

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

202 ✓
214 ✓
215 ✓
117 ✓

INCOMPLETE FORMS WILL NOT BE ACCEPTED.

Please type or print clearly.

Check one: email

Name: Karl [redacted]

- BM Senior Recital
- BA Senior Recital/Capstone
- BME/BSME Recital
- BM Junior Recital
- BA Junior Honors Recital

Phone: [redacted] Performance Area: Voice (Tenor)

E-mail: [redacted] Campus Box: [redacted]

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.

Date	Time	Venue (Recital Hall, Chapel, Cinema I)
1. SUNDAY NOV 5	4:00 PM	Paul Recital Hall
2. <u>SUN Dec 3</u>	<u>4:00 PM</u>	<u>Paul Recital</u>

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 N/A

I wish to share a recital date with N/A

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: [Signature] [redacted] Karl [redacted] 5/5/17
Sign and print name Date

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: [Signature] [redacted] 5/5/17
Sign and print name Date

Panel Member: Susan Hochmiller Susan Hochmiller 5/5/17
Sign and print name Date

Accompanist: [Signature] Crowne 5/5/2017
Sign and print name Date

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.

[Signature] [Signature] 5/5/17
4/18/17 Panelist

Degree Recital Proposal

Karl [REDACTED] tenor

Bachelors of Music Education Degree Candidate
Sunderman Conservatory of Music at Gettysburg College

Proposed Program: *Belief & Perseverance: Stories of Love & Faith*

"We sing to him whose wisdom form'd the ear", Z. 199	Henry Purcell	02:02
<i>Oedipus, King of Thebes</i> , Z. 583: "Music for a while"	Henry Purcell	03:25
[Transition]		01:00
<i>Elijah</i> , Op. 70	Felix Mendelssohn	
No. 5 "Ye people, rend you hearts"		00:50
No. 6 "If with all your hearts ye truly seek Me"		02:25
[Transition]		01:00
<i>Poema en forma de canciones</i> , Op. 19	Joaquín Turina	
No. 4 "Los dos miedos"		02:37
No. 5. "Las locas por amor"		01:17
[Transition]		03:00
<i>Ich weiß, daß mein Erlöser lebt</i> , TWV 1:877	Georg P. Telemann	
No. 1 "Ich weiß, daß mein Erlöser lebt"		03:04
No. 2 "Er lebt und ist von Todten auferstanden!"		03:08
No. 3 "Gott Lob, Gott Lob"		01:51
No. 4 "So biet' ich allen Teufeln Trutz!"		00:56
No. 5 "Nun, ich halte mich bereit"		01:31
[Transition]		03:00
<i>6 Mélodies</i> , Op.17	Édouard Lalo	
No. 1 Guitare		01:51
No. 3 L'aube naît		03:12
No. 5 Oh! Quand je dors!		03:23
[Transition]		01:00
<i>4 Songs</i> , Op. 13: No. 3. "Sure on this Shining Night"	Samuel Barber	02:28
	<i>Total Transition:</i>	09:00
	<i>Total Music:</i>	35:45
	Recital Time Total:	44:45

The proposed program is within the guidelines for Bachelors of Music Education degree recitals as it is less than 45 minutes total and meets the music requirements of more than 25 minutes of music. Additionally, the program includes four languages: English, French, German, and Spanish.

Program Rational:

The proposed program allows me to highlight various strengths in my musicianship while also allowing for opportunities for growth. In preparation for this recital, my applied teacher,

Prof. Fahnestock, told me that I should look for music and styles that I enjoy and perform well at while also exposing myself to new music and challenges. Together the proposed repertoire forms a recital theme of *Belief & Perseverance: Stories of Love & Faith*. All the selections talk about the need to believe and persist through challenges – specifically through the lens of faith and love. The music included on the recital includes works from as early as 1692 through 1941. It highlights music from the Baroque period – one of my favorite eras – as well as music from romantic era and the twentieth century. The program also has a connection to my Spanish language skills that I continued to study at Gettysburg.

Opening with the set of two Purcell serves two purposes. The first is that it allows for me to set up the theme by including a song set which includes one song about faith and one song about love. The second is that it allows for me to start my recital off with a less vocally demand set which can set me up for success. I would then transition to my selection from *Elijah* which would further look at the themes of belief and perseverance in faith. It also allows me to perform an oratorio aria which is a style of composition I enjoy performing and it would allow me to continue to develop my recitative performance skills. Next would be a shift to a focus on the perseverance in love with selection from Turina's *Poema en forma de canciones*. This piece allows me to highlight my Spanish language skills while also pushing myself to perform repertoire in compound meter with vocal lines that are quite independent from the accompaniment. The central piece of the recital would be *Ich weiß, daß mein Erlöser lebt* a church cantata for Easter Sunday composed by Telemann. It connects to my extensive research this semester on the topic of worship music in the Lutheran church – specifically in the cantatas of JS Bach. This cantata is extremely appropriate as it calls for minimal personnel allowing for it to be more easily put together for my recital. It also allows me the opportunity to perform chamber music on my principal instrument, something I have not yet done at Gettysburg. The text describes the passion and the need to persevere in one's faith. The program would then transition to selections from Lalo's *6 Mélodies*, Op.17 which again would look at the themes of preserving and trust in the power of love through three different vignettes. It also highlights the work I have done this semester with French diction. I would close the recital with Barber's "Sure on this Shining Night" which provides closure and a statement that we will continue to believe and persevere.

Collaborators:

All collaborators have agreed to perform on the recital and are available on the dates indicated on the scheduling request form

- Dr. Scott Crowne, harpsichord and piano: Purcell, Mendelssohn, Turina, Lalo, Barber
- Logan [REDACTED] violin: Telemann (Nos. 1, 3, 5)
 - Permission granted to perform by Logan's applied teacher Dr. Yeon-Su Kim
- Meggie [REDACTED] cello: Telemann
 - Permission granted to perform by Meggie's applied teacher Dr. Daniel Levitov
- Elliot [REDACTED] harpsichord: Telemann
 - Permission granted to perform by Elliot's applied teacher Dr. Jocelyn Swigger

Rehearsal & Deadlines:

- Program Draft & Music Submitted: September, October 25th at noon
- Revised Program Submitted to Panel: Monday, October 16th at noon
- **Hearing: Monday, October 16th at 1pm**
- **Dress Rehearsal: Monday, November 6th at 1p**
- **Recital: Sunday, November 12th at 4:00p**

My proposed student collaborators and I will have weekly coaching on **Mondays from 1p-2p beginning on August 28th through November 6th** with Professor Fahnestock and will receive chamber ensemble credit. This will allow for all collaborators to be free during my proposed hearing and dress rehearsal times and will allow for our group to have 10 coachings.

Annotated Bibliography:

Anderson, Keith. Liner Notes. *Sacred Cantatas for Alto and Tenor*. Cologne Chamber Orchestra (Helmut Müller-Brühl, conductor), Marianne Beate Kielland (alto), Markus Schäfer (tenor). Naxos 8.570707. 2011, compact disc.

These liner notes provide information about Ich weiß, daß mein Erlöser lebt and how it was originally credited to JS Bach. It describes compositional techniques of the piece as well as historical background on Telemann. This is also a resource to listen to the repertoire.

Cao, Hélène. Liner Notes. *Édouard Lalo: Complete Songs*. Tassis Christoyannis (baritone) and Jeff Cohen (piano). Aparte AP110. 2015, compact disc.

These liner notes provide information about Lalo and his intentions in writing his set 6 Mélodies. Additionally, it talks about the reception of Lalo's works in his time and today. This is also a resource to listen to the repertoire.

Heijne, Ingemar von. Liner Notes. *Pleasures & Tourments*. Johan Linderöth (tenor) and Vegard Lund (lute). Euterpe EMCD1113. 2011, compact disc.

These liner notes provide background information on Purcell. They also provide information on the origins of "Music for a While" and how it connects to my recital theme. This is also a resource to listen to the repertoire.

Waight, Caroline. Liner Notes. *Turina: Songs*. Carolina Ullrich (soprano) and Débora Halász, (piano). Naxos 8.557615. 2006, compact disc.

These liner notes provide background information on Turina as well as his compositional output. It also provides specific information including compositional techniques about my selections from Poema en forma de canciones. This is also a resource to listen to the repertoire.

Zohn, Steven. "Telemann, Georg Philipp." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635>.

Source provides information on Telemann's cantata output and compositional style as

*well as bibliographic details regarding Telemann's life and contribution to church music.
It can assist with providing background information on Ich weiß, daß mein Erlöser lebt.*