology

Courtney-Savali
Andrews

David Breitman

Jennifer Fraser

Charles McGuire

Kathryn Metz

James O'Leary

Steven Plank

Music Theory

Brian Alegant

Arnie Cox

Jared Hartt

Kara Yoo Leaman

Rebecca Leydon

Megan Kaes Long

Joseph Lubben

Jan Miyake

Bryan Parkhurst

Andrew Pau

English for Speakers of Other Languages

Larissa Fekete

Piano Technology

John Cavanaugh

Robert Murphy

Music Journalism

Daniel Hathaway

Mike Telin

Recording Arts and Production

Paul Eachus

Andrew Tripp



The Center for Innovation & Impact allows you to put your creative ideas into action, in practice and preparation for professional life after Oberlin. This multidisciplinary, cross campus initiative fosters a culture of strategic risk taking and provides funding, coaching, and other resources to launch ventures, artistic and otherwise. And through the accelerator program LaunchU, Oberlin extends that support even after graduation.

The musicians in drummer Emerson Hunton's quartet have played together for only a semester, but they hope their effort will lay the groundwork for generations of Oberlin jazz students to come. The ensemble—guitarist Noah Gershwin, pianist Eric Krouse, and trumpeter Joe Suihkonen (from left; Hunton far right) devoted a Winter Term to

studying and performing in Amsterdam's hotbed of improv and free jazz. They also developed relationships with notable Dutch musicians—bonds they're fashioning into a pipeline for ongoing international exchange. Their project was funded by a Flint Initiative Grant (FIG) from Oberlin's Center for Innovation & Impact.



Conservatory singers use spectrographic display technology to more fully understand their own voices.

Oberlin Conservatory students benefit from being part of the intellectual ecosystem of a liberal arts college, and they emerge from Oberlin as informed artists with a broad worldview.

Students experience an Oberlin Conservatory education in three distinctive ways:

- As **pre-professional musicians** fully immersed in studies toward a Bachelor of Music degree.
- As **dedicated conservatory musicians** who also pursue coursework in the College of Arts & Sciences, including minors in college programs and in five interdivisional programs.
- As one of nearly 200 **participants in Oberlin's Double Degree Program**, through which they earn a Bachelor of Music in the conservatory and a Bachelor of Arts in the college, both in five years or fewer.

THESE DISTINCTIVE COURSES OF STUDY DRAW UPON INTERDISCIPLINARY RESOURCES AND CHART PATHS TOWARD 21ST CENTURY CAREERS.

Music and Cognition explores cutting-edge issues in the cognitive science of musical experience—how music gets inside our heads and influences our thoughts and feelings.

Music and Popular Culture studies the effect of music on mainstream cultural practices throughout history, as well as the impact of cultural factors on music from a given era or region of the world.

Interdisciplinary Performance encourages creativity through a broad range of performance

practices and related subjects, including audience interaction, improvisation, and dynamics among performers.

Arts and Creative Technologies focuses on participation in global conversations about the expressive potential of technology old and new.

Arts Administration and Leadership examines pathways toward administrative careers across a variety of artistic fields, from museum administration to rock band management to the film industry.

Applying to Oberlin

How to Apply to the Conservatory of Music

Candidates who wish to prepare for careers as professional musicians need only apply to the Conservatory of Music using the conservatory application found at go.oberlin.edu/con/apply. The conservatory application fee is \$100.

The most important factor in admission to the conservatory is the performance audition or, in the case of composition and TIMARA applicants, the compositions, interview, recordings, and supporting materials submitted.

Information about audition and interview processes, required materials, and performance audition repertoire can be found at the web address listed above.

How to Apply for the Double Degree

Oberlin offers a unique opportunity to combine rigorous pre-professional musical training with a broad liberal arts education in a program that can be completed within five years (and in as few as eight or nine semesters), leading to both BM and BA degrees. Students interested in pursuing both degrees must submit two separate applications (one to each division) and meet each division's distinct deadlines and application requirements.

For details, visit admissions.oberlin.edu/double-degree.

Conservatory Application Deadlines and Notification Dates

Application Due:
December 1

Notification:
April 1

Reply/Deposit Due:
May 1

Conservatory of Music Admissions

Beth Weiss
Director of Admissions and Enrollment Management

Joshua Teaster
Associate Director

Ryan Dearon
Assistant Director

Alice Davis
Administrative Assistant

Web:
oberlin.edu/admissions-and-aid

Email:
conservatory.admissions@oberlin.edu

Phone:
440-775-8413

2020-21 Expenses

Tuition: \$57,654

Room: \$8,600 (double)

Board: \$8,734 (average)

Fees: \$900

Total: \$75,888

Expenses for 2021-22 will be announced by May 2021.

Transfer Applications

Oberlin welcomes applications from transfer students, including graduates of two-year colleges. For conservatory applicants, the deadline is December 1 for fall entry only.

Preparation

The Conservatory of Music seeks talented music students who have demonstrated records of achievement, potential for further growth and development, the ability to meet Oberlin's demanding standards, and the dedication required to become professional musicians.

Oberlin College and Conservatory has moved to a test-optional model for domestic applicants and those for whom English is their primary language. SAT and ACT score submissions will still be accepted, but will no longer be required. Non-native English speakers whose secondary school coursework is conducted in languages other than English must still submit results from TOEFL or IELTS exams.

Financial Aid

Each year, Oberlin Conservatory awards merit scholarships to nearly every admitted conservatory and double-degree student. In 2019-20, those awards totaled more than \$11.7 million in recognition of the students' outstanding musical talent and academic ability. No separate application form is required. We are also committed to meeting 100 percent of the demonstrated financial need of every admitted student. Details of the application process and downloads of all the forms you will need are available at go.oberlin.edu/financialaid.

To contact the Office of Financial Aid, call **800-693-3173** or **440-775-8142**, or email financial.aid@oberlin.edu.

Each year, the Conservatory Dean's Scholarship is awarded to a limited number of students in recognition of their outstanding musical talent and academic ability. Recipients are chosen in consultation with conservatory faculty. No separate application form is required.

Oberlin at a Glance

Visiting Oberlin

See for yourself what Oberlin is all about! You'll find travel directions and information about events, accommodations, and parking at oberlin.edu/visitor. Please confirm the availability of tours and information sessions on specific days by visiting the links below.

Conservatory of Music Tours and Information Sessions

Information sessions and tours of the conservatory are held most weekdays. Please note that these tours cover conservatory facilities only; a tour of the College of Arts and Sciences that includes housing, dining, and other campus buildings is also available. Register for both tours at connect.oberlin.edu/portal/visit.

Self-Guided Conservatory Tour

If you visit campus at a time when the conservatory admissions office is closed, a printable version of a self-guided tour is available online at go.oberlin.edu/convisit.

A COLLEGE OF FIRSTS

Oberlin was the first institution of higher education in America to adopt a policy to admit students of color (1835) and the first college to award bachelor's degrees to women in a coeducational program (1841).

Founded in 1865, Oberlin Conservatory of Music is the oldest continuously operating conservatory in the United States.

Oberlin was the first school in the world to graduate a "double-degree" student with bachelor's degrees in both music and liberal arts and sciences.

ENROLLMENT

580

students in the Conservatory of Music

2,300

students in the College of Arts & Sciences

180+

students pursuing double degrees in the college and conservatory

LOCATION

Our 440-acre campus is 35 miles southwest of Cleveland and less than 30 minutes from Hopkins International Airport.

STUDENT/FACULTY RATIO

6:1

in the Conservatory of Music, with more than 70 full-time faculty members; 9 to 1 in the College of Arts and Sciences, with over 220 full-time faculty members.

PERFORMANCES

500+

performances on campus each year (most of them free)

FACILITIES

240+

Steinway pianos

9

inspiring performance venues

150

practice rooms

CONSERVATORY LIBRARY AND COLLECTIONS

One of four libraries on campus, Oberlin's music library is considered one of the nation's top conservatory libraries, with a collection of materials numbering more than 345,000.

100,000

recordings in the James and Susan Neumann Jazz Collection

HONORS

Oberlin Conservatory received the 2009 National Medal of Arts—a rare honor among music schools.

RESIDENCE HALLS

Incoming students can choose from a variety of housing styles: traditional residence halls; program houses centered around a language, culture, or interest; or co-op houses, in which students run the household and share meal prep. Learn more about housing options at go.oberlin.edu/housing.

WHERE OBERLIN STUDENTS ARE FROM

Oberlin students hail from throughout the United States and nearly 50 other nations (figures represent class entering fall 2020):

21%

MID-ATLANTIC

25%

MIDWEST

15%

WEST

32%

SOUTH

7%

NEW ENGLAND

23%

INTERNATIONAL

27%

U.S. STUDENTS OF COLOR





OBERLIN

COLLEGE & CONSERVATORY

Office of Admissions
Conservatory of Music
39 West College Street
Oberlin, Ohio 44074 1576

NONPROFIT ORG.
U.S. POSTAGE
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