

**NYU Steinhardt Music and Performing Arts**  
Program in Vocal Performance  
Classical Vocal Performance Recital Instructions/Procedure  
Revised for 2020/21

**Instructions for Classical Recital Preparation for all levels**  
**Instructor: Prof. Dianna Heldman**

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**1) Objective**

Recital is the capstone of the vocal performance program and as such serves as a platform whereby the singer is required to demonstrate the amalgamation of skills acquired over the course of study in preparation and performance. Skills assessed in recital include program composition, lyric diction, vocal technique, interpretive skills (song analysis), performance practices (stylistic accuracy), recital etiquette and professionalism.

**2) Writing Your Program**

- a) Content Requirements:

Era: Must include selections from the following four periods of music history:

Baroque  
Classical/Early Romantic (1750-1850),  
Late Romantic  
Contemporary 20-21st Century.

Language: Must include English, Italian, French, and German.

A fifth language such as Spanish or Latin is highly recommended but not required.

Certain language substitutions will be considered upon request.

Genre: Undergraduate Recitals: art song and pre 1750 operatic/oratorio material.

Post 1750 operatic material is limited to one work of less than 6 min.

Graduate Recitals Recommended: a combination of art song, chamber music, operatic and oratorio material as appropriate in fulfillment of the Language and Era requirements

**All material with the exception of Chamber and Oratorio works must be memorized**

*Please note that you are required to demonstrate proficiency in these areas so material needs to fully delve into the language, style and eras mentioned above. Arias and Art Song should not be done in the same sets. Arias should stand alone or may be presented with recitative and or with another ensemble(s) from the opera to form a short character study set.*

b) Duration Requirements:

Junior Recital – No less than 30 and no more than 35 minutes of music. Total recital with encores must not exceed 45 minutes.

Classical Senior Recital – No less than 45 and no more than 50 minutes of music. Total duration of recital including intermission and encore must not exceed 75 minutes.

Classical Masters Recital – No less than 55 and no more than 60 minutes of music and 10 minutes of lecture. Total duration of recital including intermission and encore must not exceed 90 minutes.

Doctoral Recitals – No less than 60 minutes of music

Note: When writing a program that has two halves, the first half should be the longer of the two.

### c) Assisting Artists/Pianists

If you choose to present ensembles with other singers, please make sure they are available for your rehearsal and performance dates and have the time and ability to fulfill this obligation to your satisfaction. Your pianist is your primary collaborative artist so make sure you choose a pianist that can play your repertoire well, attend your lessons and has the time available to work with you.

Juniors may include one guest artist to participate in no more than 10 minutes of music.

Seniors may include up to three guest artists to participate in no more than 15 minutes of music.

Graduate students may include up to three guest artists to participate in no more than 20 minutes of music.

Accompanying instrumental other than piano are not limited, however, they are not compensated in any way by the department.

### d) Suggested Methodology:

Writing a recital program can be overwhelming at first. As an exercise, start with your current repertoire list and follow these steps:

- 1) Add to your current repertoire list, a list of new songs you might like to do on your recital.
- 2) Look for common elements that exist in this combined list such as songs: from a specific era, from a cycle, by a composer, by a librettist / poet, with similar texts or themes, in the same language, etc. and begin to arrange the songs into these groups according to their similarities.
- 3) Once you have grouped them, look for complete sets and partial ones that you would like to add to. A complete set should include songs that, while having a common element such as those above, vary in tempo and tonality and flow easily from one to another. Watch that your set isn't just a list of songs you like or you feel are impressive. If you have an aria or a show-stopping song, consider doing the former as a stand alone piece and the latter at the end of the set.
- 4) Determine how well what you have so far, meets the repertoire requirements listed and what is missing.
- 5) When arranging the program order, consider the following:
  - a. Open the recital with a piece you are very comfortable singing.
  - b. Recitals do not need to follow a chronological order. They do however need to be arranged in an order that you can sing comfortably from start to finish.
  - c. If you have an intermission, end the first half with something that makes the audience want a little more.
  - d. Once you have a rough draft of your program, practice it as a whole. Try arranging pieces within the sets and the sets themselves – you may find a better order for your voice.

### e) Graduate Lecture Presentation

Masters candidates must demonstrate both written and presentational skills based on

applied research in the field of vocal performance. This work must showcase the impact of research on the realization/presentation of the works and provide a more meaningful listening experience for the audience. Recitalists may choose from a variety of topics that speak to them and they feel would resonate with the audience. This may be demonstrated in one of the following ways -

- Choose one set from the recital and present a < 10 minute lecture to be given before or during the presentation of the set.
- Speak briefly before each set as to the impact one element of the research had on the formulation and/or presentation of the set.

This process and the written work in developing this presentation will be part of colloquy.

### 3) Using your Recital Folder/Submitting your Program: DRAFT WORKSHEET, INITIAL, FINAL

Your recital folder is where you will compose and store all variations of your program. It houses a Draft Worksheet, and a Checklist to assist you. This folder is shared with with your voice teacher, coach and the instructor so input, review and ideas can easily be shared by all involved. Once you have completed each step or if you have questions that are not addressed in this document, please notify the instructor by using the comment feature or sending an email indicating that their attention is needed. You will get a response in 24 hours or less.

a) DRAFTS: **Must include**

- Sets: song titles and, larger works, composers/librettists/poets, timings and set rationale
- Meet all the requirements as described above
- Must not exceed the maximum time limit in total.

**May include** alternate sets, ideas and questions not addressed in the instructions

**Not needed:** bios and translations.

**Due: ASAP - must be approved with time to adjust before the initial submission is written**

Example of a completed Draft Worksheet for a Graduate Recital:

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**Opener:** n/a

(not needed - could simply be the first song in the opening set, but it should be something you are very comfortable singing and that is welcoming. If you can't decide, list more than one piece - this is a worksheet and exists for this purpose)

**Set I** (List song, (*larger work*) composer and duration as well as notes to yourself, questions, and alternate ideas)

Spring ( <i>Six Elizabethan Songs</i> ) (Nash), Dominick Argento, 2:00 Waterbird (Purdy), Richard Hundley, 3:00 When Birds Do Sing (Shakespeare), Erich Korngold 2:30 Song of the Blackbird ( <i>Op. 14</i> ) (Henley), Roger Quilter, 2:05 - might also include or swap for Argento?
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**Language:** English

**Era:** Contemporary

**This is a set because:** Theme: Birds - moves nicely into the next set - same theme

**Duration of set including opener:** 7:30 / 7:05

**Set II** (List song, (*larger work*) composer and duration as well as notes to yourself, questions, and alternate ideas)

Elle a fui la tourterelle (*Les Contes D'Hoffmann*) Jacques Offenbach

**Language:** French

**Era:** Late Romantic

**This is a set because:** Stand alone aria

**Duration of set:** 5:00

**LECTURE PROPOSAL:**

Authenticity: Cross Cultural Elements in Art Song (Spanish Liederbuch settings by German composers and Tanke Giapponesi) 10:00?

**Set III** (List song, (*larger work*) composer and duration as well as notes to yourself, questions, and alternate ideas)

*Spanisches Liederbuch* (Anonymous)  
Spanisches Lied, Johannes Brahms, 2:20  
In dem schatten meiner Locken, Hugo Wolf, 2:15  
Sagt, seid Ihr, feiner Herr, Hugo Wolf, 1:40  
Tief im Herzen trag ich Pein, Robert Schumann, 2:15

**Language:** German

**Era:** Romantic

**This is a set because:** Lecture topic and Settings of *Spanisches Liederbuch*

**Duration of set:** 8:30

**Set IV**

Tanke Giapponesi (Anonymous) Giacomo Orefice  
1. Campagne basse e nude 1:10  
2. È notte e veglio 1:10  
3. Mare 1:05  
4. Per che cosa stasera 1:10  
5. Sopra il pesco 1:00

**Language:** Italian

**Era:** Contemporary

**This is a set because:** Lecture topic and Complete song cycle

**Closer of first half:** n/a

(not needed - could simply be the last song in the first half but it should be something that leaves the audience wanting more. If you are doing an aria that poses some difficulty, consider putting it here as by the point, your nerves and voice will be at their best in performance)

**Duration of set including closer:** 4:30

**TOTAL DURATION of first half:** 35:00

Note: The 1st half should be slightly longer than the 2nd half

### INTERMISSION

Opener for second half: n/a

(again, not needed but this is another good spot for an aria or something of greater difficulty)

### Set V

Le perfide Renaud me fuit (*Armide*) (Quinault) Jean-Baptiste Lully 4:30

Would like to perform with string quartet and piano if possible

**Language:** French

**Era:** Baroque

**This is a set because:** Stand alone aria

**Duration of set including opener:** 4:30

### Set VI

*Grosse Messe in c-Moll*, Wolfgang A. Mozart

Et incarnatus est 8:00

Domine Deus 8:10

Quoniam 3:00

Benedictus 5:20

Mezzo: Emily Mayfield, Tenor: John Davidson, Baritone - still looking.

**Language:** Latin

**Era:** Classical

**This is a set because:** Complete soprano solos and solo ensembles from the work.

**Duration of set:** 24:30

Note: No less than 55 and more than 60 min. of sung material is permitted, please add to this the duration of the spoken presentation

**DURATION of first half:** 35:00

**DURATION of second half:** 29:00

**TOTAL DURATION of recital material:** 64:00

Encor: The Shape of Things, Sheldon Harnick

(Not needed but if you chose to include, it is meant to thank the audience and should not be something more than 3 minutes in duration)

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- b) INITIAL SUBMISSION - Create a new document in the folder and name it: *Your Name, Initial Submission* and carefully follow the facsimile below in transferring from your draft or writing anew. Please type straight across the page in Google Docs. Do not use the column feature, transfer from or upload other platforms such as Word, Pages or PDF.

The Initial Submission must contain:

- The program page formatted as below
- Translations for all songs as formatted below
- Names of additional artists
- Bios for all artists

**Must be approved no less than 6 weeks prior to your date**

**MUST BE FORMATTED IN THIS FASHION - . PLEASE PAY PARTICULAR ATTENTION TO SPELLING, PUNCTUATION, CAPITALIZATION, DIACRITICAL MARKINGS AND HOW LARGER WORKS ARE LISTED.**

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**Example: Graduate Classical Voice Recital**

**Serena Davina, Soprano**

**Maxwell Mains, Pianist**

**5/1 Room 303 8pm**

Spring ( <i>Six Elizabethan Songs</i> ) (Nash)	Dominick Argento	2:00
Waterbird (Purdy)	Richard Hundley	3:00
When Birds Do Sing (Shakespeare)	Erich Korngold	2:30
Elle a fui la tourterelle ( <i>Les Contes D'Hoffmann</i> )(Barbier) Jacques Offenbach		5:00
Authenticity: Cross Cultural Elements in Art Song	Serena Davina	9:30
<i>Spanisches Liederbuch</i> (Anonymous)		
Spanisches Lied	Johannes Brahms	2:20
In dem schatten meiner Locken	Hugo Wolf	2:15
Sagt, seid Ihr, feiner Herr		1:40
Tief im Herzen trag ich Pein	Robert Schumann	2:15
Tanke Giapponesi (Anonymous)		
1. Campagne basse e nude	Giacomo Orefice	1:10
2. È notte e veglio		1:05

3. Mare	1:05
4. Per che cosa stasera	1:10
5. Sopra il pesco	1:00

*Intermission*

Le perfide Renaud me fuit ( <i>Armide</i> ) (Quinault)	Jean-Baptiste Lully	4:30
Laura Rice, Violin	Ashley Meyers, Cello	
Monika Singh, Violin	Andrew Cho, Viola	

<i>Grosse Messe in c-Moll</i>	Wolfgang A. Mozart	
Et incarnatus est		8:00
Domine Deus		8:30
Quoniam		3:00
Benedictus		5:30

Emily Michaels, Mezzo Soprano  
Joseph Sanders, Tenor  
David Henderson, Baritone

Total Time 64:00

Encore: The Ballad of the Shape of Things	Sheldon Harnick	2:30
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i. Formatting Information:

- Italics* are used for larger works such as song cycles and shows
- Librettists and poets for classical repertoire are listed last name only in parentheses after the work. Those without should be listed: (Traditional) for folk songs or (Anonymous).
- When presenting more than one song from a larger set, or librettist/poet, list the larger work or person, indent and list the selections you are presenting. If these selections are numbered, you may include the numbers.

ii. Format for Translations should be done as follows and please remember to cite the translation:

<u>Caro mio ben</u>	<u>Dear, my beloved</u>
Caro mio ben, credimi almen	Dear, my beloved, believe me at least,
senza di te, languisce li mio cor	that without you, my heart languishes.
Il tuo fedel sospira ognor.	You, faithful one, sighs always.
Cessa, crudel, tanto rigor!	Cease, cruel one, so much severity!

*Translation: John Glenn Paton*

**The recitalist is responsible for printing and copying their own translations to provide at the recital.**

It is recommended that you not split a song on two pages to avoid the flipping and rustling of paper in the middle of a song.



lii. Format for biographies:

Biographies give information about the performers relative to their careers. All larger works listed in a biography need to be in italics. All NYU students are requested to list what voice studio they are in. Assisting artists' biographies should be kept to two or three sentences and may be edited for content and length. Statements of thanks and well wishes for the recitalist by the assisting artist and friends and family by the recitalists are fine. Statements to other people are best done in a personal note to the individual and not in the program.

- c) **FINAL SUBMISSION** - Make a copy of the initial submission in the recital folder and rename it: *your name, final submission* and then alter it by taking off the times and encore. This is what is uploaded into the department template for your program.

#### **4) Requesting a date/time/venue & equipment**

At the end of the semester prior to or at the start of the semester of your recital, the department will make available to everyone registered for MPAVP 1122 and 2121 the MPAP Recital Request form via Virtual EMS so that you can request an on campus date/time/location for your recital. If you are fulfilling an "I" and not registered for the course, you must contact Prof. Heldman to be included in this process. **Please make sure when submitting a request that your teacher, coach, pianist and other assisting artists are available for and will commit to this (these) dates.** Also consult your family if they are planning on attending.

Please note that you will receive a **tentative** on campus recital date, time and location from the department pursuant to your request, but it **must be approved** by the instructor before it is confirmed so please **wait until you receive confirmation before your family purchase travel** or make other plans to attend. **NOTE: Should at some point there will be a question of preparedness or late/no program submission, the faculty reserve the right to cancel the recital.**

**On Campus Venues:**

303 Education Building

779 Education Building

Black Box Theatre

Provincetown Playhouse (cannot guarantee a grand piano)

If you choose an off campus venue, please also give 4-5 possible dates and note that the school cannot guarantee recording. Please note that **you must obtain permission from the course instructor** prior to confirming a date and time or depositing with an off campus venue to avoid scheduling conflicts with other recitals.

**Off Campus Venues:**

Opera Center National Opera Center: 330 7th Avenue

St. John's in the Village Church 218 West 11th Street St.  
Greenwich Music House, 46 Barrow Street  
Tenri Cultural Institute 43A West 13th Street

### **5) Scheduling your Dress Rehearsal:**

You are permitted to schedule a dress rehearsal only when the recital date request period is over. Once that has happened, you may go to <http://steinhardt.nyu.edu/music/students/recitals/planning> and complete the rehearsal request form. Remember to make sure your team including your voice teacher and coach are available for this time. It is recommended that you do this as soon as you are able given that space will become harder to book as the semester passes.

### **6) Recital Hearings:**

A recital hearing may be requested by the voice teacher or the recitalist. If it is decided that a hearing is warranted, the student and pianist are asked to present material from their recital in front of two or three faculty members. This material is chosen by the panel and must be memorized. Hearings are scheduled 3 weeks prior to the performance date. Often students use a hearing to make sure they are prepared in advance. If you or your teacher decide that a hearing is to be scheduled, one of the parties must contact the recital instructor 4 weeks prior to your performance date. If it is determined in a hearing that a student is not adequately prepared, the recital may be postponed or rescheduled at a later date.

### **7) Changing your program after the initial submission:**

The content of your program may change as you continue to explore repertoire and as such, you may choose to replace some of the repertoire on your initial submission. In doing so, please pay very close attention to the requirements and the process by which you formatted and formulated the initial submission - especially the time element. All changes in content require your teacher's approval and a resubmission. If you are changing the order and there is no content change, simply re-order the initial submission - no approval is needed. **Changes in content and resubmission will only be accepted up to 3 weeks before your performance date.**

### **8) Performance and performance personnel guidelines:**

The department provides you with a support team that includes a technician to run the lights and a front of house person to hand out programs, seat guests and make sure that the recital runs smoothly without interruption. These paid personnel are also responsible for the space and its usage in accordance with theatre, departmental and building code regulations. As such, the hiring of outside technicians and personnel is not permitted. Recitalists usually ask friends and or assisting artists to make opening statements, move music stands etc. when needed throughout the performance. As you have the space for your recital for one hour prior to the start, please take this time review your program with the technician running the lights, and all those assisting with your performance. Regarding front of house personnel, please note that **you may reserve seats for faculty, family and assisting artists only**. You must make sure that seats are marked accordingly and if you have a list of reservations, that it is given to the front of house personnel prior to opening the house. **Please note that no one will be**

**admitted to the theater once the maximum capacity is reached.**

### **9) Piano Etiquette:**

A piano will be provided and tuned for your performance. Nothing is to be set on the piano. If the piano requires dusting, please use the dry cloth provided. If you encounter a problem with a piano, please make the faculty aware of the problem.

### **10) Introductions and Thank Yous:**

Recital introductions and verbal acknowledgements are permitted and as such must be as professionally delivered as all other elements. Introductions may be done by your colleagues and are limited to instructions regarding cell phones, photography, intermission and applause etiquette. They are not to include personal stories, anecdotes or remarks of any other kind. You are very welcome to include a general statement in your bio thanking your family, friends and the faculty as well as a **very short** verbal thank you at the end of your recital. Remember that presenting your recital to the best of your ability is the greatest way of showing your thanks, respect and appreciation for all who have supported you and are in attendance. Also, just so you know, thank you notes are kept and cherished for years to come.

### **11) Grading:**

Recital is defined a “terminal experience” or “capstone” in a performance degree. As stated in the objective, it is a test of a singer’s ability not only to utilize and display the technique, the knowledge, and the performance skills you have acquired during your time of study, but also to sustain those skills throughout the course of a single program. You are graded on your ability to fulfill this objective by your voice teacher, coach and the course instructor:

#### **80% Execution**

##### **40% Vocal Proficiency (calculated by the voice teacher)**

**Ability to retain practiced vocalism in a performance setting**

**Accuracy of vocalism in regard to style/era/genre**

**Pacing/self monitoring throughout the recital (able to retain vocal flexibility and stamina throughout the program)**

##### **40% Presentation (calculated by the the coach)**

**Interpretation / Communication of the composer's intention.**

**Musicianship**

**Professional Etiquette (transition between sets, professional conduct, ability to focus through the entire recital)**

##### **20% Recital Program (calculated by the course instructor)**

**Content in accordance to the requirements outlined in the course and mandated by the university.**

**Prompt and accurate submissions: draft, initial and final**

If the recital is not completed and executed as per the instructions in this document and if you do not demonstrate the expected vocal and performance practices as instructed in the program of study, you will receive a failing grade and will need to repeat this process. Please note that should you receive an I

(Incomplete) for the course, the recital must be completed by the end of the following school term including Summer sessions. Failure to do so will result in the grade being automatically changed to F. In order to receive a grade of I, you must have submitted a completed and approved program and be unable to perform due to illness or family emergency.

If anything in this document is unclear or incorrect, please contact Prof. Heldman

### *Students with Disabilities*

*Academic accommodations are available for students with disabilities. Please visit the Moses Center for Students with Disabilities (CSD) website at [www.nyu.edu/csd](http://www.nyu.edu/csd) and click on the Reasonable Accommodations and How to Register tab or call or email CSD at (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for information.*

### *Mental Health & Wellness*

*If you are experiencing undue personal and/or academic stress during the semester that may be interfering with your ability to perform academically, The NYU Wellness Exchange (212 443 9999) offers a range of services to assist and support you. I am available to speak with you about stresses related to your work in my course, and I can assist you in connecting with The Wellness Exchange. The Wellness Exchange offers drop-in services on campus on a regular basis. You can find more information at <https://www.nyu.edu/students/health-and-wellness/wellness-exchange.html>. Additionally, if you anticipate any challenges with completing the assignments, readings, exams and other work required in this course, I encourage you to register with The Moses Center (212 998 4980) in advance so that you may be granted the proper academic accommodations.*

### *Academic Integrity*

*All students are responsible for understanding and complying with the NYU Steinhardt Statement on academic integrity. The statement is available at <https://steinhardt.nyu.edu/statement-academic-integrity>.*