This guide is intended as a resource to assist students in the preparation and submission of appropriate information for recital programs. When compiling written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. Also, the program provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or auditions.

The following guidelines and examples represent a variety of genres and show the required format for capitalization, use of italics, punctuation, and abbreviations. This style guide is intended as a summary. For a more detailed treatment, please consult *A Style and Usage Guide to Writing About Music* by Thomas Donahue (© 2010, Scarecrow Press).
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I. General Guidelines

A. Font
Use an easy-to-read font such as Cambria or Times New Roman.

Avoid fonts that are more appropriate for web applications (e.g. Ariel, Georgia, Trebuchet MS, Verdana).

Do not use unusual or fancy fonts.

12 pt. is usually most appropriate. Space limitations may occasionally necessitate 11 pt.

B. Paper Size
The program should be laid out as an 8.5”x11”, 8.5”x14”, or 11”x17” sheet folded into a booklet.

II. Title Page (see example at end of style guide)
Program title page must include the following:

- The words “Concordia University Irvine” and “Music Department.”
- Descriptor like “Junior Recital” or “Senior Recital.”
- The name(s) of the primary performers and their instrument(s) (largest font)
- Date, location, and time (smallest font).
- Assisting musicians and their instruments (smaller font).
- Music majors should add: “This recital is presented in partial fulfillment of a Bachelor of Arts in Music degree.”
- Acknowledgement of your private teacher: “From the studio of [private teacher’s name].”

III. Program Repertoire Listing (see example at end of style guide)

A. Titles of Compositions in a Program

1. Generic titles, such as sonata, concerto, or symphony are capitalized but not italicized or placed in quotation marks.
   
   **Examples:**
   Sonata in G Minor
   Toccata and Fugue in C Major
   Nocturne in G Major

2. Generic titles of Latin liturgical titles are capitalized.
   
   **Examples:**
   Mass
   Kyrie
3. Titles in foreign terms are in italics. Retain all foreign language characters (such as ä, ö, é).
   
   Examples:
   Symphonie fantastique
   La Sacre du printemps
   Roméo et Juliette

4. Translations to foreign titles may be added immediately after in parentheses.
   Example:
   La Sacre du printemps (The Rite of Spring)

5. If a work is referred to by a popular title, this title follows the formal title and is put in quotation marks and parentheses.
   Examples:
   Piano Sonata No. 8 in C Minor, Op. 13 (“Pathétique”)
   Symphony No. 41 in C Major (“Jupiter”)

6. When the words “major” or “minor” are part of a title, both are capitalized.
   Examples:
   Sonata in A Major
   Sonata in A Minor

7. In titles that include “sharp” or “flat” as part of the key, “sharp” and “flat” should be written out in lower case and preceded by a hyphen.
   Examples:
   Concerto in B-flat Major
   Sonata in C-sharp Minor

8. Opus Numbers (Op.) and Numbers (No.) should be included and should be abbreviated and capitalized.
   Examples:
   Double Flute Concerto in C Major, Op. 47, No. 2, RV 533

9. Catalog citations should be included in the titles of some works (most commonly Mozart, Schubert, and Bach). Citations contain a capital letter followed by a period, a space, and a number. (BWV for Bach is an exception; it is abbreviated without periods). Citations are preceded by a comma when used in titles.
   Examples:
   Toccata and Fugue in D Minor, BWV 565
   Fantasy in C Minor, K. 475
   Mass No. 6 in E-flat Major, D. 950

10. If an opus or catalog number is not available for a work, the year of composition may be placed in parentheses immediately after the title.
    Example:
    Concerto for Piano and Orchestra (1945)
B. Movements and Individual Song Titles in a Program

1. Movements are indented under the title, single spaced, and contain Roman numerals that are left aligned.

   **Examples:**
   Sinfonia in C Major
   I. Adagio - Allegro molto
   II. Larghetto
   III. Presto

2. Performance of a single movement should follow the same format.

   **Example:**
   Violin Sonata (1909)
   I. Impetuoso

3. Individual song titles from an opera or musical are put in quotation marks followed by “from” and the title of the larger work. If space is an issue, the text starting with “from” may be on a second line, indented by 3 spaces.

   **Example:**
   “My Favorite Things”
   from *The Sound of Music*
   “Non più andrai” from *Le nozze di Figaro*

4. For songs in a song cycle, do not use quotation marks, numbers, or Roman numerals. They are indented underneath the title of the cycle. If the entire cycle is not being performed, the title of the cycle should be preceded by “from”.

   **Examples:**
   From *Old American Songs*
   Long Time Ago
   Simple Gifts

   Despite and still
   A last song
   My lizard
   In the wilderness
   Solitary hotel
   Despite and still

   (Note: Samuel Barber only capitalized the first word of each title in *Despite and still*. Otherwise normal title capitalization would be used.)
C. COMPOSERS AND DATES

1. General
   Use full names for composers and list birth and death dates in parentheses under the name. Right-align composers and dates.

2. Composer Names
   Use transliterated, Americanized names for composers.

   Use the following preferred spellings for Russian composers:
   Tchaikovsky, Prokofiev, Rachmaninoff, Stravinsky

   The preferred spelling for Arnold Schoenberg is without the umlaut.

3. Composer Dates
   For living composers, either (1) indicate birth year with a “b.”, or (2) list the composer followed by a comma and the year of the composition.

   Examples:
   Johann Sebastian Bach
   (1685-1750)
   John Corigliano
   (b. 1938)
   James Curnow, 1983

   If a composer appears more than once in a program, include the dates the first time only.

   If only approximate dates are known, use c. for circa.

   If someone has adapted (ad.), arranged (arr.), orchestrated (orch.) or transcribed (tr.) a work, dates should be included if that person is no longer living. If the person is still living, the date may be omitted.

   Examples:
   Joseph Hector Fiocco
   (1703-1741)
   tr. Sigurd Rascher
   (1907-2001)
   Johann Sebastian Bach (1685-1750)
   arr. James Winfield
D. PERFORMERS

1. If performers stay the same throughout a recital, they should only be named on the title page.

2. If performers change from selection to selection, the names of performers should be centered below the title followed by his/her instrument in italics. If an ensemble needs to be listed, it should be in italics.
   
   Examples:
   
   Joshua Chai, *tenor*
   Jon Johnson, *piano* (not accompanist)
   Robert Smith, *English horn*
   *The Concordia Choir*

3. Staff accompanist names are optional in the program listing, but they must be included on the title page.

4. “Dr.” should be used for any faculty performers who have doctorates.

IV. TRANSLATIONS/VOCAL TEXTS

- All vocal/choral selections, including those in English, should include the text of the song.

- Foreign texts/librettos should include English translations.

- The author of the text/poem/libretto must be acknowledged.

- Translations should be printed in a column next to the original text, which should be in italics.

- Single space translations, but double space in between stanzas.

- Translations may be included under the title/composer/performer entry in the program repertoire listing or incorporated into the program notes.

   Example:

   *Il est la, morbleu!*  
   They are there, by the devil!

   *Le voila, corbleu!*  
   There they are, by Jove!

   *Il est la, il est la, le voila,*  
   They are there, there they are,

   *Le beau Vingt unieme!*  
   The smart twenty first!

   (libretto: J.F. Bayard, J.H.V. Saint-Georges)
V. Program Notes (see example at end of style guide)

A. General Information

1. Senior recitals require the inclusion of program notes. For Sophomore/Junior recitals, program notes are encouraged but not required. Song texts and translations should always be included.

2. Copying and pasting program notes from online or printed sources is unacceptable and will be treated as plagiarism (see number 6 below).

3. It is useful to print program notes in performance repertoire order.

4. Titles and composers should stand out in the text by using headings for program notes of each piece or by using bold print when the title and composer are first cited.

5. The notes should focus on the piece performed and refrain from too much general information about the life of the composer.

6. The information should be researched via several sources, often offering the same information, but the wording must be unique. If a program note comes from another source and is not original, give credit to the source in small type at the end of the note (this should be done sparingly).

7. Recital program notes should be brief.

8. Operatic arias should give a brief synopsis of activity before or after the aria providing context for the listener.

B. Program Notes vs. Program Repertoire List

Please note the following differences found when writing program notes compared to the program repertoire list:

- In program notes, “opus” and “number” are not capitalized, nor are their abbreviations (“op.” and “no.”).
- Like in the main program listing, generic titles, liturgical titles, and tempo markings as titles are not italicized (e.g. Toccata in F Major, Kyrie).
- All song titles and incipits (often used to identify movements of cantatas, operas, and oratorios) are placed in quotation marks (and no italics even if they are foreign words) (e.g. “Komm, Jesu, komm zu deiner Kirche” from Cantata no. 61). However, all other titles should be italicized in program notes: *I Was Looking at the Ceiling and Then I Saw the Sky* (John Adams), *A Sea Symphony* (Ralph Vaughan Williams).
- After an initial citation, longer titles may be shortened (e.g. first citation: *Symphonic Metamorphosis on Themes by Carl Maria von Weber*, subsequent citations: *Symphonic Metamorphosis*)
VI. BIOGRAPHICAL INFORMATION

Biographical information should be included in all student recital programs.

A. Primary Performer’s Biography
A 1-2 paragraph biography (approx. 100 words) of the main performer(s) should include:

- Name of your current applied music instructor
- Performing groups you participate in on or off-campus
- Additional musical experiences as a university student (study abroad, summer music programs, internships)
- Your major/emphasis, minor, professional program

B. Secondary Concordia Student Performer Biography
Acknowledge guest or secondary performers who are Concordia students with very brief biographical information:

- First and last name
- Year of study
- Instructor’s name
- Major/emphasis.

Example:
Justin Watt (junior), student of Dr. Julie Long, is majoring in music education.

C. Secondary Non-Concordia Student Performer Biography
Acknowledge guest or secondary performers with very brief biographical information:

- First and last name
- Year of study
- Institution
- Major/emphasis.

Example:
Andre Hopkins (junior), student at Cal State Long Beach, is majoring in trumpet performance.
D. Accompanist Biography

- If the accompanist is a regular staff or faculty accompanist there is no need to include biographical information.
- For student accompanist, follow the format for secondary/guest performers.
- For other professional accompanists (guest accompanists), include full name and a few brief sentences regarding degree and experience. This biography should not be longer than that of the primary performer(s).

   Example:
   Warren Jones received his Bachelor of Music and Master of Music degrees from New England Conservatory of Music. He has recently been named "Collaborative Pianist of the Year" for 2010 by Musical America. He performs with many of today’s best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, and James Morris—and is principal pianist for the California-based chamber music group Camerata Pacifica.

E. Other Biography

Other performers (non-student amateurs and professionals) should be acknowledged with a short biography. If the performer is an alumnus of Concordia, list the year of graduation after the name (e.g. Christian Guebert ‘10).
VII. Program Order

Recital programs should use the following order:

- Title Page
- Program Repertoire Listing
- Program Notes
- Biographies
- Acknowledgements (optional - words of thanks to God, professors, family and friends)
- Upcoming Events (optional - consult the music office for list of upcoming events)

Appendix A: Capitalization

Capitalization for various languages is as follows:

I. English

Program Listing: Capitalize all words except conjunctions, prepositions, and articles unless they begin a sentence.

Examples:
The Red Pony
Four Saints in Three Acts
“And the Glory of the Lord”

Program Notes: Use headline-style capitalization (same as for Program Listings) unless the title is an incipit (first few words of a vocal piece). For incipits, use sentence-style capitalization in quotation marks.

Examples:
The Red Pony
“And the glory of the Lord”

II. French

Program Listing: Capitalize words through the first noun.

Examples:
Le Songe d’une nuit d’été
La Belle Hélène
Roméo et Juliette

Program Notes: Use sentence-style capitalization. Do not capitalize through the first noun.

Examples:
Le songe d’une nuit d’été
La belle Hélène
Roméo et Juliette
III. German
Program Listing and Program Notes: Capitalize the first word and all subsequent nouns.

Examples:
Meine Liebe ist grün
Ein’ feste Burg ist unser Gott

IV. Italian and Spanish
Program Listing and Program Notes: Capitalize the first word and proper names of people and places.

Examples:
Cosi fan tutte
Il barbiere di Siviglia
La casa de Bernardo Alba

V. Latin
Program Listing and Program Notes: Capitalize all words except conjunctions and prepositions (same as English).

Examples:
Vesperae Solennae de Confessor
In Dulci Jubilo

However, if the work originates before the Renaissance, use “sentence-style capitalization,” in which the first word and only proper names are capitalized.

Examples:
O frondens virga
Divinum mysterium

VI. Hymn Tunes
Program Listing and Program Notes: Capitalize all letters.

Examples:
SINE NOMINE
WAUCHET AUF

It is important to distinguish between a hymn tune (WAUCHET AUF) and an incipit in a larger work like an oratorio or cantata or the original chorale incipit (“Wauchet Auf”).
Concordia University Irvine
Music Department

Junior Recital

Terry Smith, *percussion*

Patricia Riffel, *harpsichord*
Dr. Rachel Schrag, *piano*

Tuesday, April 1, 2014
7:30 p.m.

Concordia University Center for Worship and Performing Arts

This recital is presented in partial fulfillment of a Bachelor of Arts in Music degree.

From the studio of Bill Schlitt.
Program Example

Sonata in B-flat Major, K. 281
I. Allegro moderato
II. Andante amoroso
III. Allegro

Wolfgang Amadeus Mozart
(1756–1791)

Bruce Childress, piano

Klavierstücke (Piano Pieces), Op. 118
I. Intermezzo in A Minor
V. Romance in F Major

Johannes Brahms
(1833–1897)

Nolan Cruz, piano

Viola Sonata (1919)
I. Impetuoso

Rebecca Clarke
(1886-1979)

Sheralyn Omanapoter, viola
Dr. Rachel Schrag, piano

Viola Sonata (1919)
I. Impetuoso

Rebecca Clarke
(1886-1979)

Sheralyn Omanapoter, viola
Dr. Rachel Schrag, piano

Sonata No. 23 in F Minor, Op. 57 (“Appassionata”) 

Ludwig van Beethoven
(1770–1827)

John Lamerschmitter, piano

From Old American Songs (1950)
Long Time Ago
Simple Gifts

Aaron Copland
(1900–1990)

Jerry Pardee, baritone
Patricia Riffel, piano

“Silent Noon” from The House of Life, (1903), No. 2

Ralph Vaughan Williams
(1872-1958)

Natasha Maliera, mezzo-soprano
Patricia Riffel, piano


Franz Schubert
(1797-1828)

Hakeem Olaj, tenor
Patricia Riffel, piano

“Clinging” from Late in the Day (1998)

Libby Larsen
(b. 1950)

Shelly Freeburg, soprano
Patricia Riffel, piano
INTERMISSION

Rhapsody in Blue (1924)  George Gershwin
Craig Bagwell, piano (1898-1937)
Concordia Wind Orchestra
orch. Ferde Grofé (1892-1972)

Program Notes Example:

The Sonata in D Minor for Cello and Piano, op. 40, was premiered in December of 1934. It was soon after this that Dmitry Shostakovich (1906-1975) was denounced as a composer by the Soviet government and restrictions were placed on his compositional style. This sonata was written during a time of personal turmoil in the composer's life as he was separated from his wife due to infidelity. This work is relatively conservative compared to much of Shostakovich's music, but one can hear moments of atonality and dissonance that are characteristic of the great Russian composer. The four movement sonata seems to bare Shostakovich's soul from the repeated bass notes that foreshadow impending doom to the enchanting third movement that invokes images of a desolate Siberian winter.

Mikhail Glinka's Nocturne demonstrates expressive elements of the Romantic era in which it was written. This piece features a lovely melodic line and arpeggios that sing a gentle lullaby. The middle section expresses a stronger feeling of urgency, while still maintaining a delicate approach. It is believed that Glinka was dating a harpist when he wrote this piece as a 24-year-old, explaining why it fits so well under a harpist's fingers. (taken from the Senior recital program of Gretchen Sheetz '14)