COMPOSITION MAJORS

Student Information Packet

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July, 2010

Dear Mannes student,

On behalf of all of us at Mannes, let me express the wish that you’re having a summer that is both a change of pace and also gives you opportunities to continue to hone your artistic skills.

While relishing the accomplishments of last year at Mannes, we in the administration are diligently preparing for the coming year. During the 2009-10 year just completed, there were lots of very fine performances and other events – including Mannes Orchestra concerts in Alice Tully Hall and elsewhere with a wide range of exciting repertoire, the Mannes Opera’s production of *Cosi fan tutte* at the Kaye Playhouse, master classes with a host of eminent artists, and so much more. We’re working on a similar roster of events for 2010-11:

- **The Mannes Orchestra**, led by David Hayes, will return to *Carnegie Hall* in February, and will also perform at *Alice Tully Hall* in October, November, and April. Last season, the orchestra performed works by Bach, Barber, Bartók, Berg, Berlioz, Brahms, Debussy, Mahler, Rachmaninoff, Schoenberg, Sibelius, Strauss, Vaughan Williams, Vivaldi, and others, and twice joined the Mannes Opera in their productions. Guest conductors last year included Nicholas McGegan (for a reading of Haydn’s “Military” Symphony), and both JoAnn Falletta (Mannes alumna and music director of the Buffalo and Virginia Symphonies) and Paul Nadler (active at the Metropolitan Opera) leading concerts.

- **The Mannes Opera**, led by Joseph Colaneri, will move the January Opera Scenes production to the Kaye Playhouse at the beginning of 2011, and then return to the Kaye for another production in May – both with The Mannes Orchestra. This builds on the double-cast January 2010 Opera Scenes of excerpts from *Albert Herring*, *Little Women*, *Rake’s Progress*, and *Un ballo in maschera*, and the triple-cast May 2010 production of *Cosi fan tutte*.

- **The Mannes Contemporary Music Festival** in May 2010 included four concerts, many including Mannes’s 2009-10 Composer in Residence John Musto. The 2011 Contemporary Festival will include concerts by NewMusicMannes, the **Percussion Ensemble**, and the **Composer-in-Residence Chamber Ensemble** (CIRCE). Martin Bresnick will be Composer in Residence.
• **The Mannes Piano Department**, in addition to producing the 2009 and 2010 yearlong festivals ("The Mendelssohn Salon" and "Schumann and Chopin: 2010") with concerts in elegant venues throughout Manhattan, presented concerts including student performances of the complete "Songs without Words" of Mendelssohn and the complete piano sonatas of Haydn. In October, 2010, Mannes piano students will perform the complete etudes, mazurkas, nocturnes, polonaises, and waltzes of Chopin.

• Mannes hosted several dozen **Master Classes** in 2009-10 by musicians including Eteri Andjaparidze, Yefim Bronfman (Master Artist in Residence), Clive Greensmith, Vladimir Feltsman (faculty), Margo Garrett, Richard Goode (faculty), Stefan Hoskuldssohn, Marc Johnson, Ida Kavafian, Jeremy McCoy, Ann Schein, and Robert Vernon. A similarly impressive line-up is being developed for 2001-11.

• Mannes’s 2010 festival, **Schumann and Chopin: 2010**, will resume in September with performances at Steinway Hall, the French Consulate, the Polish Consulate, and The Ukrainian Institute, before concluding at Weill Recital Hall at Carnegie Hall in December. The 2011 festival will build upon the 200th birthday of Franz Liszt to consider the musical interests that influenced and were influenced by Liszt.

• The **Ernst C. Stiefel Chamber Music** series (MannesDowntown at the Lang Center of The New School and Mannes UpperWest in the Mannes Concert Hall) will continue to provide a dozen chamber-music concerts each semester in addition to other chamber-music concerts at Mannes.

So practice hard, study, and relax. We look forward to seeing you at summer’s end.

Yours truly,

Joel Lester,
Dean
1 July, 2010

Advisement Information

Welcome, or welcome back! Your academic advisors are here to help assure your success at Mannes, and to assist you in making steady progress toward the completion of your degree or diploma. Academic advisors for the coming year will be Audrey Axinn, Assistant Dean, and Marilyn Groves, Graduate Registration Advisor. Please make note of your specific assignment:

All undergraduate students (BM, BS, UDPL): Audrey Axinn
All masters students (MM): Marilyn Groves
1st year Professional Studies Diploma students (PDPL): Audrey Axinn
2nd year Professional Studies Diploma students (PDPL): Marilyn Groves

Academic advisors meet individually with each student once each semester for the purposes of registration and review of academic progress. They are also available at other times for consultations related to your academic work or career plans. **Please note that all new students are required to meet with their advisors for registration appointments during the period from Wednesday, August 25 through Friday, August 27. Sign up sheets will be posted outside the Dean’s Office for Ms. Axinn and outside of Room 526 for Ms. Groves by Monday, August 23. Mannes students may not register on their own over the summer.**

Contact Information:

Audrey Axinn
axinna@newschool.edu
212-580-0210, X4836

Marilyn Groves
grovesm@newschool.edu
212-580-0210, X4832

We look forward to meeting with you soon.

With best wishes,

George Fisher
Associate Dean, Mannes
fisherg@newschool.edu
212-580-0210, X4837
about:

Registration
Office of Records and Registration

GENERAL INFORMATION:

- **NEW STUDENTS** must complete their fall 2010 registration during the Mannes Orientation Week, beginning Monday, August 23. You will have the opportunity to consult with your registration advisor and will process your registration in My.NewSchool, the university’s online service. Pre-registration materials are being prepared for all incoming students. Graduate students in particular may also need to choose electives from among those listed on the enclosed fall 2010 Electives sheet. New students who are charged a flat rate of tuition will be sent a pre-bill to their official address mid-July. Payment for new students is due on or before the first day of classes, August 30. To make payment or to sign-up for a payment plan and view other electronic services, please go to the link below, sign on and go the Student tab and then view the Student Financial Services channel.

- Sign-up sheets for Advising and Registration appointments for all new undergraduate students and new Professional Studies Diploma students are located on the Dean’s Office bulletin board (1st floor). Sign-up sheets for Advising and Registration appointments for all new Master of Music students are located on the bulletin board outside room 526 (5th floor). Appointments will begin on Wednesday, August 25 and end on Friday, August 27. Please see the enclosed sheet for more information about advisement.

DROPPING AND ADDING CLASSES

- The Add/Drop period in the fall semester is August 30 – September 20. All students may add a class between Monday, August 30 and Monday, September 13 and drop a class between Monday, August 30 and Monday, September 20.

- All Add/Drop activity will be conducted in the presence of your registration advisor. Exact hours and procedures will be posted prior to the beginning of classes.

NEW SCHOOL AND EXTENSION DIVISION COURSES

- Students should seek advisement prior to registering for a New School or Extension Division course.

- Under certain circumstances some New School or Extension classes may not be considered part of your full-time enrollment. Consult with your registration advisor to determine course status.

Access your grades, transcript, schedule, account summary and more online at [http://My.NewSchool.edu](http://My.NewSchool.edu)
GRADUATE ELECTIVES

[Graduate electives are one semester long, 2 credits, and open to qualified advanced undergraduates by advisement, except where indicated. Courses may not be repeated for credit unless otherwise indicated.]

I. SEMINARS: These courses count toward the MM requirement for a class with a research paper.

Baroque Performance Practice,
Mr. Fehleisen, Tuesdays, 12:05-1:45pm. CCSM 5032 A, CRN 2743.
Students will explore various performance practice issues relating to the French, Italian, and German styles through the study of period treatises, recent research and in-class demonstrations. Class requirements will include various reading and listening assignments, as well as several brief papers. For instrumentalists and singers.

How to Read Classical Notation,
Ms. Axinn, Fridays, 10:05-11:45am. CCSM 5053 A, CRN 6945.
Students learn how notational symbols such as note-length, slurs and articulation were 'read' differently by classical composers and performers. The class explores how a more informed understanding of classical notation and the classical aesthetic can affect modern-day phrasing choices and overall interpretations of works by Haydn, Mozart, Beethoven, Schubert and their contemporaries. There will be short reading assignments of current articles and excerpts from historical treatises as well as some listening. Students will take turns presenting short reports on different aspects of notation and also a final project applying the ideas of classical performance practice to a work from their repertoire.

Music of Debussy and Ravel,
Ms. Silverman, Tuesdays, 2:05-3:45pm. CCSM 5066 A, CRN 6637.
Although both Debussy and Ravel are thought of as being very similar composers, there are also many stylistic differences between the two. Through the examination of specific works by these composers in various genres, including orchestral and chamber works, ballet, songs, piano music, and opera, this course will look at both the similarities and at the differences. The influence of the historical time period and the influence of their French heritage will also be discussed in depth.

Piano Literature I,
Ms. Walsh, Mondays, 2:05-3:45.CCSM 5040 A, CRN 6601.
A graduate survey course covering significant piano works from Bach to Brahms. Topics of class discussion will include structure, style, and performance practice. Students will have opportunities to perform in class. Requirements include out-of-class reading and score study, a short paper, and a final exam. Open to pianists.
**Chamber Music of Beethoven,**
Mr. Rosenbaum. Tuesdays, 12:05-1:45pm.
CCSM 5065 A, CRN 6603.
A performance and seminar class studying the chamber music of Beethoven. Work includes in-class performances, readings and analysis. The course focuses on interpretation, and the evolution of Beethoven's compositional style. Repertoire will include sonatas, trios, and quartets and, possibly, larger ensembles and there will be an end-of-semester performance. **Open to pianists and instrumentalists.** (Vocalists interested in Beethoven's songs are invited with the understanding that the overall focus is largely instrumental.)

**Broadway and Musical Theater,**
Mr. Alpern, Tuesdays, 2:05-3:45
CCSM 5068 A **CRN 6967**.
A survey of the American Musical Theater exploring musical, historical, and cultural influences contributing to the development of the Broadway musical. We utilize audio-video recordings, readings, and musical scores, focusing on significant works in this genre. Performance and analysis of Broadway show tunes are integrated into the course. **Open to graduate singers and pianists, as well as others with instructor permission.**

**Analysis for Performers.** Mr. Schachter (CCSM 5050 A **CRN 3065**) Wed., 10:05-11:20am.
(CCPSM 5050 B, **CRN 3066**) Tues., 10:05-11:20am.
Implications for performance of melodic, rhythmic, harmonic-contrapuntal, and formal analysis. Interpretive problems of works in various media are illuminated by examining insights gained through the application of analytic methods, primarily those of Schenker. Recordings and classroom performances provide material for critical listening and for practical demonstration of the ideas put forward. **Yearlong**

**History of Singing II (Bel Canto),**
Mr. Marek, Thursdays, 2:05-3:45pm CCSM 5046 A, **CRN 6605**
This course covers the history of singing from the invention of the phonograph to the present day. Lectures are liberally illustrated by rare recordings, photos and video tape. A research paper is required and other special projects will be optional. **Open to graduate singers, and undergraduates by advisement.**

**History of String Recordings,**
Mr. Wen, Tuesdays, 10:04-11:45am.
CCSM 5043 A, **CRN 6602**.
A course examining the development of string playing through a survey of recordings made by the most eminent violinists, violists and cellists in the first half of the 20th century. Beginning with Joachim and Sarasate, it will examine the different playing styles of such major figures as Ysaÿe, Huberman, Elman, Kreisler, Thibaud, Casals, Tertis, Szegeti, Heifetz, Primrose, Feuermann, Menuhin, Milstein and Francescatti. It will also look at the development of recording technology, as well as the different commercial formats ranging from the cylinder to the LP record.

**Current Research in Music Theory,**
Mr. Fisher. Thursdays, 10:05-11:45am. CATM 4003 A, **CRN 5565**.
A course designed to identify and address some the major trends in current theoretical research through consideration of significant articles and publications of the last five years. Topics for this year include early music, gender studies, approaches to chromatic tonality, and postmodernism. Work includes weekly reading and listening plus some written work and class presentations. **Required of senior theory majors, recommended for graduate theory majors, open to all other interested students. May be repeated once for credit.**
Schumann's Piano Music,
Mr. Goldsmith, Fridays, 4:05-5:45pm. CSM
5067 A, CRN 6968
A bicentennial retrospective from A [Abegg Variations] to W (Waldszenen) and Beyond. 
Open to all interested graduate students.

II. PERFORMANCE CLASSES/ OTHER

Baroque Chamber Players, 1 cr.
Ms. Wilson. Fridays 9:05-10:45am CAPR 4026 A, CRN 3001; Fridays 11:05am-12:45pm
CAPR 4026 B, CRN 3002.
A class designed to provide fundamental principles of Baroque chamber music on
original instruments with emphasis on repertoire, differences among national styles,
and ensemble skills. By audition only. Can be used to satisfy chamber music or elective credit
by advisement.

Contemporary Ensemble, 1 cr.
Ms. Shapiro. Fridays, 12:05-1:45pm CAPR 4016 A, CRN 3003; Wednesdays, 1:05-2:45
CAPR 4016 B, CRN 3004.
Music of the 20th and 21st centuries in classroom performance. Works prepared for
periodic public performances. By audition only. Can be used to satisfy chamber music or elective credit by advisement.

20th c. Performance Practice,
Ms. Shapiro, Fridays, 12:05am-1:45pm. CAPR 5010 A, CRN 1055.
A performance class that will explore the music of the last half of the 20th century. The
class will include a survey of different composers and styles, and will also include a
study of new performance techniques.

Performance Master Class,
Mr. Krakauer. Tuesdays, 12:05-1:45pm. CAPR 5016 A, CRN 1882.
A performance class for players of all instruments. Students play on a rotating basis, followed by coaching and class
discussion. May be repeated once for credit.

Preparing for Orchestra Auditions.
Mr. Charron. Fridays, 10:05-11:45am.
CAPR 5012 A, CRN 3215.
The primary focus of the class is the development of necessary skills – including
business and personal, as well as musical – to more successfully participate in the
competitive world of professional music. The primary vehicle of the course is study and
performance of standard orchestral excerpts, although attention to major solo repertoire
will be addressed as appropriate. Topics include: resume preparation, practical aspects of taking auditions, recording and
critique of demo tapes, thorough musical preparation, travel and psychological factors,
and other concerns of the developing artist including self-care in terms of stress
management and the identification of outside sources of health care for a long and healthy
life in music. Open to graduate students majoring in orchestral instruments. May not
be repeated for credit.

Duos for Winds, Mr. Underwood.
Wednesdays 2:05-3:45pm. CAPR 5030 A,
CRN 5551.
The purpose of this class is to address
technical and repertorial issues effectively
with a strong, experienced pianist in order to
help woodwind players evolve their skills as
soloists. Issues such as coordination with the
piano, playing from memory, and body
mechanics will be discussed. Students will be
able to work on how their playing comes
across in public as well as how to put
performances together more quickly than is
usual in a school environment.
Open to wind players and pianists.
20th/21st-century Music for Soloists.
Mr. Ponthus, Fridays, 2:05-3:45pm.
CAPR 5092 A, CRN 6606.
A performance seminar on 20/21st century music for solo performers focusing on an exploration of the repertoire, a definition of esthetic territory, issues of commissioning and programming, and the dynamic experience of real-time performance. Composers and performers work with and interact with each other. For performers working on music of the past, we consider how to integrate new music with the standard repertory. Open to all instrumentalists, vocalists and composers.

Improvisation,
Mr. Sivan, Thursdays, 4:05-5:45pm.
CAPR 5032 A, CRN 5561.
This workshop concentrates on mastering one of the most essential skills for the performing musician: the art of improvisation. The ability to improvise develops confidence, freedom of expression, and the use of imagination and creativity in music making. Additionally, it leads to compositional insights regarding musical structure, and provides an unmatched communication between the performer and the listener. The range of activities in this workshop includes solo and chamber improvisations in relation to actual repertoire and in free style. Throughout the course, the application of improvisation to performance is stressed, both as a practicing tool and in concert. A final concert of improvised music concludes the workshop. Open to all graduate instrumentalists and singers. Advanced undergraduates can participate with instructor's permission.

Piano Pedagogy,
Mr. Valjarevic, Tuesdays, 4:05-5:45pm.
CBPD 5060 A, CRN 6600.
The Graduate Piano Pedagogy course strives to offer comprehensive knowledge in historical, theoretical, and hands-on aspects of piano pedagogy and professional tools to successfully maintain high standards of teaching piano students of various levels and needs. The course surveys historical development of piano pedagogy, from 16th century to present times, keyboard instruments and their influence on piano pedagogy, and various types of students, including beginner, intermediate, advanced, adult, with special focus on the pedagogy for the young and their repertoire. The requirements include reading and written assignments, lesson observations at Mannes Prep, in-class presentation, in-class teaching, and final exam.

Piano Class for Graduate Students, 1 cr.
(CATM 5110 A, CRN 1118) Ms. Kartch, Fridays 12:05-12:55pm.
(CATM 5110 B, CRN 1119) Ms. Groves, Fridays 1:05-1:55pm.
Technique and repertoire of an appropriate level will be studied. For non-piano majors.

Vocal Pedagogy, CBPD 5062 A, CRN 6943.
Ms. Roberts, Fridays, 10:05-11:45am.
In partnership with the Metropolitan Opera Guild Education Department, this course will offer advanced students the opportunity to develop their skills from the perspective of Artist/Teacher/Scholar. The seminar will focus on principles of vocal pedagogy including, anatomy, teaching music, diction, rhythm, breath support, repertoire, vocal fach, class management and the fundamentals of teaching voice. Coursework includes assigned readings, discussions, oral presentations, and the opportunity to teach under the supervision of the instructor. Open to graduate students by permission of the instructor.
Conducting for Nonmajors,
Mr. Charry. Fridays, 12:05-1:55pm. CAPR 5003 A, CRN 3298.
Baton technique, score reading, and conducting skills for the non-conducting major. By advisement with Ms Axinn. Prerequisites: keyboard skills and good clef & ear training skills.

Professional Studies Practicum.
Ms. Song. Tuesdays, 4:05-5:45pm. CAPR 5060 A, CRN 3607.
The course is organized as a series of guest lecture on topics related to creating and maintaining a musical career. Topics are chosen in consultation with the class at the first session. The class meets as a whole six times each semester beginning the second week of classes. A final paper is required. Open to all students in PDPL program.

Brahms’ Choral Music,
Mr. Shapiro. Fridays, 2:05-3:45pm.
CAPR 5036 A, CRN 6944.
Acquire essential preparation, rehearsal, and performance techniques as you learn to conduct, sing, accompany and understand the enormous range of Brahms’s magnificent choral music. Repertoire will include secular and sacred music for mixed, men’s, and women’s ensembles, large works and small, in German and Latin. We will consider the works from many angles: theoretical, cultural, historical, linguistic, vocal. The approach will be direct and practical, allowing all participants the chance to learn valuable performance skills while working collaboratively and engaging the music by doing. For graduate conductors, singers, instrumentalists, composers and theorists.

Vocal Accompaniment for Pianists.
Ms. Stanescu. Fridays, 10:05-11:45am CAPR 5080 A CRN 3192.
The class will address the techniques required for the art of vocal accompaniment. The main focus is on differences between accompanying art song and operas. Other topics include preparing a vocal-piano recital and dealing with orchestral reductions. Pianists will perform in one “Evening of Song” per semester, with singers and repertoire to be assigned by the instructor. Open to piano majors for elective credit. Repeatable one time.

Acting for Singers, 1 credit.
Ms. Levine & Mr. Abrams. Tuesdays, 5:05-6:20pm. CAPR 4027 A, 2618.
Ms. Levine is a director whose credits include the NY City Opera, Netherlands Opera, Glimmerglass Opera and others. This course will include improvisational work and choreography. Available as an elective for graduate singers not in Opera.

Movement for Singers, 1 cr.
Ms. Halley, Mondays, 2:35-3:50pm. CAPR 4037 A, CRN 2617.
Led by an active professional in the theater and opera industries. Includes stage movement and related techniques/styles such as combat. Available as an elective for graduate singers not in Opera.

Opera Roles.
Mr. Bagwell, Fridays, 2:05-3:45pm. CAPR 4036 A, CRN 6932.
Students study complete roles in Don Pasquale. May be repeated once for credit.

Opera Scenes Workshop.
Mr. Bagwell, Mondays, 4:05-5:45pm. CAPR 5024 B CRN 1988.
Performance class for singers dealing with opera arias and ensembles. Repertoire is decided at the beginning of each semester. Open to graduates and junior and senior voice majors for major ensemble or elective credit.
French Art Song I
Ms. Stanescu. Fridays, 12:05-1:45pm. CAPR 5014 A CRN 1981.
This course focuses on the French Art Song in the early 20th century. It follows a master class format where students perform and critique from the perspectives of style, technique and interpretation. Open to graduate singers and pianists.

German Lieder I
Ms. Dueck. Thursdays, 12:05-1:45pm.
CAPR 5004 A, CRN 1054.
A study of German lieder in the mid and late 19th-century, emphasizing changes in the role of the piano as an accompanying instrument and a thorough examination of poetic sources and poetic styles. Singers will be assigned songs of each composer for class presentation; singers and pianists are expected to meet outside of class for rehearsal. Open to graduate singers and pianists.

Song Interpretation/GR. Mr. Morton.
Tuesdays, 12:05-1:45pm CAPR 5006 A, CRN 1984.
Tuesdays, 2:05-3:45pm CAPR 5006 B, CRN 3510.
A class where students learn techniques for studying vocal repertoire, with a focus on the songs. This semester the class will focus on songs by Schubert, Gounod and Berlioz. Pianists are welcome.

Oratorio.
Mr. Nemhauser. Wednesdays, 2:05-3:45pm.
CAPR 5013A, CRN 1980.
A performance class for singers in which students will be coached on oratorio repertoire. Class will include work on arias, recitatives, and ornamentation. May be repeated once for credit.

Italian Arias & Recitatives,
Mr. Goren, Mondays 12:05-1:45pm. CAPR 5015 A, CRN 6599.

Study, analysis and performance of the Italian opera literature. Open to singers. May be repeated once for credit.

Diction for Graduate Singers
(CBLN 5101 A: Italian, CRN 1153.)
Mr. Morton. Thursdays, 6:05-7:45pm
(CBLN 5101 B: English CRN 3315.)
Ms. Santer. Wednesdays, 10:05-11:45am.

Feldenkrais
Ms. Stewart, Fridays, 2:05-3:45pm. CAPR 5026 A, CRN 5130.
A practical introduction to the ideas, approaches and activities of Feldenkrais using the format of one hour of movement instruction and one hour of masterclass demonstrating the applications of movements just learned. Students should bring their instruments to the first class. Open to all students.

Music Internship, 1/4 cr.
Ms. Axinn Day/Time TBA. CAPR 5055 A CRN 3190.
The course provides an opportunity for supervised apprenticeships in recognized music institutions consistent with the student’s professional goals. By advisement with Ms. Axinn and Mr. Glavev. May be repeated seven times.

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Graduate students may also register to audit language courses offered through the New School for General Studies (NSGS).
UNDERGRADUATE ELECTIVES

[Undergraduate classes at Mannes are also open to interested graduate students by advisement. For graduate students, undergraduate courses count toward course load but not toward degree requirements.

An experiential class in the Alexander Technique for beginning students.

Baroque Chamber Players, 1 cr.
(See above, under Graduate Electives II)

Contemporary Ensemble, 1 cr.
(See above, under Graduate Electives II)

Composition for Non-Majors, 2 cr.
Mr. Loeb, Wednesdays, 9:05-9:55am. CATM 3100 A, CRN 7002.
Small group instruction in contemporary composition. Prerequisite Theory II.

Current Research in Music Theory
Mr. Fisher. Thursdays, 10:05-11:45am. CATM 4003 A, CRN 5565.
(See above under Graduate Electives)

Oratorio
Mr. Nemhauser. Wednesdays, 2:05-3:45pm. CAPR 5013A, CRN 1980
(See above under Graduate Electives)

Opera Scenes Workshop.
(See above, under Graduate Electives)

Song Interpretation/UG, 1 cr.
A class where students learn techniques for studying vocal repertoire, with a focus on the songs. This semester the class will focus on songs by Schubert, Gounod and Berlioz. Pianists are welcome.

Full year class, not open to graduate students. Preference given to seniors and juniors with foreign language competence.

Viola for Violinists, 1 cr.
Mr. Weller, Tuesdays, 3:05-3:55pm. CAPR 4060, CRN 6969.
A course designed to teach violin majors the basics of doubling on viola, with attention to issues of notation, technique, and repertory. Open to undergraduate and graduate violinists.

Undergraduates are also invited to enroll in elective courses offered through the University Undergraduate Liberal Studies (UULS) and the New School for General Studies (NSGS).
Dear International Students,

Greetings from International Student Services!

**New Students** Congratulations on your admission to The New School!

We hope you’re excited to begin your studies. We are excited to see you soon. First, be sure to check out our pre-departure check list at this link: http://www.newschool.edu/predeparturechecklist.pdf

Also, The New School will host two online chat advising sessions for newly admitted international students. You will be able to ask questions about things you can do before you leave your home country in order to better prepare yourself for your new life. The chats will take place on Wednesday, July 14th, and Tuesday, August 3rd, from 9-11 am EST. The International Student Services office will have Advisors and International Student Ambassadors available to answer your immigration and student life related questions. All new students will receive an email with instructions how to participate or they can log in through the new student page on the day of the chat: http://www.newschool.edu/studentservices/accepted/

**Check In:** After arriving in New York City, you are required to come to International Student Services with your passport, visa, and I-20. We are located in Room 202 on the second floor at 150 West 83rd Street. Also, you must bring your I-94 card, a white card stapled in your passport at the U.S. port of entry. If you are eligible to waive The New School health insurance, you must also provide a health insurance policy in English with the U.S. contact information in case of an emergency. For insurance information see: http://www.newschool.edu/studentservices/health/insurance.aspx?=2:3. Remember, officially checking in with International Student Services is required.

**Attend Orientation:** We require your attendance of a mandatory orientation session for new international students. Two orientations will be presented in Tishman Auditorium (66 West 12th Street). The first orientation will be on Saturday, August 21st, 1 pm-3 pm. The second orientation will be on Tuesday, August 24th, 3:00 pm-5:00 pm. Please attend one of the above. During the orientation, you will learn about the ISS staff and services, important immigration regulations, and cultural adjustment. (Planning to arrive in New York early? Please contact ISS for more information about our Introduction to New York City and The New School information sessions, to be held on Thursdays, starting July 29th through mid-August).

In addition to the above programs, all students are invited to attend The International Student Experience on Friday, August 27th, 11:00 am-1:00 pm at Theresa Lang Community and Student Center (55 West 13th Street). This interactive session will provide new international students with resources for living in New York City and studying at The New School, participating in on- and off-campus activities, and coping with social and cultural adjustment.

**Continuing Students**
Welcome back! We hope you had a good break and we look forward to seeing you back at Mannes soon.

The ISS office at Mannes has moved! Please come and visit us on the second floor, next to the Concert Hall, in Room 202.

**Check In:** Remember – all students are required to check in at the beginning of each semester. Please review the proper steps at: http://www.newschool.edu/studentservices/international/iss_checkin.aspx

Join the International Club! The International Club’s mission is to foster the participation of students in the life of the school community, to encourage learning through interaction, participation and collaboration and to challenge students to go beyond their boundaries and explore new things. Please email InternationalClub@newschool.edu to sign up.

Should you have any questions or concerns, please contact Kiril Glavev at glavev@newschool.edu or the International Student Services office at iss@newschool.edu. Don’t forget to stop by and check in after arrival.

We’re excited about working with you in the coming year and look forward to seeing you at Mannes!

The ISS Staff
The New School Libraries

Orientation Guide

Summer 2010

Consortium Libraries

Week in advance.

Sessions should be booked at least 1 week in advance.

Specific sessions are offered: "Library Research and Information Needs" and "Library Research and Information Needs: Basic Skills for Effective Information Search." Each session is repeated every week.

Library instruction sessions can be booked through the New School Libraries' website.

Participation may require a registration.

Library Research Assistance

Online research assistance is available at:

http://library.newschool.edu/research/

Information about other research services can be found on the New School Libraries' website.

The New School Libraries.
The Kelten Archives Center

Additional information may be found at:
http://library.newschool.edu/archives

The Kelten Archives Center, the Anna Maria and
Demonstrating the history of art and
Design Center, the Anna Maria and
Design Center, the Anna Maria and

THE NEW SCHOOL LIBRARIES OFFER
an
ENDORSE Sound

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COLLECTIONS
Mannes Baroque Chamber Players
Nancy Wilson, director

In this ensemble we explore historically informed performance of 17th and 18th century music, culminating in a concert at the end of each semester.

- The fall concert will be on Tuesday, December 7, at 8 pm.
- The class is open to strings, winds, keyboardists and singers.
- Prior experience with historically informed performance is not required; however, keyboard players should be fluent in reading figured bass.
- String players use Baroque bows, which are provided by the school. We would be interested to learn if you own a period instrument.
- Students can receive elective or chamber music credit.

Auditions will held on Thursday and Friday, September 2 and 3.

Repertoire from past performances includes Vivaldi’s Four Seasons; Concerti Grossi of Corelli and Handel; Handel’s oratorio Acis and Galatea; and the Bach Brandenburg Concerti, as well as cantatas and excerpts from the St. Matthew and St. John Passions.

After auditions, students are placed in groups according to interest, experience and compatibility. Groups range in size from duos to chamber orchestra with soloists. In addition to my coaching, guest coaching for specific instruments and voice will be provided as needed.

Rehearsals will be scheduled at various times on Fridays mornings, depending on YOUR schedule and availability. Because this is a performance class, your attendance at all scheduled rehearsals is required.

For more information, please attend an open house on Friday, August 27.

Any questions? Feel free to contact me:
Nancy Wilson
phone 609 273 1920 (no txt msgs)
njwilsonbv@gmail.com
Career Services at Mannes!

Career Services is here to help you clarify your career direction and empower you to formulate and attain your career goals. We can help you learn how to market your skills, talents, and attributes to potential employees in your search for internships and full-time employment. We encourage you to take advantage of our services as you begin your academic career at Mannes.

**Services offered:**

- Career Counseling and Assessment
- Job Search Guidelines
- Resume and Cover Letter Reviews
- Workshops, Panels, and Networking Events
- Job and Internship Listings

[www.newschool.edu/studentservices/careers](http://www.newschool.edu/studentservices/careers)

For the latest information about music festivals, competitions, auditions, and job opportunities, visit the Mannes Career Services Blog:

[http://mannescareerservices.blogspot.com](http://mannescareerservices.blogspot.com)

**Need some interview technique tips or help writing a resume?**

Come and speak to representatives from The New School Careers Office who will be offering free advice on any of your career concerns.

*Every Monday throughout the fall semester from 11 a.m.–1 p.m. in the Mannes lobby area.*
INTERESTED IN NEW MUSIC AT MANNES?

Contemporary Music Performance Practice- 2 credits

Tired of grappling with that difficult rhythm?

Or that unusual notation?

This class addresses all aspects of new music performance practice. We will delve into the performance problems of new music from the latter part of the 20th century up to the present. We will study problems of complex rhythms, metric modulations, extended techniques, playing with fixed electronics, live computer electronics and unusual notations, by looking at musical examples from over 30 composers of all genres. Informal in-class performances. Open to all instruments. Fall semester only.

NewMusicMannes- 1 credit

Play something new.

The contemporary music ensemble gives winter and spring concerts exploring a wide range of repertoire from "contemporary classics" to cutting edge premieres. Electronics, extended techniques and composer visits can enliven our semesters.

Open to all instruments. Satisfies chamber music/elective credit. Please see Chris Gulhaugen, Chamber Music Coordinator, for more information.