














# Performance Production Request Form

## Shepherd School of Music

<b>Keyboard:</b> (\$100) per harpsichord/portative organ/fortepiano				<b>Recording:</b> (\$50) Audio; (\$100) Audio & Video				
<b>Event Information</b>								
Name of Performer/Group:				Performance Date & Time:				
Contact Person:				Type of Event:				
Phone:				E-mail:				
Names of Soloists, Guests, & Conductor:				Performance Venue:				
<b>Recordings (see fee schedule)</b>								
<input type="radio"/> None		<input type="radio"/> Audio (\$50 fee for students)			<input type="radio"/> Audio & Video (\$100 fee for students)			
<b>Instruments &amp; Equipment (see fee schedule)</b>								
<input type="radio"/> One piano		<input type="radio"/> Two pianos		<input type="radio"/> Harpsichord (Kingston or DuCornet)		<input type="radio"/> Portative Organ or Fortepiano		
<b>Note: All instrument requests are subject to availability.</b>								
Total # of chairs:				Total # of stands:				
Risers:				Podium or Lectern:				
<b>Audio-Visual</b>								
<input type="radio"/> Microphone		<input type="radio"/> Projector		<input type="radio"/> CD Playback		<input type="radio"/> Laptop Playback		
<input type="radio"/> Other (please specify):								
<b>For REM Labs support, please contact Chapman Welch, <a href="mailto:electro@rice.edu">electro@rice.edu</a>, no later than one month prior to your first rehearsal in the venue.</b>								
<b>Note: Recording requests will be honored whenever possible. Technical or operator error may result in a refund of recording fees. Recordings may become available up to one month after the recital date.</b>								

Please complete this form and submit it to the Production Manager no later than two weeks prior to your first rehearsal in the venue. Payment for recording fees and keyboards and a copy of the program must be submitted along with this form.

If you have any questions, please contact Jennifer Rimmer, Production Manager:  
Administrative Suite Office #2239 / 713-348-4804 / [jrimmer@rice.edu](mailto:jrimmer@rice.edu)

<b>Program &amp; Stage Set-Up</b>									
Please submit a picture or drawing in a separate file of your stage setups to <a href="mailto:jrimmer@rice.edu">jrimmer@rice.edu</a>									
If drawing, Please use the following symbols to diagram your stage set-up:									
Piano		Chair		Stand		Harpsichord		Stool	

*Jennifer Rimmer, Production Manager*

*Date*

*Contact/Performer*

*Date*

## PIANO SELECTION FORM

Date & Time of Event: \_\_\_\_\_ Contact Name(s): \_\_\_\_\_

Type of Event: \_\_\_\_\_ Contact E-mail: \_\_\_\_\_

Pianist(s): \_\_\_\_\_ Contact Telephone: \_\_\_\_\_

Duncan Recital Hall Pianos	Other Performance Space Pianos
<input type="radio"/> One New York Steinway (“D”)	<input type="radio"/> <u>Stude</u> : One New York Steinway (“D”)
<input type="radio"/> One Hamburg Steinway (“D”)	<input type="radio"/> <u>Hirsch</u> :
<input type="radio"/> Either “D”	<input type="radio"/> One New York Steinway (“D”)
<input type="radio"/> Both “D”s (1 <sup>st</sup> :                    2 <sup>nd</sup> :                    )	<input type="radio"/> One New York Steinway (“B”)
<input type="radio"/> No piano needed	<input type="radio"/> Both pianos (1 <sup>st</sup> :                    2 <sup>nd</sup> :                    )
<input type="radio"/> One piano must be moved behind the stage	<input type="radio"/> 1133: One New York Steinway (“B”)
<input type="radio"/> Other:	<input type="radio"/> Other:

Note: The overall availability of pianos may depend on other scheduled events. All pianos are tuned to A440. The weekly piano tuning schedule will be based solely on the information provided on this form. Email this form to Maciej Borgiel (tunethepiano@gmail.com) and Jennifer Rimmer (jrimmer@rice.edu) at least ten days before the recital. If this form is not received by the above deadline, the staff will select the piano for this event. This selection is final: Last minute changes will not be permitted

\_\_\_\_\_  
Signature of Contact or Performer

\_\_\_\_\_  
Date

Tuning Schedule:  
Technician:



## DEGREE RECITAL EVALUATION FORM

*NOTE: Please use a Mock Audition Evaluation Form for Mock Auditions.*

Student's Name: \_\_\_\_\_ Date of Recital \_\_\_\_\_

Type of Recital:     \_\_\_ Junior           \_\_\_ Master's I           \_\_\_ Doctoral:     \_\_\_ Solo       \_\_\_ Chamber  
                          \_\_\_ Senior           \_\_\_ Master's II         \_\_\_ Concerto     \_\_\_ Lecture  
                          \_\_\_ Qualifying       \_\_\_ Artist Diploma

Recommended Grade:     \_\_\_ Satisfactory  
                                  \_\_\_ Unsatisfactory

Comments (to be read by student): For doctoral concerto performances with a non-Shepherd School orchestra, please comment on the general level of the orchestra and the interaction between the soloist and the orchestra.

(signed) \_\_\_\_\_  
*Degree Committee Member*

(date) \_\_\_\_\_

(This report must be filed with the Graduate Office on the first school day following the recital.)



## NORMAL RECITAL EXPECTATIONS AND GUIDELINES

Recitals should consist of repertoire the student has not performed in any previous degree recital. Performance from memory is at the discretion of the major teacher except in the case of voice recitals, where performance from memory is required. The music combined on the required performances should encompass a broad spectrum of repertoire from 1700 to the present. An even broader range of repertoire may be desirable for vocalists, organists, and harpsichordists. Where solo repertoire from a given historical period is not available for a student's instrument, the student should consider transcriptions or arrangements in order to demonstrate a capacity to play in the styles of all periods from 1700 onward. When transcriptions or arrangements are being studied, the student is advised to request coaching from an artist teacher for whose instrument the work was originally composed.

- In lieu of either of the Master's Recitals, some students may perform a simulated orchestral audition (also known as a "mock audition").
- All students preparing recitals must discuss their programs with their major teacher and Recital Committee and submit the proposed programs to the Department Chairman for approval. Only recitals for degree credit need be approved in this manner, not other voluntary recitals. The programs submitted must include the timing for each piece and the composer's dates.

**NOTE: Chamber works for which a student has enrolled in chamber music class and received (or will receive) a grade may NOT be repeated on any of the student's degree recitals.**

- A preview performance of each recital must be approved by the student's Recital Committee at least three weeks prior to the scheduled date of the recital unless otherwise approved by the major teacher. (For doctoral students, however, there is no specified time that must elapse between the preview and the recital.) The preview should be performed without interruption, as if it were the actual recital, with at least one committee member present. The actual accompanist and any additional instrumentalists should work with the artist teacher who is chairman of the recital committee (i.e., the recitalist's teacher) at least once before the preview, or the preview should not be allowed to take place. The student should provide musical scores for the committee.
- **All graduate students are required to write program notes for each of their recitals.** Notes for a given work should place it in the context of its stylistic era, the development of its genre, and its composer's works. Notes should be brief and to the point; non-standard repertory will require more complete explanation. Sample program notes can be obtained from the Publication Coordinator. It is recommended that the program notes be reviewed by someone competent to check for errors in grammar, spelling, clarity of content, etc.

Exceptions to the above guidelines may be considered by the Graduate Studies Committee upon the recommendation of the student's major teacher.

### Recital Playing Times:

	<u>Minimum</u>	<u>Maximum</u>
Junior Recital	45 mins.	55 mins.
Qualifying Recital	50 mins.	55 mins.
Senior Recital	50 mins.	60 mins.
Master's Recital I	50 mins.	60 mins.
Master's Recital II	50 mins.	65 mins.
Artist Diploma Recital	50 mins.	65 mins.
Doctoral Recital	55 mins.	70 mins.

Please note that the above timings represent actual performing time and do not include breaks, intermissions, etc. **Intermissions are only scheduled for brass and doctoral recitals. These should be no longer than 10 minutes when taken.**

Location. All degree recitals and previews must be performed in Alice Pratt Brown Hall. The only exceptions considered are doctoral concerto performances with a non-Shepherd School orchestra. Such performances must be approved as follows:

A recital form with the signatures of the department chair and all members of the student's doctoral committee must be submitted to the Graduate Studies Committee, at least one month before the scheduled performance, for the approval of the venue. It is recommended that students not book a date with an orchestra before receiving permission from the Graduate Studies Committee.

After the performance takes place the doctoral committee members must file recital evaluation forms with the graduate coordinator. If committee members do not hear the performance in person, they must listen to a tape and evaluate the performance on that basis. As is the case with all other recitals, the evaluations must indicate that the performance was satisfactory.

## **RECITAL REQUIREMENTS FOR COMPOSITION MAJORS; PERFORMANCE CONSIDERATIONS FOR THESES AND DISSERTATIONS**

### A. Recital Requirements

1. Undergraduate students - Senior Recital (MUSI 441). This may be one full recital or two half recitals, with a total performance time of approximately 50 minutes or as determined by the department. One half recital may be given in the junior year.
2. Two-year Master's degree students - One recital (MUSI 641) of approximately 50 minutes duration and a thesis, which consists of a composition for orchestra or other large ensemble.
3. D.M.A. students - Two recitals of music composed while a doctoral student at the Shepherd School. They have 3 options for the format: a formal recital in one of the Shepherd School's recital venues, a lecture/recital on a piece of theirs, or a CD or set of links to pieces that were played elsewhere and can't be performed here.
4. For pieces to count for recital credit they must be performed as a recital, i.e., one event scheduled and produced by the composer. Individual performances in other venues do not qualify for recital credit. In certain circumstances, off-campus performances may be considered for credit by petition to the department.
5. Music composed to satisfy the requirements for another degree - whether performed or not - may not be used to satisfy the recital, thesis, or dissertation requirements of the Shepherd School, except as stated in item 4 above.
6. If using electronic media, contact Chapman Welch ([electro@rice.edu](mailto:electro@rice.edu)) at least one month before your *preview*.

### B. Performance Considerations for Theses and Dissertations

In most cases, theses and dissertations will be performed by one of the Shepherd School orchestras (Shepherd School Symphony, Campanile Orchestra) or other large ensemble or combination. However, the school is not required to perform a thesis or dissertation if:

1. The work exceeds the normal performing resources of the school.
2. The work has been performed or is scheduled for performance by another ensemble.

## **GUIDELINES FOR D.M.A. LECTURE-RECITALS**

The lecture should reflect significant research and analysis, including a discussion of performance practice where applicable. The composer's biographical data should be restricted to material directly related to the work being discussed, so as to leave room for substantive discussion of the work. If a large set of works is chosen, the discussion should include the general characteristics of the set, with detailed analysis of one or several of those works. Relationships to significant works that are contemporary with it could be included. Musical illustrations from the work may be used in the lecture.

By the end of the second week of the semester in which the lecture/recital is scheduled, the student must submit a topic proposal to the Graduate Studies Committee. The student must obtain the agreement of a faculty member who will supervise the lecture portion. In some cases, this person will already be on the student's Recital Committee; if not, he or she will join it just for this event. This person can be a member of any Shepherd School department. The recital should be no more than 60 minutes in length, divided equally between the lecture and performance portions.

The candidate should prepare, rehearse, and time the lecture, which should be a substantial part of the program. The entire lecture/recital should be about one hour in length. The candidate is required to give a preview of the entire program, which should be attended and evaluated by the student's Recital Committee. It is recommended that the candidate rehearse the lecture/recital in its entirety in the space in which it will be performed, employing any audio-visual equipment that is necessary. The candidate must submit the Degree Recital Form for the lecture/recital as for any other recital, and the Recital Committee must evaluate it on the Recital Evaluation Form.

## **GUIDELINES FOR D.M.A. CHAMBER MUSIC RECITALS**

For doctoral programs that require a Chamber Music Recital:

1. Length of 55-70 minutes of music (see Normal Recital Expectations).
2. Preview required (see Normal Recital Expectations).
3. Just as for other types of recitals, candidate must submit the Degree Recital Form, and the preview and recital must be evaluated by the doctoral committee on the appropriate forms (see Normal Recital Expectations).
4. The preview should be performed without interruption and with all performers present, as if it were the actual recital (see Normal Recital Expectations). The student should provide musical scores for the committee.
5. Recitals should consist of repertoire the student has not performed on any previous degree recital (see Normal Recital Expectations).
6. Chamber works for which the student has enrolled in chamber music class and has received (or will receive) a grade may NOT be repeated on any of the student's degree recitals (see Normal Recital Expectations).
7. Just as for other types of recitals, it is the candidate's and the major teacher's responsibility to prepare and present a polished performance. However, it is advised that the candidate seek coaching from other faculty members who specialize in the types of ensemble music programmed.
8. The candidate is advised to consider the complex logistics of a recital involving different ensembles when selecting the program and scheduling the preview and recital.

## OUTLINE FOR RECITAL PROGRAMS

1. If a harpsichord and/or large percussion equipment and/or electronic equipment is needed, submit the appropriate completed form to the Production Manager (Mandy Billings).
2. Type your program according to the outline below and the layout on the next page. A program will not be accepted unless it is typed.
3. The name of the person presenting the recital followed by the instrument or voice.
4. Type of recital must be included: "Qualifying Recital," "Master's Recital," "Junior Recital," "Senior Recital," or "Doctoral Recital."
5. The day of the week and the date of the recital.
6. Time and place of recital.
7. "Assisted by" (accompanist's name), (instrument).
8. "Program."
9. A. Title, Key, Opus Number
  1. If by J. S. Bach, include BWV number.
  2. If by Mozart, include K. number.
  3. If by Schubert, include D. number.B. Spell out keys: C-sharp, E-flat.  
C. "Major" and "Minor" are both capitalized.
10. A. Give the full name of the composer.  
B. Follow by dates of birth and death.  
C. If the composer is living, give either his date of birth or the date of the composition's publication.
11. Include the timing for each selection. Programs without timings will not be accepted.
12. List tempo markings or names of movements.
13. For an aria or recitative, list the title in quotation marks and beneath it give the name of the work from which it comes.
14. If there is to be an intermission or a short pause, note its placement in the program.
15. The name of someone who plays an obbligato should follow the title of the work in which he plays.
16. For recitals where it is relevant, include:
  - A. "This recital is given in partial fulfillment of the requirements for the Bachelor (or Master) of Music degree." and
  - B. "(Performer's name) is a student of (Major Teacher)."
17. Before turning in a program, check carefully for spelling, accents, and umlauts.
18. The printed programs will be delivered to your recital.

## SAMPLE RECITAL PROGRAM

3. JANE SMITH, Soprano

4. Master's Recital

5. Monday, December 1, 2003  
6. 4:00 p.m., Duncan Recital Hall

7. Assisted by  
Jocelyn Martin, Piano

8. PROGRAM

9,10A, 11. Sonata in A-flat Major, Op. 110 Ludwig van Beethoven 25'  
10B. Allegro moderato (1770-1827)  
Lento espressivo; Allegro molto  
12. Scherzo: Vivace  
Allegretto grazioso ma non troppo

10C. Sonatina Halsey Stevens 7'  
Moderato con moto (1908-1989)  
Andante affettuoso  
Allegro

13. "Ach, ich fühl's" Wolfgang Amadeus Mozart 5'20"  
From Die Zauberflöte (1756-1791)

14. INTERMISSION

10C. Wonderland Duets (1973) Raymond Luedke 7'  
15. Warren Deck, Tuba

9A. Sonata in B-flat Major, K. 33 Wolfgang Amadeus Mozart 20'  
Allegro  
Andante cantabile  
Allegretto grazioso

16A. This recital is given in partial fulfillment of the requirements for the degree Bachelor of Music.

16B. Ms. Smith is a student of Susan Brown.

**SAMPLE PROGRAM NOTES:**  
(Written by Professor Kenneth Goldsmith)

**PROGRAM NOTES:**

The musical world knows of the existence of Pandolfi Mealli from one small mention in the court records of Innsbruck in 1660, and the two volumes of violin sonatas from the same year, *Opp. 3-4*. The rest of his music, including the earlier two volumes of sonatas was apparently lost when the court was disbanded and the boat carrying the music library to Vienna sank in the Danube. Pandolfi's musical lineage is quite apparent in the light of his musical devices which recall Monteverdi and Rossi. Pandolfi dedicated the *Opus 3, No. 2*, to the Innsbruck Kapellmeister, Antonio Cesti, one of the great operatic composers, and the use of vocal ornamentation (trills, florid *passaggi*, haunting long, expansive notes) and the "a la battaglia" style all point to an accurate portrait of Pandolfi's colleague. The moving variations over a ground bass in the middle section inspired the Schmelzer Sonata.

After listening to Telemann's magnificent *Saint Mark Passion* last summer, I decided that the *Twelve Fantasias for Violin Solo* needed another look. I had considered these works to be rather boring and trite when I studied them 30 years ago, but now I find them wonderfully inventive and filled with humor. The twelfth fantasia opens as a compendium of pomposity, grandiose ideas that parody every style, and go nowhere. Cadences are prepared, then trickle off to the wrong key, or repeat themselves nonsensically. The *Giga* might be titled "the inept modulator" as the line tries and tries to succeed in attaining some sort of satisfying arrival. The *Gavotte* displays a paucity of ideas, repeating the monotonous eighth-note patterns, but the ending is masterful, as we are left wondering what happened to the rest of the piece!

Schmelzer's Fourth Sonata of the 1664 collection *Sonatae unarum fidium* is an extraordinary set of variations over a ground bass. Except for the two Adagio indications where a florid continuo cadence is intended, the tempo remains constant. Each variation has individual character including dances (Sarabanda, Giga, Allemanda, Corrente) and many diminutions of exemplary style. It is interesting to note that Schmelzer, an Austrian, wrote in Italian style, Pandolfi, an Italian, was attached to an Austrian court, and Telemann, a German, wrote in a synthesis of Italian, French, and German styles.