

The Shepherd School of Music at Rice

RECITAL INFORMATION PACKET AND FORMS

- To prepare for your degree recital, please review packet and forms for an overview of *your responsibilities* in preparation for a recital.
- Refer to the Checklist for Degree Recitals in this packet for important details about these steps.
- *All recital forms are available online. Please submit completed paperwork to Suzanne Taylor, Graduate Student Administrator, no later than 10 business days before the recital or one school day after the preview, whichever comes first.* Recitals may be canceled or rescheduled at any time during the previous semester and within 3 weeks of the official start of the semester (grace period). If a recital is canceled outside the grace period, the student must pay \$100 to the Shepherd School of Music prior to rescheduling. Recitals may be canceled without penalty in the event of a student injury or illness which prevents them from playing.
- *Be mindful that people other than you are involved in recitals.*
- *Please follow all instructions to ensure that the preview and recital go smoothly.*

CHECKLIST FOR DEGREE RECITALS
*The Recital Registration Form must be submitted 10 business days
before the recital or the recital will be cancelled.*

A fee of \$100 will be assessed to the student for the cancellation.

STEP		CONTACT	DEADLINE
1	Choose date for recital and contact Scheduling Coordinator for availability. All degree recitals and previews must be performed in Alice Pratt Brown Hall or Brockman Hall of Opera. Schedule Recital Preview. The preview must be at least 2 weeks before the recital unless otherwise approved by the major teacher, as indicated by the teacher's signature on the Degree Recital Form.	Alex Stutler	
2	Download and become familiar with the Recital packet available on the website. Fill out the Degree Recital Form (with the accompanying Performance Production Request Form) and begin acquiring signatures.	Suzanne Taylor	1 month before recital
3	<i>If using electronic equipment (REMLAB). Contact and meet with Chapman Welch, electro@rice.edu, at least one month before preview.</i>	Chapman Welch	One month before preview
4	<i>Email the Performance Production Request Form and a copy of the program to the Production Manager. Pay recording fees. The Shepherd School will provide media for audio and video recording.</i>	Jennifer Rimmer	<i>No later than 10 business days before the recital</i>
5	<i>Email the Live Streaming Request Form and a copy of the required proof of permission to Publication Coordinator.</i>	Matthew Neumann	<i>No later than 10 business days before the recital</i>
6	<i>Email a copy of your program to the Publication Coordinator with number of programs needed.</i>	Matthew Neumann	<i>No later than 10 business days before the recital</i>
7	Obtain the required signatures and email completed form and a copy of your program to the Graduate Student Administrator.	Suzanne Taylor	<i>No later than 10 business days before the recital or one school day after the preview, whichever comes first</i>
8	Give preview and provide each member of your recital committee with a Preview Evaluation Form. All previews must have a minimum of one committee member present and must be performed in a recital hall.		One day after preview

- | | | | |
|----|--|----------------|---|
| 9 | Return the Preview Evaluation Form and program to the Graduate Office <u>one school day after the preview, at the latest.</u> | Suzanne Taylor | One school day after the preview, at the latest |
| 10 | Prepare program notes. Photocopy program notes for distribution at the recital. Note: The recital programs are provided by the Publications Coordinator. | | Before recital |
| 11 | Provide each member of your committee with a Recital Evaluation Form. | | Before recital |
| 12 | Perform recital. Submit recital evaluation forms electronically to Graduate Coordinator's Office. <u>Each member must file an evaluation.</u> | Suzanne Taylor | School day immediately following the recital |

DEGREE RECITAL FORM

***** This form and a copy of your program must be submitted to the Graduate Office no later 10 business days prior to your recital. *****

NAME _____ PHONE _____ ID# _____

NATURE OF RECITAL: (Circle ONE)

Junior	Senior	Qualifying	Mock Audition	Master's I	Master's II	AD Recital	DMA Solo	DMA Chamber	DMA Concerto	DMA Lecture
341	441	450	631	641	741	761	751-001	751-002	751-003	751-004

RECITAL DATE, TIME, AND LOCATION _____

For doctoral concerto performances with a non-Shepherd School Orchestra, attach information about the orchestra, conductor, and concert series.

PREVIEW DATE, TIME, AND LOCATION _____

At every preview, the student is to provide the recital committee with at least one copy of each selection of the program.

The preview must be at least 2 weeks before the recital unless otherwise approved by the major teacher as indicated by the major teacher's signature.

Major Teacher

SPECIAL EQUIPMENT - If special equipment is needed, please make sure it is indicated on the Performance Production Request Form. Harpsichord, portative organ, and other equipment can be provided subject to availability.

RECEPTIONS - Receptions must be scheduled in advance with the Concert Office in one of the following classrooms: 1401, 1402, 1403, or 1404. These rooms are available on a first-come, first-served basis. The reception location must be noted on the Performance Production Request Form.

ALCOHOLIC BEVERAGES ARE NOT ALLOWED AT THESE RECEPTIONS

After completing all of the above, obtain the following signatures:

Faculty: Your signature indicates approval of the attached program and agreement to attend the preview and recital described above.

Major Teacher

2nd Committee Member

3rd Committee Member (DMA)

Department Chair

Production Manager (Jennifer Rimmer)

Publications Coordinator (Matthew Neumann)

Department Chairs:

Brass/Percussion/Harp	Composition...Jalbert
Woodwind..... Hawley	Keyboard..... Parker
Voice..... Rice	Strings Ellison Dunham

We affirm that the duration of this recital is within the limits indicated for the appropriate level.

Student

Teacher

<i>Level</i>	<i>Minimum</i>	<i>Maximum</i>
Junior	45 min.	55 min.
Qualifying	50 min.	55 min.
Senior	50 min.	60 min.
Master's I	50 min.	60 min.
Master's II	50 min.	65 min.
Artist Diploma	50 min.	65 min.
Doctoral	55 min.	70 min.

Performance Production Request Form

Shepherd School of Music

Venue Note

Any recitals with musical electronic needs, excluding one source playback, need to be held in Wortham and with REM Labs.

Event Information

Name of Performer/Group:	Performance Date & Time:
Contact Person:	Performance Venue:
Phone:	Preview Date, Time, & Location
E-mail:	

Staff Support

Audio & Video Recording (\$100 fee for students)	This is a Lecture Recital (needs lectern, microphone, and presentation tv)
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Instruments & Equipment

One Piano	Two Pianos (must be scheduled in Hirsch)	Harpsichord	Portative Organ or Fortepiano
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Note: All instrument requests are subject to availability.

Total # of chairs:	Total # of stands:
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Production Needs

Please detail all other production needs:
For REM Labs support, please contact Chapman Welch, cw7@rice.edu , no later than one month prior to your first rehearsal in the venue.
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.

Recording fees must be paid before this form can be approved. [Submit payment here](#). You do not need to create an account and may check out as a guest.

Please complete this form and submit copy of program no later than ten business days prior to performance dates to the Production Manager for approval.






If your preview needs production support please arrange this separately with the Production Department.

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

Program & Stage Set-Up

Please submit a picture or drawing in a separate file of your stage setups to jrimmer@rice.edu

If drawing, Please use the following symbols to diagram your stage set-up:

Piano		Chair		Stand		Harpsichord		Stool	
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Contact/Performer

Date

Live Streaming Request Form

Submit with recital program to Matthew Neumann 10 business days before recital date

The Shepherd School will be live streaming all degree recitals from Duncan Recital Hall using the University servers and equipment only via music.rice.edu, unless otherwise notified by student. Students are not permitted to live stream recitals or any other performance with their own equipment such as from a phone, tablet or laptop. The school is not permitted to live stream recitals without proof of proper permission. Students must request permission from publishers well in advance in order to provide proof of permissions no later than 10 business days prior to the recital. **Please check one:**

☐ Yes, I would like my recital to be live streamed. (follow instructions below before submitting form)

☐ No, I do not want my recital live streamed. (sign form and submit)

The Shepherd School of Music's licensing agreements allow the university to stream recitals and concerts under certain conditions and only over the university's servers.

In order for the school to stream a recital the student(s) must certify that they have permission to stream the works on their program. One of the following three conditions must be met:

1. The work must be in the public domain
2. The work is licensed for public performance through BMI or ASCAP.

Licensing can be verified here:

- a. BMI: repertoire.bmi.com
- b. ASCAP: ascap.com

3. The performer has written permission from the publisher(s) if the work is not covered by the previous two conditions. The school is not responsible for any performance fees requested by the publishers.

Students must provide proof of required permission(s) to live stream all of the works on their program at least ten business days before their scheduled recital date. Email proof of permission to Matthew Neumann at mpn1@rice.edu. If this form is not submitted by the required date the recital will not be streamed.

Please list all repertoire being performed in concert order and select a qualification for streaming (or select "Do not live stream this work").

	Work is in the Public Domain	Work found on BMI or ASCAP	Written permission submitted	Do not live stream this work
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

By signing this, I acknowledge that I have obtained all required permission(s) and take full responsibility for any potential copyright claims and financial penalties.

Student's Name _____ Today's Date _____

Student's Signature _____ Date of recital _____

SAMPLE RECITAL PROGRAM
PLEASE SUPPLY ALL YOUR INFORMATION IN A SIMILAR FORMAT

JANE SMITH, Soprano

Master's Recital

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

Assisted by
Jocelyn Martin, Piano

PROGRAM

Sonata in A-flat Major, Op. 110 Allegro moderato Lento espressivo; Allegro molto Scherzo: Vivace Allegretto grazioso ma non troppo	Ludwig van Beethoven (1770-1827)	25'
Sonatina Moderato con moto Andante affettuoso Allegro	Halsey Stevens (1908-1989)	7'
“Ach, ich fühl’s” From Die Zauberflöte	Wolfgang Amadeus Mozart (1756-1791)	5'20"

PAUSE

Wonderland Duets (1973) Warren Deck, Tuba	Raymond Luedke (b. 1944)	7'
Sonata in B-flat Major, K. 33 Allegro Andante cantabile Allegretto grazioso	Wolfgang Amadeus Mozart	20'

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

Jane Smith is a student of Susan Brown.

PROGRAM NOTES:

The length of your program notes should be approx. 800-1,000 words (i.e., pretty short). They should put the work into some kind of historical context, relate it to its genre and composer, and speak briefly to the work's form and/or other significant characteristics. The tone and content should engage the non-musician while avoiding simplistic description that would alienate musicians.

SAMPLE:

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.

Sample written by Kenneth Goldsmith, Professor Emeritus of Violin

DEGREE RECITAL PREVIEW FORM

Note: If you are unable to fill out a pdf for online submission and would prefer a word document, please contact Suzanne Taylor at sctaylor@rice.edu

Student's Name: _____

Type of Recital: ☐ Junior ☐ Master's I ☐ Doctoral
 ☐ Senior ☐ Master's II
 ☐ Qualifying ☐ Artist Diploma

Date preview heard: _____

Scheduled date of recital: _____

The performance of this recital as scheduled is: ☐ Approved
 ☐ Not approved

Comments (to be read by student):

(signed) _____
Degree Committee Member

(date) _____

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

P R E V I E W P R E V I E W P R E V I E W

DEGREE RECITAL EVALUATION FORM

Note: If you are unable to fill out a pdf for online submission and would prefer a word document, please contact Suzanne Taylor at sctaylor@rice.edu

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.)
