



# Style Guide for Recital Programs

Fall 2018

Music educators are often called upon to produce concert programs. The purpose of this guide is to outline a standard, professionally accepted method of listing musical works on programs. With some modifications, it is based on *Writing about Music: A Style Sheet* by D. Kern Holoman (Oakland, CA: University of California Press, 2014). While these guidelines should be carefully adhered to when completing the VanderCook Recital Program Template, it is hoped that they will serve as a resource in other situations as well.

## 1. Titles of Musical Works

1.1 Work titles are capitalized based on the language used.

- English – capitalize the first word and all following words except for articles, prepositions, and conjunctions.

Fanfare for the Common Man (1942)

Aaron Copland

- French – capitalize all words up to and including the first noun. Thereafter, all words are lowercase with the exception of proper nouns.

Messe solennelle à Sainte Cécile

Charles Gounod

- German – capitalize the first word and all nouns.

Wachet auf, ruft uns die Stimme, BWV 140

Johann Sebastian Bach

- Italian and Spanish – capitalize the first word and proper nouns; all other words are lowercase.

Le nozze di Figaro, K. 492

Wolfgang Amadeus Mozart

Noches en los jardines de España, G. 49

Manuel de Falla

1.2 The words “major” and “minor” are capitalized in a title.

Sonata in E Minor, Op. 7

Edvard Grieg

1.3 The words “flat” and “sharp” used in relation to a key are lowercase and should be hyphenated with their letter.

Concerto in E-flat Major, Op. 73

Ludwig van Beethoven

1.4 Include all pertinent opus numbers, catalog numbers, and key designations. Number is abbreviated as “No.” Opus is abbreviated as “Op.” When “Op.” and “No.” are used consecutively, no comma is needed.

Symphony No. 5 in B-flat Major, Op. 100

Sergei Prokofiev

Sonata in F-sharp Minor, Op. 120 No. 2

Johannes Brahms

1.5 Works from the 20<sup>th</sup> or 21<sup>st</sup> century should include the date of composition in parentheses at the end of the full title.

Symphony of Psalms (1930)

Igor Stravinsky

- 1.6 Thematic catalog numbers should be included and are abbreviated based on their cataloger's name. They are typically followed by a period except Werke-Verzeichnis designations such as BWV (Bach-Werke-Verzeichnis), FWV (Franck-Werke-Verzeichnis), HWV (Handel-Werke-Verzeichnis), etc.

Examples of catalog abbreviations:

D. - for Otto Erich Deutsch, Schubert's cataloger  
H. - for D. Kern Holoman, Berlioz's cataloger  
Hob. - for Anthony van Hoboken, Haydn's cataloger  
K. - for Ludwig Ritter von Köchel, Mozart's cataloger

- 1.7 Descriptive titles given by the composer follow the formal title in quotation marks.

Symphony No. 4, Op. 29, "The Inextinguishable" Carl Nielsen

- 1.8 Works commonly referred to by titles not given by the composer are put in quotation marks and enclosed by parentheses.

Symphony No. 8 in B Minor ("Unfinished") Franz Schubert

- 1.9 A song or movement from a larger work should appear in normal font, even if the title is in a foreign language. The song or movement is followed by a comma, the word "from" and then the title of the larger work of which it is a part (in italics).

Ich grolle nicht, from *Dichterliebe*, Op. 48 Robert Schumann  
O mio babbino caro, from *Gianni Schicchi* (1918) Giacomo Puccini  
Gloria, from *La Fiesta de la Posada* (1975) Dave Brubeck

- 1.10 Movement titles are indented one tab directly under the work title. They are capitalized according to the same language-based rules as work titles. If all movements of a work are performed, they are not numbered.

Symphony in D Minor, FWV 48 César Franck  
Lento—Allegro ma non troppo (1822-1890)  
Allegretto  
Finale: Allegro non troppo

- 1.11 If only selected movements of a work are performed, movement numbers are given in uppercase Roman numerals.

Suite of Old American Dances (1949) Robert Russell Bennett  
I. Cake Walk (1894-1981)  
II. Schottische  
V. Rag

- 1.12 If no movement title or tempo marking is indicated, but there is a metronome marking given, that should be listed in the place of a tempo marking.

Nine French-American Rudimental Solos, Vol. 1 (2007) Joseph Tompkins  
VI. ♩ = 80-84 (b. 1970)

## 2. Composer Information

2.1 Use English or Anglicized names for composers.

Tchaikovsky (not Chaikovsky)  
Prokofiev (not Prokofieff)  
Schoenberg (not Schönberg)

2.2 Include full first and last names. Use middle names only when commonly used.

Gabriel Fauré (not G. Fauré or Gabriel Urbain Fauré)  
Claude Debussy (not C. Debussy or Achille-Claude Debussy)  
George Frideric Handel (not G. F. Handel or George Handel)

2.3 Composer dates are enclosed in parentheses underneath the composer's name. If a composer is still living, the birth date is given in parentheses with the abbreviation "b."

The Best of Rooms (1963)	Randall Thompson (1899-1984)
There Will Be Rest (2000)	Frank Ticheli (b. 1958)

2.4 If more than one piece by a given composer appears on a program, it is only necessary to give his/her dates for the first work listed.

Scherzo No. 1 in D Minor, Op. 10	Clara Schumann (1819-1896)
Piano Trio, Op. 11	Fanny Hensel (1805-1847)
Three Romances, Op. 21	Clara Schumann
Andante con moto, from <i>Songs Without Words</i> , Op. 2	Fanny Hensel

2.5 The name of an arranger or transcriber should appear underneath the composer's dates, with the abbreviation "arr." or "trans." before the name.

March, from <i>Symphonic Metamorphoses on Themes by Carl Maria von Weber</i> (1943)	Paul Hindemith (1895-1963) trans. Keith Wilson
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## 3. Translations

Vocalists must provide side-by-side translations of songs or arias sung in a language other than English. It is the vocalist's responsibility to find, type, copy, and distribute these translations. It is recommended that these translations be the same size as the program, but they may not exceed letter size. Each translation should be titled and the original author or librettist indicated under the foreign language text. The name of the person who translated the text into English should be listed under the translation. All translations must be approved by the vocalist's teacher and the director of applied studied.

Dichterliebe – Robert Schumann

Im wunderschönen Monat Mai  
Als alle Knospen sprangen  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

In the gloriously beautiful month of May,  
As all the buds were breaking,  
Then in my heart  
Love bloomed.

Im wunderschönen Monat Mai  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

In the gloriously beautiful month of May,  
As all the birds were singing,  
Then I revealed to her  
My longing and desire.

Text by Heinrich Heine

Translation by Celia Sgroi

## 4. Program Notes

All recitalists are encouraged to write program notes that will provide the audience with information to heighten their experience of the performance. It is the recitalist's responsibility to write, copy, and distribute these notes. It is recommended that program notes be the same size as the program, but they may not exceed letter size. Program notes should be succinct and focus on a limited number of points related to the piece. It may be helpful to address a few of the following questions about a work:

What led to its composition? Was it written for a specific occasion? Was it dedicated to a specific person or group? How was it initially received? Where does it fall in the composer's life? If the work features a text, how do musical elements reflect the words? Does it have any programmatic elements or extra-musical references? What is the form of the piece? Does it employ any special compositional techniques? What does it contribute to the repertoire of your instrument?

All program notes must be approved by the recitalist's teacher and the director of applied studies.