In addition to music preparation, there are many steps to a successful recital. Read this document carefully and keep it for reference. You are responsible for understanding all information and following all policies.

Use the recital checklist (separate document) to help you keep track of what needs to be completed by certain dates.

If you are unsure of any recital procedures, contact Dr. Anglin or Liz Gutierrez in the music office.

There is a mandatory Recital Orientation Meeting on Wednesday, September 5, from 3:00-3:50 pm in A301.

There are three documents to consult:
1. This Syllabus
2. The Recital Checklist
3. Additional DRH Recital Policies and Fees

MAIN SECTIONS OF THIS DOCUMENT
General policies
Before you can request a recital date
Approved venues
Scheduling your recital
Green Rooms
Music Stands
Recital Fees
  Recital/reception deposit
  DRH set up tiers
Recital receptions
Clean up
Canceling or postponing your recital
Programs
  Sample Program
Grading policy
Keys
Accompanists
Piano, harpsichord, or celeste use
Percussion Instruments
Recordings
  videotaping, photography, and live-streaming
GENERAL POLICIES
Junior and Senior Recitals are courses in our degree programs. Your recital will be grilled by a faculty committee who will be in attendance. Grades range from A to F.

You must secure a venue and date for your recital through Dr. Bremer, Recital Coordinator. Liz Gutierrez can assist you in the Conservatory Office.

The minimum length of a recital is 45 minutes of playing time. The total length of the event may not exceed one hour and fifteen minutes including an optional intermission. Students who wish to be granted exception from these limits must receive permission from their applied instructor and Area Director then formally request approval from Dr. Bremer. Requests to exceed one hour and fifteen minutes must be received at least six weeks in advance of the recital. It may not be possible to grant an exception if another recital is already scheduled directly after yours.

To exceed one hour and fifteen minutes forward email approvals from your applied instructor and Area Director to Dr. Bremer (or print them and leave them in her box in the Conservatory Office). You must include a typed request stating the motive for and musical value of exceeding the maximum recital time. A faculty committee will judge the motive and musical value of the request and will rule accordingly. A memo from the faculty committee noting the results of the exception to policy will be emailed to the student, studio instructor, and Area Director, and attached to the recital request form to become a part of the student’s permanent record.

Recitals exceeding one hour and fifteen minutes without proper approval will be subject to the grade being lowered by one letter.

Student recitals are allotted one 2-hour block for a rehearsal, and one 2.5-hour block for the recital.

You are not required to perform a jury in the semester you complete your recital unless you perform a Junior recital and are planning your Senior recital in the following semester.

Flyers or maps may not be taped to any walls or columns including the Bob Cole entrance sign and the tile wall near the Glass Pavilion. Area bulletin boards are available for flyers: contact your Area Director. All flyers and maps must be removed and thrown away immediately following your recital. Failure to do so will forfeit your Recital/Reception Deposit (see below).

You are responsible for cleaning the rooms after your events. There is no campus janitorial service between recitals.
If you wish to have ushers and stagehands, you will need to arrange for them. It is strongly suggested that the stage crew wear all black and rubber-soled shoes.

**BEFORE YOU CAN REQUEST A RECITAL DATE**

You must have passed Recital Approval at the jury immediately preceding the semester in which you wish to perform your recital. You must perform your recital the semester after permission is granted or permission will be withdrawn and you must reapply for recital approval.

You must be registered in MUS 323 (Junior Recital), MUS 423A (Senior Recital), or MUS 423B (Senior Composition Recital).

- Students enrolled in MUS 323 must have completed or be concurrently enrolled in Advanced Musicianship (MUS 240).
- Students enrolled in MUS 423A or B must have completed or be concurrently enrolled in Materials of Modern Music (MUS 342).

**APPROVED VENUES**

All recitals must take place on campus unless specific permission from the Applied Instructor, Area Director, and Recital Coordinator has been submitted in writing or in emails.

Piano majors are required to give recitals in DRH. Other students may choose DRH (Seniors only), C100, A301, or A311.

**SCHEDULING YOUR RECITAL**

To choose a recital date, you must attend the mandatory Recital Orientation Meeting on Wednesday, January 23, from 3:00-3:50 pm in A301 and fill out the Recital Form (https://tinyurl.com/yd7hm286).

Senior and Piano recitals in DRH: Your recital sign-up procedure is TBD but will be final by the mandatory Recital Orientation Meeting on Wednesday, Sept. 5. You will schedule with Colleen Ryan before the online signup system is open so that if you don’t get a DRH date, you’ll have the same opportunity as everyone else to get a date in one of the other rooms.

All those giving recitals in A301, A311, or C100: you will choose a recital date online on a first-come, first-served basis. Those who attend the mandatory Recital Orientation Meeting on Wednesday, January 23, will be invited via email to the online sign-up system after DRH signups are complete. We will send the invitation to your CSULB email address, not your personal email address.

All recitals must be given prior to Finals Week.
You will be able to reserve your rehearsal time (one 2.5-hour “Recital Block”) and, if you choose to, reserve a room for an on-campus reception when you pay your Recital/Reception deposit in the Conservatory office.

You must pay your $25 Facilities Fee and $100 Recital Deposit (see below) in the Conservatory Office within 7 days of reserving your date. If the fees are not paid within one week, the reservation will be dropped and the date will become available to others. This includes recitals in DRH.

The recital block you sign up for includes set up, performance, and clean-up time. For example, if you sign up for a recital block from 3:00 - 5:30, then 3:00 - 3:45 is set up and 4:00 is your recital start time. You should complete your recital by 5:15 and have the hall cleaned by 5:30.

**GREEN ROOMS**

DRH: The DRH Technician will open the Green Room (A206) for you at the beginning of your recital block

C100: You may reserve C200, if available, as a green room when you reserve your rehearsal time. C200 will be available for you for the duration of your recital block.

A301 and A311: Your green room is the hallway behind A301 and A311.

**MUSIC STANDS**

We can only guarantee music stands for recitals in DRH. For all other rooms, bring your own stands.

**RECITAL FEES**

**RECITAL DEPOSIT**: A refundable $100 deposit paid by check (dated the date of your performance) is required for all on-campus recitals. A check must be submitted to the Conservatory Office within 7 days of reserving your recital date. If there are no violations to policy, the check will be returned to you: it is only cashed if you forfeit your deposit.

This policy has been instituted to ensure that the rooms are left clean and in the proper configuration, and that all flyers and maps are removed immediately after your event. See below for further information about receptions.

The facilities fee and RECITAL DEPOSIT must be paid separately (cash and debit are accepted for the facilities fee).

**RECITAL RECEPTIONS**

Recitals in DRH may request the DRH Lobby; all others may request C309 on a first-come, first-served basis. A307 (the Jazz Room) is no longer available for receptions.
No alcohol may be served or consumed.

You are responsible for leaving the reception room clean with all furniture returned to teaching configuration, and all trash thrown away in a can outside the building. No food or drink may be left inside a building. Failure to do any of these will result in forfeiting your deposit.

When you leave the reception room, take a photo (try to include a clock) to show that you have left it clean and tidy. If there are any issues with the condition of the room, your photograph may assist you in having your deposit returned.

Leaving receptions rooms dirty and without the furniture returned to teaching configuration has become a major problem. If instituting Recital/Reception Deposits does not rectify the situation, the conservatory will stop allowing on-campus receptions.

**HALL/ROOM CLEAN UP**

You are responsible for returning music stands, chairs, and other equipment to their proper places. If you are one of several students giving degree recitals in the same room over a single weekend, photograph the stage area after you finish cleaning up to show that you returned equipment to its proper place.

Never leave school equipment or chairs in the hallways. This is recurring problem in C100.

You MUST take a before and after picture of all the rooms you have used. Show these pictures to Liz Gutierrez, in the music office. Failure to show us these pictures could cause you to forfeit your deposit, if there is an issue with the rooms that were used.

**CANCELLING OR POSTPONING YOUR RECITAL**

You may only postpone or cancel your recital for an excused absence as defined by the university.

- Illness, injury to the student, or medical conditions, including those related to pregnancy
- Death, injury, or serious illness of an immediate family member. An immediate family member is defined as a close relative, or a person residing in the immediate household of the student.
- Religious reasons (California Education Code section 89320)
- Jury duty, military service, or other government obligation
- University-sanctioned or -approved activities (examples include but are not limited to artistic performances, participation in scholarly conferences and presentations, intercollegiate athletic activities, student government, required class field trips, etc.)

Lack of preparation is not an acceptable reason to postpone or cancel.

"When you get up to play a concert, you're presenting what is your relationship with the piece right now--what you're struggling with, what you're trying to make sense of. And that's all it ever is. The idea of waiting
until you get it--that there's something to be 'gotten' as a final product--is completely misguided" - Robert Mann (Juilliard Quartet)

You must submit documentation of your emergency to Dr. Anglin for approval to cancel or postpone *prior to your recital*. Students who postpone or cancel without obtaining permission from Dr. Anglin *before the recital* will receive a grade of F for the recital (this is the equivalent to missing the only exam in a course).

Approved postponements or cancellations may be assigned a grade of I (incomplete). You may schedule your make-up recital for the following semester. If you take an incomplete in Senior Recital, you are not eligible for State-Paid Lessons the following semester. If you take an incomplete in a Junior recital and it results in delaying your senior recital, note that there will be no exceptions granted to the maximum number of semesters students may be on State-Paid Lessons (8 for native Freshmen, 5 for Transfers).

**RECITAL PROGRAMS**

Use the Recital Program template found on the Conservatory’s webpage: go to “Current Students” in the top menu, then click on “Recital Information” on the right yellow menu.

It is your responsibility to provide professional-quality concert programs for your recital. Proofread the cover and back of the program to be sure that all pertinent information is included and that unnecessary information is deleted from the template.

You should determine the program content and format in consultation with your studio instructor or area coordinator. A complete draft of your program in the proper format with all performer’s names spelled correctly is due to Dr. Anglin a minimum of one week in advance of your recital. Follow the sample program, below, for formatting, listing composers dates, performers, titles, and movements. If you have a chamber work on your recital, all performers must be listed in the program. For additional sample programs, see the Concert Audio Archive on the BCCM website in the Current Students section.

Kate Gillon will help you to edit the program to ensure it meets professional standards. Failure to email your complete draft to her at least a week in advance of your recital will result in your recital grade being lowered by one letter.

Drop in Piano Lab days, February 20, March 13, March 27, and April 10; all days 12-1pm Vocal students must include text and translations in the program.
This recital is presented in partial fulfillment of the requirements for the BACHELOR OF MUSIC DEGREE with an option in Performance and a concentration in Strings.

Nicolette van den Bogerd is a student of Linda Rose and has studied with Marco Bons and Mea Fontijn.

NICOLETTE VAN DEN BOGERD, violin

assisted by Valeria Morgovskaya, piano
James Clark, violoncello

in a Senior Recital

Saturday, April 28, 2012
2:00 pm
UMC C100

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM

Sonata for Arpeggione and Piano D. 821 ........................................ Franz Schubert  
I. Allegro moderato  
(1797-1828)  
Fred Canada—viola  
Janice Iorga—piano

Cello Concerto in E Minor .................................................... Edward Elgar  
Adagio - moderato  
(1857-1934)  
Christopher Rorrer—cello  
Nicolas Scott—piano

Sonata No. 2 in G Minor, Op. 5 ........................................... Ludwig van Beethoven  
for cello and piano  
(1770-1827)  
Adagio sostenuto e espressivo  
Allegro molto piu tosto presto  
Angela Marvin—cello  
Yoontak Han—piano

Piano Trio in A Minor .......................................................... Maurice Ravel  
I. Moderé  
(1875-1937)  
Mizuki Takag—violin  
Shawn Berry—cello  
Noah Lovold—piano

INTERMISSION

Sonata for Flute and Piano .................................................. Francis Poulenc  
Allegro malincolico  
(1889-1963)  
Cantilena  
Presto giocoso  
arr. for basson Cornelia Sommer  
Jeffrey Wasik—bassoon  
Alexander Lee—piano

Norwegian Dance No. 1 in D Minor, Op. 35 ......................... Edvard Grieg  
(1843-1907)  
Kevin Chan—piano  
Rachel Huang—piano

Carnival of the Animals ....................................................... Camille Saint-Saens  
Finale  
(1835-1921)  
Kristi McKinley—piano  
Alexander Lee—piano
**PROGRAM**

**Vaga luna, che inargenti** ........................................... Vincenzo Bellini (1801-1835)

**In solitaria stanza** .................................................. Giuseppe Verdi (1813-1901)  
libretti: Jacopo Vittorelli (1749-1835)  
***

**Morgen!** ................................................................. Richard Strauss (1864-1949)  
libretti: John Henry Mackay (1864-1933)

**Ständchen** ............................................................ Franz Schubert (1797-1828)  
libretti: Ludwig Realstab (1799-1860)

**Zueignung** ............................................................. Strauss  
libretti: Hermann von Gilm zu Rosenegg (1812-1864)  
***

**Clair de lune** ........................................................... Gabriel Fauré (1845-1924)  
libretti: Paul Verlaine (1844-1896)

**Les berceaux** ............................................................ Fauré  
libretti: Sully Prudhomme (1839-1907)

**Automne** ............................................................... Fauré  
libretti: Paul-Armand Silvestre (1837-1901)

**INTERMISSION**

**Lonely House** ......................................................... Kurt Weill (1900-1950)  
from **Street Scene**  
lyrics: Langston Hughes (1902-1967)

**If I Didn’t Believe In You** ....................................... Jason Robert Brown (b. 1970)  
from **The Last 5 Years**

**Beautiful City** ........................................................ Stephen Schwartz (b. 1948)  
from **Godspell**

**Temporarily Lost** ..................................................... Brown  
from **The Bridges of Madison County**

**Falling Into You** ..................................................... Brown  
from **The Bridges of Madison County**  
Jeannine Robertson—soprano

---

**Clair de lune**

Votre âme est un paysage choisi  
Que vont charmant  
masques et bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques.  
Tout en chantant sur le mode mineur  
L’amour vainqueur et la vie opportune,  
Ils n’ont pas lair de  
croire à leur bonheur  
Et leur chanson se mêle au clair de lune,  
Au calme clair de lune triste et beau,  
Qui fait rêver oiseaux dans les arbres  
Et s’entrecroiser les jets d’eau,  
Les grands jets d’eau sveltes  
parmi les marbrés.

**Les berceaux**

Le long du quai les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux,  
Que la main des femmes balance  
Mais viendra le jour des adieux,  
Car il faut que les femmes pleurent,  
Et que les hommes curieux  
Tenent les horizons qui lurent  
Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l’aile des lontains berceaux

**Automne**

Automne au ciel brumeux,  
aux horizons navrants,  
Aux rapides couchants,  
aux aurores pâlies,  
Je regarde couler, comme l’eau du torrent,  
Tes jours faits de mélancolie,  
Sur l’aile des regrets mes esprits emportés,  
Comme s’il se pouvait que notre âge renaisse!  
Parcourant, en rêvant,  
les coteaux enchantés,  
Où jadis sourit ma jeunesse!  
Mes vingt ans avaient oubliées!
Vaga luna, che inargenti
queste rive e questi fiori
ed inspiri agli elementi
il linguaggio dell’amor;
 testimonio ora sei tu sola
del mio fervido desir,
ed a lei che m’innamora
conta i palpiti e i sospir.

Dille pur che lontananza
il mio duol non può lenir,
che se nutro una speranza,
ella è sol nell’avvenir.

Dille pur che giorno e sera
conto l’ore del dolor,
che una speme lusinghiera
mi conforta nell’amor.

In solitaria stanza
Langue per doglia atroce;
Il labbro è senza voce,
Senza respiro il sen,
Come in deserta aiuola,
Che di rugiade è priva,
Sotto alla vampa estiva
Molle narcisso svien.

Io, dall’affanno oppresso,
Corro per vie rimote
E grido in suon che puote
Le rupi intenerir
Salvate, o Dei pietosi,
Quella belìa celeste;
Voi forse non sapreste
Un’altra Irene ordir.

Morgen!

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde . . .
**GRADING POLICY**
All recitals are graded by a committee consisting of a minimum of one full-time faculty member. The studio instructor may serve as a second member. Other faculty in attendance may join the committee. The grades range from A-F and are subject to change in accordance with policies in this document.

To read any comments you might have received on your grading rubrics, please contact Dr. Bremer.

**KEYS**
If you are scheduled in C100, A301, or A311, no technician will be provided. You will need to check out a key(s) from the Tech Window at A-207 during regular Tech Window Hours (posted in the Conservatory Office with changes noted in the Weekly Update) prior to your event. The key(s) must be returned during the first Tech Window open period following your event. Keys not returned will incur a fee of $80.00 per lock.

At peak times, you may need to share keys or contact a DRH Technician if there is one scheduled to work during your recital time. If you are sharing keys, be sure to get the key from the student giving the previous recital and to give it to the next person or return it to the Tech Window, as appropriate.

Because the hours of the Tech Window are limited, you must plan ahead to pick up the appropriate keys.

**ACCOMPANISTS**
The Bob Cole Conservatory of Music does not provide you with an accompanist. Please see the Undergraduate Handbook on BeachBoard (in “Music-Undergraduate Organization”) for further information. A list of accompanists is available in the Conservatory Office. Cost is usually based on an hourly rate. It is important that you understand this financial obligation.

**PIANO, HARPSICHORD, or CELESTE USE**
Daniel Recital Hall, C100, A301, and A311 have grand pianos available for your recital.

Piano performance majors must arrange for a concert grand piano in DRH at least six weeks in advance of your recital date with Sue Babcock, Piano Technician, sue.babcock@csulb.edu.

If any of your pieces requires extended piano techniques (knocking on the instrument, placing anything inside, strumming or plucking the strings, etc.), please request a copy of the Policy for Piano Performance Extended Techniques from Dr. Bremer. If you need to use the alternate piano, you must arrange a small crew to roll the C402 piano to and from the hall and receive approval for the move from Sue Babcock, Piano Technician,
sue.babcock@csulb.edu. Sue will supervise the move or designate a faculty member to do so. Pianos must never be rolled up or down a ramp without a minimum of three people.

Use of an alternate piano, a harpsichord, or celeste must be arranged at least three weeks prior to the event with Sue Babcock, Piano Technician, sue.babcock@csulb.edu. Harpsichord and celeste use is not guaranteed.

**PERCUSSION INSTRUMENTS**
Percussion instruments may only be moved by percussion majors and approved faculty. Only currently enrolled percussion majors and approved faculty may perform on our instruments.

**RECORDINGS**
If you are performing in DRH and wish to have an audio recording of your recital, a Recital Hall Technician will make the recording. Requests and payment for an audio recording in DRH must be made at least three weeks prior to the recital date in the Conservatory Office.

**Videotaping, Photography, and Live-streaming:**
The Conservatory does not provide videotaping services for any recitals with the exception of graduate conducting recitals. Students may request a list of videographers for hire from the Conservatory Office. It is acceptable for a friend or family member to set up a tripod in the middle of the back row. The camera operator must be able to sufficiently run the equipment without assistance from DRH Technicians. Additionally, in order not to disturb you during your recital, the camera should be set to record and left alone for the duration of the recital. Tapes or cards should only be changed during intermission.

Live streaming setups should be unobtrusive. Check the feeds only at intermission. Allow plenty of time to set up and test a live-streaming set-up. Facebook Live and Twitch have both worked adequately.

Cameras are distracting to both the performer and the audience. No photographs, especially those with flash, may be taken during the performance except during the applause.
RECITAL CHECKLIST

❑ Mandatory Recital Orientation Meeting Wednesday, Jan. 23, 3:00-3:50 pm in A301
❑ Enroll in in MUS 323, MUS 423A, or MUS 423B
❑ Reserve recital date, time, and room
  o Recitals in A301, A311, and C100 online
  o Recitals in DRH

WITHIN 7 DAYS OF RESERVATION
❑ $25 Facilities Fee debit, check or cash payable to CSULB-Music
❑ $100 Recital deposit check payable to CSULB-Music
  note: the Recital deposit must be paid with a separate check dated with recital date
❑ Rehearsal Time Reserved in Conservatory Office
❑ Reception Room Reserved in Conservatory Office
❑ Recital Form Completed (https://tinyurl.com/yd7hm286)

MINIMUM OF SIX WEEKS IN ADVANCE OF RECITAL
❑ Formally request exception to length of recital policy (if needed)
❑ Piano Majors: arrange for concert grand with Sue Babcock sue.babcock@csulb.edu

MINIMUM OF THREE WEEKS IN ADVANCE OF RECITAL
❑ Alternate piano, harpsichord, or celeste arranged with Sue Babcock
❑ DRH Recitals Only: optional $80 Audio Recording Fee
❑ DRH Recitals Only: DRH Hall Fees
  See Additional DRH Recital Policies and Fees for fee structure

ONE WEEK IN ADVANCE OF RECITAL
❑ Final draft of recital program due to Dr. Anglin

1-3 DAYS IN ADVANCE OF RECITAL
❑ Check out a key from the Tech Window or arrange for keys if recital is not in DRH

DAY OF RECITAL
❑ Bring music stands if not in DRH
❑ Photograph the room upon arriving

IMMEDIATELY FOLLOWING RECITAL
❑ Rooms clean and returned to teaching configuration
❑ Photograph the room upon leaving
❑ Flyers and maps removed and thrown away
❑ Return keys to Tech Window during next open hours

Additional Suggestions
ASAP
❑ Accompanist secured, paid, given music, and rehearsals scheduled

TWO WEEKS IN ADVANCE
❑ Stage crew secured
❑ Reception assistance secured (bringing food, setup, and cleanup)
❑ Extra rehearsals scheduled and rooms reserved
❑ Invitations sent
❑ Recording / Live streaming crew & equipment arranged