

RECITAL PACKET

The following is a brief overview of *your responsibilities* in preparation for a recital or mock audition. Refer to the Checklist for Degree Recitals in this packet for important details about these steps.

*Be mindful that people other than you are involved in recitals.
Please follow all instructions to ensure that the preview and recital go smoothly.*

- ❑ See the Scheduling Coordinator (Alex Stutler) to select preview and recital dates.
- ❑ Have the department chair review and approve or disapprove program.
Signature required on Degree Recital Form
- ❑ If giving a mock audition, forms are available to download online. A preview is not required.
- ❑ Turn in recital program information to the Publications Coordinator (Matthew Neumann).
- ❑ If using electronic media, contact Chapman Welch at least one month prior to your *preview*.
- ❑ Fill out the Degree Recital Form (with the accompanying Performance Production Request Form and Piano Tuning Information Form) or Mock Audition Form.
Obtain the required signatures.
- ❑ Give preview and provide each member of your recital committee with a Preview Evaluation Form **at the time of the preview**. Forms are available online.
- ❑ Return Degree Recital Form and Preview Evaluation Forms to the Graduate Coordinator's Office (Suzanne Taylor) two weeks before the recital or one school day after the preview, whichever comes first.
- ❑ Prepare program notes. Photocopy program notes for distribution at the recital.
Note: the recital programs are provided by the Publications Coordinator (Matthew Neumann), but the program notes are not.
- ❑ Provide each member of your recital committee with a Recital Evaluation Form **at the time of the recital**. Forms are available online.

DEGREE RECITALS

SCHEDULING:

All recitals, degree or non-degree, must be scheduled with the Scheduling Coordinator, Alex Stutler (713-348-4933). Availability of Duncan Recital Hall and Room 1133(Lecture-Recital Room) is on a first-come basis. No student recital shall be scheduled against a performance of a major Shepherd School ensemble such as the Shepherd School Symphony Orchestra, Shepherd School Opera, and the Rice Chorale. Also, non-degree recitals cannot be scheduled in Duncan Recital Hall during March or April before the last day of classes.

AUDIO RECORDING:

The fee for audio recording is \$50 and must be provided by the student at the time the Production Manager signs the Degree Recital Form. The Shepherd School will provide recording media and the students can pick up an audio CD of their performance from the Production Manager the day after their recital.

VIDEO RECORDING:

Video recording of recitals is possible as an auxiliary service to audio recording and will include an audio signal from the hi-fidelity stereo equipment. The fee for video recording is an **additional** \$50 (you cannot have a video without the audio recording service) and must be provided by the student at the time the Production Manger signs the Degree Recital Form. The Shepherd School will provide the recording media and the students can pick up a DVD of their performance from the Production Manager after their recital. **Video recording requests should be made at the time the Performance Production Request Form is submitted to the Production Manager so a video operator can be scheduled.**

ELECTRONIC ASSISTANCE

If you would like REMLAB (electronic music) assistance for your recital, you must contact Chapman Welch (electro@rice.edu) at least one month before your preview.

FORMS:

Any recital preview given without the proper forms being turned will result in the preview being invalid, and it will have to be performed again after the paperwork has been completed. Since previews must be given at least 3 weeks before the recital, unless otherwise approved by the major teacher, a preview which must be rescheduled could easily result in the need to obtain another recital date. **The appropriate recital forms are available online and must be submitted to the Graduate Administrator Coordinator Office (Suzanne Taylor) 2 weeks before the recital or one school day after the preview, whichever comes first.**

PREVIEWS / RECITALS:

All previews and recitals are required to have a minimum of one committee member present and must be performed in a recital hall. The exception is for DMA students performing concerto recitals. Before performing a concerto outside the Shepherd School of Music, students must petition the Graduate Studies Committee in writing to obtain permission.

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 three weeks 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 Administrative 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.

PUBLICITY POSTERS AND FLYERS:

A fine will be levied by the Dean of Students against any individual for each posting of one or more identical posters or flyers in unauthorized locations. Authorized locations are to include bulletin boards in all buildings and the doors or walls of departmental or individual faculty offices as approved by such departments or faculty. Additionally, each college has authorized locations.

CHECKLIST FOR DEGREE RECITALS

<u>EP</u>	<u>INITIATIVE</u>	<u>CONTACT</u>	<u>DEADLINE</u>
Student	Choose date for recital and contact Scheduling Coordinator (Alex Stutler) for availability. Schedule Recital Preview. The preview must be at least 3 weeks before the recital unless otherwise approved by the major teacher, as indicated by the teacher's signature on the Degree Recital Form.❖		(See details below table.)
Student	Become familiar with the Recital or Mock Audition packets available on the website. Print and fill out the Degree Recital Form (with the accompanying Performance Production Request Form) or Mock Audition Form	Suzanne Taylor	1 month before recital
Student	Have department chair review and approve program, signature required on Degree Recital Form		
Student	Turn in the Performance Production Request Form, Piano Tuning Information form and a copy of the program to the Production Manager (Jennifer Rimmer). Pay recording fees and any tuning fees. The Shepherd School will provide media for audio and video recording.	Jennifer Rimmer	As soon as possible
Student	Give a copy of your program to the Publication Coordinator (Matthew Neumann) with number of programs needed.	Matthew Neuman	As soon as possible
Student	Obtain the required signatures and return form and a copy of your program to the Graduate Coordinator's Office (Suzanne Taylor).	Suzanne Taylor	Two weeks before the recital or one school day after the preview, whichever comes first.
Student	If using electronic equipment (REMLAB). Contact and meet with Chapman Welch, electro@rice.edu, at least one month before preview.	Chapman Welch	One month before preview.
Student	Give preview and provide each member of your recital committee with a Preview Evaluation Form (available online). <i>Preview forms must be turned in no later than one day after the preview.</i>		As scheduled
Student	Return the Degree Recital 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, <i>at the latest.</i>
Student	Prepare program notes. Photocopy program notes for distribution at the recital. Note: The recital programs are provided by the Publications Coordinator.		Before recital
Student	Provide each member of your committee with a Recital Evaluation Form (available online).		Before recital
Student	Perform recital. File recital evaluation forms with Graduate Coordinator's Office. <u>Each member must file an evaluation.</u>	Suzanne Taylor	School day immediately following the recital

options to this procedure may be made only with the approval of the Dean.

Recital Registration Form must be turned in two weeks before the recital or one day after the preview is given, whichever comes first, or the recital will be invalid and must be performed again.

For doctoral students, there is no specified time that must elapse between the preview and the recital. Doctoral students should complete and return

DEGREE RECITAL FORM

***** This form and a copy of your program must be submitted to the Graduate Office no later than one class day after the preview. *****

1. NAME _____ PHONE _____ ID# _____

2. 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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3. 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

4. **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. The harpsichord or organ tuning fee is **\$100**. The Shepherd School pays for one tuning in the case of final degree recitals **ONLY**. Students must provide the following at the time the Production Manager signs this form: the Performance Production Request Form, the program, and the tuning fee (if applicable).

5. **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*****

6. **PROGRAM** - Type your program (using the attached sample format). Staple one copy to this form for the Graduate Coordinator, submit one copy to the Publications Coordinator, and staple one copy to the Performance Production Request Form to be submitted to the Production Manager.

7. **AUDIO RECORDING** - The fee for audio recording is **\$50**. The Shepherd School will provide the audio recording media. Students must provide the fee for audio recording at the time the Production Manager signs this form. **Recording on cassette tape is no longer possible, though a dub on cassette may be requested anytime after the recital.**

8. **VIDEOTAPING** - Videotaping of the recital is possible as an auxiliary service to audio recording and will include an audio signal from the hi-fidelity stereo equipment. The fee for video recording a recital is an additional **\$50**. The Shepherd School will provide the videotape. Students must provide the fee for videotaping at the time the Production Manager signs this form. **Videotaping requests should be made at the time the Performance Production Request Form is submitted to the Production Manager so a video operator can be scheduled.**

9. **PROGRAM NOTES** - All graduate students must write program notes for each of their recitals. The student will be responsible for writing, printing, and photocopying the program notes for distribution at the recital (50 copies minimum suggested). **See the Shepherd School Handbook for other important guidelines.**

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:

Percussion /Harp/Brass	Geyer	Composition.....	Brandt
Woodwind.....	Hawley	Keyboard.....	Roux
Voice.....	King	Strings.....	Ellison

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

Student

Teacher

<u>Level</u>	<u>Minimum</u>	<u>Maximum</u>
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

Event Information			
Name of Performer/Group:		Performance Date & Time:	
Contact Person:		Type of Event:	
Phone:		Rehearsal Date & Time:	
E-mail:		Rehearsal Date & Time:	
Names of Soloists, Guests, & Conductor:		Performance Venue:	
Instruments & Equipment			
Keyboard:	<input type="radio"/> None	<input type="radio"/> One piano (Duncan: NY or Hamburg)	<input type="radio"/> Two pianos
Student Fees: \$100 harpsichord \$100 portative/fortepiano	<input type="radio"/> Harpsichord (Kingston or DuCornet)	<input type="radio"/> Portative Organ	<input type="radio"/> Fortepiano
Instrument preferences:			
Note: All instrument requests are subject to availability.			
SSM Percussion:			
Percussion Contact:			
Total # of chairs:		Total # of stands:	
Risers:		Podium or Lectern:	
Other (please specify):			
Audio-Visual			
<input type="radio"/> Microphone	<input type="radio"/> Projector	<input type="radio"/> CD Playback	<input type="radio"/> Laptop Playback
<input type="radio"/> Other (please specify):			
Recording:	<input type="radio"/> None	<input type="radio"/> Audio (\$50 fee for students)	<input type="radio"/> Audio & Video (\$100 fee for students)
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 two months after the recital date.			
REMLabs:	<input type="radio"/> Live Electronics	<input type="radio"/> Live Electronics w/Instruments	<input type="radio"/> Video
	<input type="radio"/> Fixed Media	<input type="radio"/> Fixed Media w/Instruments	<input type="radio"/> Other
Specific Notes:			
Lighting Requests:			
Ancillary Events			
Reception Date & Time:		Reception Venue: (No alcohol permitted.)	

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

For REMLabs support, please contact Chapman Welch, electro@rice.edu, no later than one month prior to your first rehearsal in the venue.

Jennifer Rimmer, Production Manager






Date

Contact/Performer

Date

Performance Production Request Form

Shepherd School of Music

Program & Stage Set-Up				
Name of Performer/Group:			Performance Date & Time:	
Please use the following symbols to diagram your stage set-up:				
Piano 	Chair 	Stand 	Harpichord 	Stool 

1 st Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	
2 nd Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	
3 rd Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	
4 th Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	
5 th Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	
6 th Selection Title: Length: Piano Lid: <input type="radio"/> Full <input type="radio"/> ½ Stick <input type="radio"/> Closed <input type="radio"/> Off Notes:	

(Please use additional forms if the program exceeds six selections.)

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: _____

<u>Duncan Recital Hall Pianos</u>	<u>Other Performance Space Pianos</u>
<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 st : _____ 2 nd : _____)	<input type="radio"/> One New York Steinway (“B”)
<input type="radio"/> No piano needed	<input type="radio"/> Both pianos (1 st : _____ 2 nd : _____)
<input type="radio"/> One piano must be moved behind the stage	<input type="radio"/> <u>1133</u> : 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. Place this form in Maciej Borgiel’s mailbox 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 PREVIEW FORM

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.)

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 three weeks 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 - Three full recitals beyond the Bachelor's degree are required, two (751) to be given while the student is in residence. Total performance time for these recitals should be approximately 50 minutes or as determined by the department. **NOTE:** A Master's recital given at Rice or another university fulfills the requirement of one of the D.M.A. recitals. If no recital was given for the Master's degree, the requirement may be waived at the discretion of the department. In addition, a dissertation in the form of a large-scale composition is required.
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) 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 both his date of birth and 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 a 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 | | |
| | Sonatina | Halsey Stevens | 7' |
| 10C. | Moderato con moto | (1908-1989) | |
| | Andante affettuoso | | |
| | Allegro | | |
| | “Ach, ich fühl’s” | Wolfgang Amadeus Mozart | 5'20" |
| 13. | From Die Zauberflöte | (1756-1791) | |
| 14. | PAUSE | | |
| 10C. | Wonderland Duets (1973) | Raymond Luedke | 7' |
| 15. | Warren Deck, Tuba | (b. 1944) | |
| 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.