

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

**RECEIVED**  
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**INCOMPLETE FORMS WILL NOT BE ACCEPTED.**

Please type or print clearly.

Check one: email

Name: Nicole  
 Phone: [redacted] Performance Area: Voice  
 E-mail: [redacted] Campus Box: [redacted]

- 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.

\* Moved to Feb 25 @ 2:30

Date	Time	Venue (Recital Hall, Chapel, Cinema I)
1. <u>April 7</u>	<u>7:00 pm</u>	<u>Recital Hall</u>
2. <u>March 31</u>	<u>7:00 pm</u>	<u>Recital Hall</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 \_\_\_\_\_  
 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: [redacted] 5/2/17  
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: Susan Hochmiller Susan Hochmiller 5/2/17  
Sign and print name Date

Panel Member: Robert Natter Rob Natter 5/5/17  
Sign and print name Date

Accompanist: [redacted] 5/4/2017  
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.

Nicole [REDACTED]  
Senior Recital Proposal  
Spring, 2018

**Proposed Date: April 7, 2018 (7:00 PM)**

### **Musical Selections:**

As my senior recital is approaching, Dr. Hochmiller and I have been discussing the pieces I would do in my recital. I am very excited for the repertoire we have chosen, as it spans across many different styles, genres, time periods, and even cultures! I would open my recital with an Italian aria set: *Una donna a quindici anni* from Mozart's *Così fan tutte* and *Non so più cosa son* from *Le nozze di Figaro*. These two Classical arias are upbeat and show off my range, which will help warm up my voice in the beginning of the recital and start it off with a happy and lighthearted note.

The next couple of sets will focus on art songs from different countries. I begin with a set of three English art songs written by American composers: *Moonlight's Watermelon*, *The Bird and the Beast*, and *Penguin Geometry*. *Moonlight's Watermelon* by Richard Hundley is unlike any art song I have ever studied or performed because while the words are in English, it is put together in such a way that they do not make any sense, making this piece a fun one to sing and interpret. *The Bird and the Beast* by Celius Dougherty is also a fun and lighthearted piece and pairs really well with *Penguin Geometry* by John Duke because they are both about animals. I will never forget the day that Dr. Hochmiller asked me if I wanted to sing a song about penguins, as *Penguin Geometry* will forever stay with me.

Next I will sing a set of two French art songs by Donizetti, *Au tic-tac des castagnettes* and *Le petit montagnard*. Donizetti is a Romantic Italian composer who isn't sung very often but has some very interesting pieces. While the first song of the set is happy and upbeat, the second song being still upbeat but in a minor key, will begin to transition to the slower, minor pieces of the Indonesian art song set.

My last art song set is the one that I am most excited for - the Indonesian art song set. In the beginning of the year my mother brought back from Indonesia an anthology of Indonesian art songs written by Indonesian composers, and asked if I wanted to sing them. I immediately brought it to Dr. Hochmiller, who has walked beside me during this process of studying and singing them. This summer I am very excited to be researching these art songs as a part of the Kolbe Fellows program with Dr. Hochmiller as my faculty mentor. I am very excited to be premiering the Indonesian art song in my recital, and I hope that this will encourage future voice students to explore this untapped treasure in their studies. From the anthology, I have chosen to perform *Dewi Anggraini* by Iskandar, *Lagu Biasa* by R. A. J. Soedjasmin, and *Cintaku Jauh di Pulau* and *Elegie* by F. X. Soetopo.

Then I will bring up my sister, Amanda [REDACTED] to do a collaboration of two duets from Huperdinck's *Hänsel und Gretel* duets: *Brüderchen, komm, tanz mit mir* and *Abends, will ich schlafen gehn*. This two duets are very special to me, because Amanda and I have been singing them ever since we began taking voice lessons as children, and so to do them at my senior recital will have a nice "coming full circle" feeling to it. Finally, I would like to end my recital with a barbershop quartet piece. To do this I would do a collaboration with Abby [REDACTED] Amanda [REDACTED], and Eby [REDACTED] to perform my arrangement of a Peter Pan Medley. I will give this piece to Dr. Hochmiller to approve of the arrangement. I love to sing a cappella and

barbershop music with my friends, and performing this piece that I have been arranging and editing since my first year at Gettysburg would be a great way to end my recital.

**Recital Timing:**

Italian set:	
<i>Una donna a quindici anni</i>	3:27
<i>Non so piu cosa son</i>	3:18
Transition:	1:00
English set:	
<i>Moonlight's Watermelon</i>	2:19
<i>The Bird and the Beast</i>	3:36
<i>Penguin Geometry</i>	2:48
Transition:	1:00
French set:	
<i>Au tic-tac des castagnettes</i>	3:00
<i>Le petit montagnard</i>	3:42
Transition:	1:00
Indonesian set:	
<i>Dewi Anggraini</i>	3:22
<i>Lagu Biasa</i>	3:04
<i>Cintaku Jauh di Pulau</i>	3:29
<i>Elegie</i>	2:32
Transition:	1:00
Humperdinck duets:	
<i>Brüderchen, komm, tanz mit mir</i>	3:14
<i>Abends, will ich schlafen gehn</i>	2:30
Transition:	1:00
Barbershop Peter Pan Medley	5:29
<b>Total Time:</b>	<b>~50 minutes</b>
<b>Maximum allowed for BA Music:</b>	<b>60 minutes</b>

**Collaborators:**

Dr. Crowne: Accompanist for all pieces. Dr. Crowne has agreed to participate.

Amanda [REDACTED] Singing in the Humperdinck duets and the Peter Pan Medley. Amanda has agreed to participate, and her applied teacher, Dr. Hochmiller has approved as well.

Abby [REDACTED] Singing in the Peter Pan Medley. Abby has agreed to participate, and her applied teacher, Dr. Hochmiller has approved as well.

Eby [REDACTED] Singing in the Peter Pan Medley. Eby has agreed to participate, and her applied teacher, Dr. Hochmiller has approved as well.

**Proposed Dates:**

My proposed recital date is **April 7, 2018 at 7:00 pm**. I chose this date because it is one of the few dates available that is not around a choir concert. It is also in the middle of the semester, which will give me time to adequately prepare for the recital. The only other date that fits these two criteria is **March 31, 2018 at 7:00 pm**. While this date is doable, it falls on Easter weekend

which might have an effect on audience turnout, and Dr. Crowne also has expressed a potential conflict with this date.

With the first date in mind, I will plan on having my dress rehearsal on **Friday, March 30, 2018 at 5:00 pm**. This is a week before my recital which will give me time to fix any last minute details. I would like to propose to have my hearing on **Friday, March 16, 2018 at 5:00 pm**. This is about three weeks before my recital date and fits the suggested timeline. My program notes would then be due to Dr. Hochmiller on **Friday, February 23, 2018**. I will reserve the recital hall by **February 19, 2018**. I would have around eight or nine lessons before my hearing with Dr. Hochmiller, allowing us to really solidify the repertoire and work out any details. I also plan on setting up bi-weekly rehearsals with Amanda, Eby, and Abby on the weekends so that Amanda would have time to come up to rehearse.

### **Annotated Bibliography:**

- Fisher, Burton D. *Humperdink's Hansel and Gretel (opera Journeys Mini Guide Series)*. Miami: Opera Journeys Publishing, 2006. Internet resource.  
This online book provides information about the principle characters in the opera, a synopsis of the story, a narrative with music highlight examples, and commentary and analysis on the opera itself. This will be helpful when writing my program notes on the Humperdinck duets.
- Hunter, Mary K. *Mozart's Operas: A Companion*. New Haven, CT: Yale University Press, 2008. Print.  
This book provides a synopsis, commentary, and background information on each of Mozart's operas. This will be helpful when writing my program notes on the two Mozart arias.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*, 2006. Print.  
This book includes biographies and discussion of works by over 150 different composers. In this newer print, Kimball includes works from composers of German, French, American, British, Italian, Russian, Scandinavian, Spanish, South American, and Eastern European descent. This will be helpful when writing my program notes on the different sets of art songs.
- Rasmindarya, Richard I. *The Evolution of the Indonesian Art Song: A Historical Study of a New Musical Form in the Indonesian Music Repertoire*, 1999. Print.  
This dissertation written at New York University explores the origins and development of Indonesian art song and its decline in the second half of the twentieth century. This dissertation will be helpful for writing about the Indonesian art songs.
- Stebbins, Robert A. *The Barbershop Singer: Inside the Social World of a Musical Hobby*. Toronto: University of Toronto Press, 2008. Internet resource.  
This book studies the historical and organizational environment of barbershop music and compares barbershop to the worlds of jazz and classical music. This book will be helpful when writing my program notes for the Peter Pan Medley.