Sunderman Conservatory of Music at Gettysburg College
Recital Scheduling Request Form and Proposal Cover Sheet

INCOMPLETE FORMS WILL NOT BE ACCEPTED.

Please type or print clearly.
Name: Scott Kaliszuk
Phone: [redacted]
E-mail: gettysburg [at] campus box: [redacted]

Check one:
- [ ] BM Senior Recital
- [ ] BA Senior Recital/Capstone
- [ ] BME/BSME Recital
- [ ] BM Junior Recital
- [ ] BA Junior Honors Recital

Schedule: Your teacher, accompanist (if required) and panelists must agree to your choice of recital dates/times and confirm their availability by signing below.

Please indicate two choices of date/time from the list provided, and indicate venue.

1. [ ] November 9th 2. [ ] December 1st

Please indicate with whom (if any) you wish to share a recital date, and whether you will be doing a joint recital. A joint recital will have a start time of 7:00 for an evening recital or 2:30 for an afternoon recital.

I wish to do a joint recital with

I wish to share a recital date with

PLEASE NOTE: The Conservatory Office staff will reserve recital dates. Students are responsible for submitting R25 Live requests to reserve spaces for their recital hearing and rehearsals. Recital hearing dates must be approved and scheduled by the second week of the semester in which the recital is taking place.

I require: [ ] Piano [ ] Harpsichord [ ] Fortepiano [ ] Other special needs (list below):

Signatures: The following signatures are required prior to scheduling your recital.

Recitalist: Scott Kaliszuk
Sign and print name
Date: 4/13/15

For panelists: your signature attests you have reviewed and approved the recitalist’s Recital Proposal document (should be attached to this cover sheet), and that you are available for the dates listed above.

Applied Teacher: [redacted]
Sign and print name
Date: 4/13/15

Panel Member 1: [redacted]
Sign and print name
Date: 4/13/15

Panel Member 2: [redacted]
Sign and print name
Date: 4/13/15

Accompanist: [redacted]
Sign and print name
Date: 4/13/15

Once completed, return this form to the Conservatory office.
Signed and approved Recital Scheduling Request forms and Recital Proposals are due no later than the final day of classes in the spring semester preceding the academic year of your recital.
Scott Kaliszak  
Senior Recital Proposal  
Fall, 2015  
Proposed Date: November 8th, 2015 (4:00PM)

Musical Selections:

During my time at Gettysburg, Mr. Botterbusch and I have been discussing repertoire that would be appropriate for my recital from day one. The proposed music will be spanning over several centuries, styles, and genres. I would open my concert with Vivaldi's *Sonata No. 3 in A minor*, RV. 43. This baroque piece would showcase my studies before and during my collegiate bass studies. By revisiting the piece I auditioned to this school with, I hope to show the growth in my playing, as I will be adding baroque ornaments as I repeat each section. My next piece would move into the Romantic period, with Dvorak's *Sonatina in G major*, Op. 100. This piece was originally composed for solo violin, but the bass transcription fits the instrument well. This piece will show off my technical skills, while also offering a very lyrical and pentatonic melody.

As my third selection, I will perform my only collaborative piece with Elgar's *duett for trombone and double bass*. I will be performing this piece with Michael Counihan, and it is a quick piece that I can perform with a great musician and friend. It also offers a great color change in the middle of the recital. I will then slow the recital down with the reflective *Prayer “From Jewish Life No.1”* by Ernest Bloch. This piece will show off my thumb position and musicality, as it stays in the higher range of the bass throughout. I will end my recital with Frank Proto's *Sonata 1963*, a contemporary double bass piece. This piece will showcase my jazz skill set, as well as some contemporary techniques such as artificial harmonics.

The timing for the concert will be as follows:

- Vivaldi: 6 minutes
- Transition: 1 minute
- Dvorak: 6 minutes 30 seconds
- Transition: 1 minute 30 seconds
- Elgar: 2 minutes
- Transition: 1 minute
- Bloch: 5 minutes
- Transition: 1 minute
- Proto: 14 minutes, 30 seconds

**Total: ~39 minutes**

*Maximum allowed for BS Music Education: 45 minutes.*

While this is on the longer side, I believe this will showcase all of my abilities as a bass player. There is also a very wide range of music for everyone to enjoy.

**Collaborators:**

Michael Counihan: Playing trombone in *duett for trombone and double bass*. I have consulted with Mike and he has agreed to participate. Colin Wise, his private teacher, has given his permission as well.
Proposed Dates:
My proposed concert date is **November 8th, 2015 at 4:00PM**. There are a few reasons for this date and time. First of all, Mr. Botterbusch is booked on every other date except this day. I would prefer my bass teacher to be present for my recital, so the 8th is the best date. I would like the 4:00 time because I will be having a lot of family in the area, and many coming from Maryland, and it will be easier for them to come in the late afternoon. This also gives many of them the option to come up for the day and still have time to get home for work the next day.

Assuming my recital date is the 8th, I will plan to have my dress rehearsal on **Friday, October 30th at 9:00AM**. This way, I will have a little over a week before my recital and I can have a little buffer time for any last minute details or shedding of parts.

With this date in mind, I would propose to have my hearing **Friday, October 9th at 9:00AM**. This is about four weeks before my proposed recital date and fits the suggested timeline on the checklist.

This would mean that my program notes are due to Mr. Botterbusch on Friday, September 18th. I would then have to have my spaces R25ed by September 11th.

I would be able to have roughly five or six lessons before my hearing with Mr. Botterbusch, allowing us to iron out any difficult parts or details before the hearing. I would also be able to rehearse with Mike either during my lessons or anytime early Fridays, as we both have a very light Friday class load.

**Sources:**


   This source has a lot of biographical information about Vivaldi and has links to many of his works. This will be helpful in the program note for when I write about Vivaldi's life and about the sonata I am performing.


   This source has a detailed timeline on the biography of Dvorak. This will be helpful when writing my program note on Dvorak's *Sonatina*.


   This is the text book that I used for my music history classes. This book has a plethora of information on many composers. It also comes with anthologies, which may have some insights on a few of my pieces. This book will be great so I can talk about time periods, biographies, and even musical concepts that I find in my pieces.

This website is the publishing website of Frank Proto's music. It has a detailed biography of Frank Proto, as well as program notes for all of his music. This will be helpful because I can use the composer's own words in my program notes, as well as find biographical information on a composer who is much more recent than my other pieces.


This website was set up by the Bloch family and has a lot of information on Ernest Bloch. This includes links to his pieces, information on his pieces, and biographical information. This site will be helpful when I go to write my program note for his Prayer. This site has so many links that I should be able to find all I need on him and his music.