

Voice Recital Program Instructions

(adapted from Georgine Resick)

Time entire program and report result to studio teacher at least 2 months before recital date. Program must consist of 55-60 minutes of music (50 minutes for MSM).

Prepare cover page (listing time, date, venue, list of performers), program, texts & translations (and brief notes if you choose), and submit to studio teacher for proofing, 3 weeks before the recital date, and then to office (Noelle Elliott-undergrad or Janet Rudasics-MSM) for printing, 2 weeks prior to recital date.

Formatted examples from vocal recital programs are below. Note the following:

- 1) All song titles should be on left margin. Composer's full name should be right-justified (using right tab), with dates in parentheses directly following, or directly underneath composer name.
- 2) For guest artist(s) performing in a song group, list name and instrument of performer(s) centered underneath the song group.
- 3) It is not necessary in a voice recital to include opus numbers.
- 4) Allow two line spaces to divide groups of songs. Make sure that all songs to be sung within a group are printed single-spaced.
- 5) List poet's last name in parentheses after each song title, either in the program order or in the notes and translations section. If performing an entire opus on songs by same poet, simply put poet's name in parentheses on the same line as the title of the larger work.
- 6) Italicize names of larger works. If not performing entire work, type "from" in regular font and follow on same line with name of entire work in italics. In either case, indent each song title a few spaces in the lines following.
- 7) For oratorio or opera excerpts, the title of the larger work, in italics, replaces poet's name in parentheses after song or aria title.
- 8) Type texts and translations successively vs. in columns; this makes it easier for office staff to format.
- 9) Program notes are not required, but if written, can appear before all texts and translations, or before each group, or before each song. Any and all

program notes should be concise, germane, and written in your own words. Citations should be rarely needed, if ever.

- 10) Song titles should be bolded in the text/translations portion of the program. There is no need to include composer, larger work, opus number, or poet here, unless the poet names are not listed in the program order. If this is the case, include poet's name here in parentheses, not bolded.
- 11) Capitalization guidelines: German should only be capitalized at the beginning of a title and any nouns, French and Italian often capitalize only the first word of a title, and in English, every important word in the title.
- 12) When finished, check entire program for spelling, dates, accents and umlaut markings.

Sample Cover Page:

The University of Notre Dame Departments of Music & Theology present

*Master of Sacred Music Degree
Voice Recital*

Brad Todorovich, tenor
Jennifer Muñiz, piano

Thursday, September 2, 2010 7:00 p.m.
Annenberg Auditorium
Snite Museum of Art

Sample Program:

Program

Poèmes pour Mi (Messiaen)

Olivier Messiaen (1908-1992)

Actions de grâces

Paysage

La maison

Épouvante

L'Épouse

Ta voix

Les deux guerriers

Le collier

Prière exaucée

Intermission

With sick and famish'd eyes (George Herbert)

Henry Purcell (1659-1695)

On our Saviour's Passion (Francis Quarles)

In the black, dismal dungeon of despair (William Fuller)

Mirabai Songs (trans. Robert Bly)

John Harbison (b. 1938)

It's True, I Went to the Market

All I Was Doing Was Breathing

Why Mira Can't Go Back to Her Old House

Where Did You Go?

The Clouds

Don't Go, Don't Go

Sample Notes, Texts, and Translations:

Charles Ives could be considered America's first great composer of art music. His songs display his individualistic and forward-looking style, while often evoking sounds and scenes from American life. He regularly quoted well-known melodies in his music: "Over There" and "Deep River" can be found among six different tunes in "Tom Sails Away," and "The Side Show" pokes fun at Tchaikovsky's 6th Symphony.

The Children's Hour

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the days occupations,
That is known as Children's Hour.

I hear in the chamber above me
the patter of little feet
The sound of a door that is opened
and voices soft and sweet.

From my study I see in the lamplight
Descending the broad hall stair,
Grave Alice and laughing Allegra
and Edith with golden hair.

Gabriel Fauré is a name inextricably linked with the French *mélodie* and *La Bonne Chanson* shows his creative genius in full bloom. Among other song cycles it is a rarity, because all of its songs end happily. Paul Verlaine wrote the poems in the year of his marriage to Mathilde Mauté, and they capture his sincere hopes and joys at the thought of marital life. (The marriage ended quickly, however, as Verlaine left Mathilde within a year for the poet Arthur Rimbaud.)

Une Sainte en son aureole

Une Sainte en son auréole,
Une Châtelaine en sa tour,
Tout ce que contient la parole
Humaine de grâce et d'amour.

La note d'or que fait entendre

Le cor dans les lointains des bois,
 Mariée à la fierté tendre
 Des nobles Dames d'autrefois;

Avec cela le charme insigne
 D'un frais sourire triomphant
 Éclos dans des candeurs de cygne
 Et des rougeurs de femme-enfant;

Des aspects nacrés, blancs et roses,
 Un doux accord patricien:
 Je vois, j'entends toutes ces choses
 Dans son nom Carlovingien.

A Saint in her halo

A saint in her halo,
 a chatelaine in her tower,
 all that human words contain
 of grace and love;

the golden note that can be heard
 from the horn in the distance of the woods,
 combined with the tender pride
 of the noble ladies of long ago;

withal the rare charm
 of a fresh, triumphant smile
 blooming in the purity of the swan
 and the blushes of a woman-child.

A pearly sheen, white and pink,
 a sweet patrician harmony:
 I see, I hear all these things
 In her Carlovingian name.