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 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

Professor Salvatore Champagne invited Joshua Blue to explore Oberlin’s Vocal Studies program after hearing him compete for any entrepreneurial hopes I had,” he says. “But it has turned out to be very instrumental for me in that way.”

“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
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.

### 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

**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
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.

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

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.
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

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.

ANDREW SANTIAGO
MAJORS: FLUTE, PHYSICS, AND CHEMISTRY

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

“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.”
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.

**OBIE 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 loudenitch
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

OPERÁ 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 Manderen
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.
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.

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.
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 admits students of any race, religion, age, sex, color, disability, sexual orientation, gender identity or expression, or ethnic origin.*
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.

Oberlin at a Glance

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.

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
