

The Shepherd School of Music at Rice

RECITAL INFORMATION PACKET AND FORMS

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- 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.
 - **!!! NEW FALL 2024 !!!** Production Request form will now be submitted via this Jotform link: <https://form.jotform.com/242244630822046> Please use this to submit all recital information and paperwork to the Production Department. This includes your recording receipt (if requested), program information, and stage set-ups. Program payments may be submitted here: https://ebank.rice.edu/C21279_ustores/web/store_main.jsp?STOREID=16
 - *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 performing.
 - *Registration information will be provided to you via email. Please check your email regularly for updates.*
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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 Schedule/Events Manager for availability. All degree recitals and previews must be performed in Alice Pratt Brown Hall or Brockman Hall of Opera. Schedule Recital Preview with Schedule/Events Manager. 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 SSM website. Fill out the Degree Recital Form and begin acquiring signatures from faculty.	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>Access the Recital Requirements Form via the Jotform link provided to submit all recital information and paperwork. This includes your recording receipt (if requested), livestream request form, program information, and stage set-ups.</i>	Jennifer Rimmer Matthew Neumann	<i>No later than 10 business days before the recital</i>
	<i>!!! NEW FALL 2024 !!! Production and Program information will now be submitted via this Jotform link: https://form.jotform.com/242244630822046. Please use this to submit all recital information and paperwork. This includes your recording receipt (if requested), program information, and stage set-ups. Program payments may be submitted here: https://ebank.rice.edu/C21279_ustores/web/store_main.jsp?STOREID=16</i>	Jennifer Rimmer Matthew Neumann	<i>No later than 10 business days before the recital</i>
5	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>

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| 6 | Give preview and supply committee members with a preview form. <i>All committee members must evaluate the recital preview.</i> If a member is unable to attend, a recording must be provided and an evaluation submitted. All previews must be performed in a performance space. | | One day after preview |
| 7 | 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 |
| 8 | Prepare and photocopy program notes for distribution at the recital. Note: The recital programs are provided by the Marketing & Communications Specialist. | | Before recital |
| 9 | Provide each member of your committee with a Recital Evaluation Form. | | Before recital |
| 10 | 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 341	Senior 441	Qualifying 450	Mock Audition 631	Master's I 641	Master's II 741	AD Recital 761	DMA Solo 751-001	DMA Chamber 751-002	DMA Concerto 751-003	DMA Lecture 751-004
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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 3 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

Department Chairs:

Percussion/Harp/Brass...Barnhill

Woodwind.....Hawley

Voice.....Rice

Composition...Jalbert

Keyboard.....Parker

StringsEllison

Dunham

no longer needed, approved via Jotform

Director of Performance Operations (Jennifer Rimmer)

approved via Jotform

Publications Coordinator (Matthew Neumann)

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

<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.

Student

Teacher

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 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.)