

RECITAL PROGRAM PROCEDURES

1. Programs must be submitted via email on this template and in the current format (Microsoft Word). Hard copy programs and programs submitted electronically on something other than this template (including .pdfs) will not be accepted.
2. Your draft program must be approved by your applied teacher prior to submitting to the Moores School office.
3. Please save your document (in Microsoft Word format) with the following name document name format: **RP Your Name MM.DD.YR**
4. Completed, faculty-approved draft programs are to be submitted via email to msmstudentprograms@uh.edu no later than **two (2) weeks** prior to your scheduled recital.
5. The MSM Office does not have the responsibility of researching missing elements, including composer's dates (required), movements, opus numbers, etc. If it is deemed that your program is incomplete or includes erroneous information, it will be returned to you. Your program is a reflection of the research skills you have attained as a music major, and your program is expected to adhere to appropriate standards.
6. **DO NOT** make changes to the format other than changing relevant text and deleting unneeded fields. **DO NOT** change fonts or cases—simply select an element (double-clicking on an element is recommended) and type over it. Please pay special attention to the highlighted elements.
7. For the recital type, please indicate on of the following: JUNIOR, SENIOR, MASTER'S, DOCTORAL, DOCTORAL CHAMBER, DOCTORAL LECTURE, PERFORMANCE CERTIFICATE, SPECIAL.
8. For each work on the program, select the format that best fits the work (copy and paste as necessary). This will ensure consistency of formatting.
9. The use of Roman or Arabic numerals to precede movements is not a standard practice and should not be included unless the printed music specifically uses them as parts of the movement title.
10. Please do not list all assisting performers on both the front and within the text of the program list. When working with a large number of performers, please list only primary collaborators on the front (generally your piano accompanist), and include longer lists after the relevant work.
11. Be sure to delete "INTERMISSION" if your recital will not include one.
12. You will be notified via email when your program is ready for review. Please attend to this review as soon as possible after being notified. Please be aware that your applied teacher must sign the program indicating their approval before the program will be printed.
13. The MSM Office will provide 75 printed programs. These will be placed in your applied teacher's faculty mail box.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS

Moores School of Music

Courtney Crappell, Director

SENIOR RECITAL

SARA MCGEE, oboe

Assisted by

DEVIN MOORE, horn

JESSICA MYERS, piano

Sunday, November 17th, 2019

Choral Recital Hall

7:30 P.M.

From the studio of Jonathan Fischer

*Presented in partial fulfillment of the requirements for the
Bachelor of Music degree.*

PROGRAM

Six Metamorphoses after Ovid

Benjamin Britten

(1913-1976)

- I. Pan, who played upon the reed pipe which was Syrinx, his beloved.
- II. Phaeton, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
- III. Niobe, who, lamenting the death of her fourteen children, was turned into a mountain.
- IV. Bacchus, at whose feasts is heard the noise of giggling women's tattling tongues and shouting out of boys.
- V. Narcissus, who fell in love with his own image and became a flower.
- VI. Arethusa, who, flying from the love of Alpheus the river god, was turned into a fountain.

INTERMISSION

Trio for Piano, Oboe, and Horn, Op. 188

Carl Reinecke

(1824-1910)

- I. Allegro moderato
 - II. Scherzo
 - III. Adagio
 - IV. Allegro ma non troppo
- Devin Moore, horn
Jessica Myers, piano