Full-time faculty

Wendy Gillespie
Professor of Music (Viola da gamba: Chair, Early Music Department)

Dana Marsh
Visiting Associate Professor of Music (Voice) 
Coordinator, Historical Performance Institute

Nigel North
Professor of Music (Lute)

Stanley Ritchie
Professor of Music (Violin, Viola, Cello)

Richard Seraphinoff
Professor of Music (Horn, Natural Horn)

Elisabeth Wright
Professor of Music (Harpsichord, Fortepiano)

Adjunct faculty

Hsuan Chang
Adjunct Lecturer in Music (Fortepiano, Harpsichord)

C. Keith Collins
Adjunct Lecturer in Music (Bassoon, Recorder)

Eric Hoeprich
Adjunct Lecturer in Music (Clarinet)

Dawn Kalis
Adjunct Lecturer in Music (Harpsichord)

Barbara Kallaur
Adjunct Assistant Professor of Music (Traverso)

Kris Kwapis
Adjunct Lecturer in Music (Natural Trumpet, Cornetto)

Meg Owens
Adjunct Lecturer in Music (Oboe)

Linda Pearse
Adjunct Lecturer in Music (Trombone/Sacbut)

Steven Rickards
Adjunct Lecturer in Music (Voice)
**Historical Performance in the Perfect Setting**

*A world-class music conservatory within a top-notch university research campus.*

Since its founding by Thomas Binkley in 1979, the Historical Performance Institute (established as the Early Music Institute) of the Jacobs School of Music has been the pioneering, leading program of its kind in the United States. Its faculty has exerted a defining influence on the profession. Today, the rosters of university faculties and leading period instrument and vocal ensembles are replete with JSoM-HPI alumni who continue to make significant contributions to the field as vocalists and instrumentalists; as soloists, educators, administrators, advocates, and founders of new ensembles and performance organizations.

**A Unique Collection of Period Instruments**

Students benefit from the availability of a broad-ranging, unrivaled collection of instruments covering all historical periods, such as the hurdy-gurdy, vielle, and harp of the Middle Ages; complete sets of Renaissance viols, lutes, sacbuts, and shawms; an array of Baroque and Classical strings, woodwinds and brass. The Institute’s inventory of historical keyboards offers examples spanning the sixteenth to the nineteenth centuries.

---

**Admissions**

The Historical Performance Institute offers the highest standards of instrumental and vocal training, along with a thorough grounding in the academic reference tools of the profession – comprehensive theoretical, historiographical, critical and practical skills: to study, interpret, and perform period-specific music of the past millennium through to the early twentieth century.

For more information:

music.indiana.edu/admissions/
music.indiana.edu/departments/academic/early-music/

---

**Associate Instructorships and Graduate Assistantships**

There are seven endowed scholarships in Early Music that support the school’s general scholarship program: Willi Apel Early Music Endowment Fund, Thomas Binkley Memorial Scholarship, Joseph Nathan Garton Memorial Scholarship Fund, Jason Paras Memorial Fund, Clare Rayner Early Music Scholarship, Mary Tilton Memorial Scholarship, and the Washington McClain Memorial Scholarship.

---

**Degree Programs**

**Bachelor of Music, Master of Music, Doctor of Music**

Vocal or Instrumental emphasis: voice, Baroque violin/viola/cello, viola da gamba, lute, harpsichord, fortepiano, recorder, Baroque oboe/bassoon, early clarinet, natural trumpet/cornetto, early trombone/sacbut, natural horn.

**Artist Diploma, Performance Diploma**

These are advanced qualifications suited to the outstanding performer, with a course less academically oriented than the M.M. and D.M. programs, with minimal written requirements.