

REQUESTING CONCERT VENUES (FOR DIPLOMA CONCERTS)

MA DIPLOMA CONCERTS

Classical instrumentalists and MA oratorio and lied singers are only allowed to have their diploma concert in the Grand Hall if their main subject professor and Head of Department put in a recommendation in their name, and the president and the vice-president grant permission.

MA graduating students may hold their diploma concert in the Chamber Hall of the Old Academy, Solti Hall, room X. in the Main building, room 110. in the Semmelweis building. In the Kupola/Dome hall, only percussion instrumentalists may hold their diploma concert on the weekends.

BA DIPLOMA CONCERTS

Reservation requests for BA diploma concerts (group concerts) are to be submitted by professors to the department administrators who fix the dates with the Concert and Event Management. Group (BA) diploma concerts CANNOT be booked by students.

GENERAL RULES CONCERNING DIPLOMA CONCERTS

The Academy grants each student the date of their diploma concert according to first come, first served system.

In case you are a student majoring in conducting, choral conducting, organ, composition, opera singing, the main subject professor and the Head of Sub-Department organise the date, participants, number of rehearsals, technical and instrumental requirements.

VIDEO AND PHOTO RECORDINGS IN CASE OF OUTSIDE CREWS

This option is only available in case of complying to theatre safety, fire and occupational safety regulations. In the Academy's rooms outside crews may only make recordings by using only one camera that is to be placed by AVISO on a stand. The cameraman cannot change places during the concert and can only leave the room during applause or between pieces.

Photographs can be taken from behind the last row of seats or from the sides from row nr. V to the last row of seats without disturbing the audience. The use of flash, AF lightning, or serial exposure is prohibited. The use of mute mode and muzzle for the camera is advised. The clothing of the cameraman must be dark and appropriate.

Permission request for outsider cameraman form:

Dear Director of the Communications Directorate,

I would like to ask permission for a video recording of my BA/MA diploma concert with the following details:

time:

venue (building, room):

type of recording (photography/video/audio):

equipment for recording:

name of contributor(s)

name of company (if applicable)

phone number(s):

I declare that the recording(s) serve archival and study purposes. I understand that the recording or even its segments cannot be broadcast or shared with the public on my personal page or social media platforms and cannot be used for professional or commercial purposes without the special and permission of the Communications Directorate beforehand.

Best regards,

signature

THE PLACES, EQUIPMENT AND SERVICES OF DIPLOMA CONCERTS

1.) **Chamber Hall in Old Academy** (can be reserved on weekdays 9:00-21:00, Saturdays 15:00-18:00, stage with maximum capacity of 23 persons, which might be reduced due to the rules of theatre safety, number of instruments, size of instruments and the maximum capacity of the Hall is 130 persons):

- music stands, chairs
- piano, harpsichord (further instruments can be required upon discussion and acknowledging the difficulty of instrument transportation)
- conductor podium, choir podium
- piano and harpsichord tuning
- stage arrangements (according to the information given 30 days prior to the concert)
- cloakroom staff

2.) **Simmelweis Building, room 110.** (can reserved on weekdays 18:00-20:30, Saturdays 14:00-17:30, stage with maximum capacity of 10 persons and room with maximum capacity of 49 persons):

- music stands, chairs
- 2 pianos, piano tuning

3.) **LF8 Main Building, room X.** (stage with maximum capacity of 5 persons and room with maximum capacity of 49 persons):

- music stands, chairs
- 1 piano (further instruments such as harp, percussion instruments can be required upon discussion)
- piano tuning

4.) **LF8 Main Building, Solti Hall** (stage with maximum capacity of 35 persons, which might be reduced due to the rules of theatre safety, number of instruments, size of instruments and depending on the size of the stage, the maximum capacity of the Hall is cca. 270-300 persons)

- music stands, chairs
- 1 piano (further instruments such as harp, percussion instruments can be required upon discussion)
- piano tuning
- choir podium
- conductor's platform (1,2×1,2 m), conductor's stand
- stage arrangements (according to the information given 30 days prior to the concert)
- standard concert lighting (without lighting effects and special effects)
- ticket collector, hostess service

5.) **LF8 Main Building, Kupola/Dome Hall** (only percussion instrumentalists can reserve only for weekend, the maximum capacity of the Hall is 80 persons, including the participants and the audience!):

- music stands, chairs, choir podium
- 2 pianos (further instruments such as harp, percussion instruments can be required upon discussion)
- piano tuning

6.) **LF8 Main Building, Grand Hall** (stage with maximum capacity of 80 persons, which might be reduced due to the rules of theatre safety, number of instruments, size of instruments and depending on the size of the stage, the maximum capacity of the Hall is cca. 800 persons):

- music stands, chairs
- 1 piano (further instruments such as harp, percussion instruments can be required upon discussion)
- piano tuning
- choir podium
- conductor's platform (1×1 m), conductor's stand
- stage arrangements (according to the information given 30 days prior to the concert)
- standard concert lighting (without lighting effects and special effects)
- ticket collector, hostess service

The organ in the Grand Hall is not included in the basic services, discussion and permission are obligatory for its use.

Extra instruments and equipment, services beyond the basic services may be requested by MA students only.

PROTOCOL FOR USING NAMES AND TITLES IN THE DIPLOMA CONCERT PROGRAMME FOR PUBLICATION ON THE WEBSITE OF THE LISZT ACADEMY

COMPOSER

Only the family name of the composer is to be used, except when:

- the composer is alive; in this case, the full name is to be displayed,
- if there are multiple distinguished musicians with the same family name, e.g. J. S. Bach, C. P. E. Bach.

Certain special cases:

- For names with Cyrillic original spelling, use the international transcription, e.g. Rachmaninov
- Schönberg to be spelled with an ö, Händel with an ä

TITLE OF PIECE

- In case of ordinal numbers of pieces, use the No. 1, 2, etc. format. E.g.: Symphony No. 8, Rhapsody No. 15
- In case of Mozart piano concertos and Beethoven sonatas, please include the ordinal number as well as the Köchel or opus numbers.
- In case of symphonies, indicate the ordinal number as well as the key; the key is to be written in parentheses directly after the ordinal number, e.g. Symphony No. 9 (D minor), Symphony No.8 (F major)
- In case of pieces without ordinal number (or we do not use them), the key is indicated without parentheses, e.g. Piano Concerto in D minor, Piano Quartet in G minor
- the letters of the notes are to be written in capital letters, and the type of the key in lowercase letters, e.g. G minor, D major
- After the ordinal number, the key and the genre title, write the opus or the catalogue number (no opus number in case of Haydn, Mozart and Schubert, where only the catalogue numbers are used). As the opus number is assigned by the composer, it is part of the title of the piece, and it follows the title separated by a comma. The right spelling is “op.” with lowercase letters, e.g. Symphony No. 5 (D major), op. 107; Symphony No. 9 (D minor), op. 125
- If a piece has an ordinal number within an opus, the number is to be written separated with a slash, and the “no.” format is not used, e.g. String Quartet in A minor, op. 44/1 (and not: op 44 no.1)
- As the catalogue number is not part of the title, it is to be written in parenthesis after the title, e.g. Piano Concerto in D minor (K. 466)
- Put a full stop after the abbreviation of the catalogue name e.g. K.467, D.956. No full stop is used after catalogue names with multiple letters e.g. BWV 988, RV 271, BB 95.

- If a piece has an unofficial popular name, there are two options:
 - the piece does not have an ordinal number; in this case the popular name is written after the key, e.g. String Quartet in C major (“Dissonanzen”) (K. 467); Sonata in C sharp minor (“Moonlight Sonata”), op. 27/1
 - the piece has an ordinal number; in this case the ordinal number is followed by the key in parentheses, and the popular name is written in parentheses after the title, e.g., Sypmhony No. 5 (D major), op. 107 (“Reformation”)
- In case only one movement is or some movements are performed of a piece, that is to be indicated after the full title of the piece separated by a dash, and the number of the movement is written with Arabic numbers, e.g. Cello Suite in C major (BWV 1009) - Prelude; Piano Quintet in C minor, op. 1 - movement 1.
- In case undefined excerpts from a piece are performed, the word “excerpts” is to be written in parentheses after the full title of the piece, e.g. Seven Bagatelles for Trombones (excerpts); in case there are already parentheses in the title due to the catalogue number, the “excerpts” note is to be written within the same parentheses separated with a dash, e.g. 44 Violin Duos (BB 104 - excerpts).
- When possible, use the official English language title of the piece, or in case of well-known original titles, the original title.

PARTICIPANTS

The instrument of the collaborating performers is to be indicated within parentheses after the name of the performer, and in case of multiple performers playing on the same instrument, the names are to be separated by comma and followed by the name of the instrument in parentheses. E.g. John Smith, Kálmán Kovács (violin); Martha White (piano); singers: Katalin Fekete (soprano)