

**Radford University  
College of Visual and Performing Arts  
Department of Music**

**Style Guide for Recital Programs**

This guide is intended as a resource to assist students in the preparation and submission of appropriate information for recital programs.

When compiling the written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer's own body of works.

The following guidelines and examples represent a variety of genres and show the required format for capitalizations, use of italics, punctuation, and abbreviations.

**I. Composers**

**Use full names for composers and list applicable birth and death dates in parentheses under name. For living composers, omit parentheses.**

Johann Sebastian Bach  
(1685-1750)

John Corigliano  
b. 1938

**If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.**

Allegro

Joseph Hector Fiocco  
(1703-1741)  
trans. Sigurd Rascher  
(1907-2001)

John Smith, alto saxophone  
Jane Smith, piano

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

adapted by Aaron Copland  
(1900-1990)

John Smith, tenor  
Jane Smith, piano

**II. Performers**

List performers' names with soloist first, followed by instrument or voice type in small-case letters (see above).

### **III. Titles – Instrumental literature**

Titles such as Sonata, Toccata, or Prelude and Fugue are usually capitalized and not italicized. Include the key of the work, opus numbers and/or catalogue number, and the movements to be performed. Movements are indented under the title, single spaced and include numbers. Major keys are capitalized and minor keys are in small case; “flat” and “sharp” use a hyphen and are spelled. Catalogue and opus number are abbreviated and capitalized. Retain all foreign symbols.

Students may check *The New Grove Dictionary of Music and Musicians* (on-line or in the RU Library) for title and catalogue information. The website below can also be a helpful resource:

<http://www.classical.net/music/composer/index.html>

#### **Examples:**

Sonata in B-flat Major, K. 281 I. Allegro moderato II. Andante amoroso III. Allegro	Wolfgang Amadeus Mozart (1756-1791)
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Nocturne in g minor, Op. 15, No. 2	Frédéric Chopin (1810-1849)
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#### **Performing one or more movements from a larger work:**

Sonata No. 62 in E-flat Major, Hob. XVI:52 III. Finale: Presto	Franz Joseph Haydn (1732-1809)
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Klavierstücke, Op. 118 I. Intermezzo in a minor V. Romance in F Major	Johannes Brahms (1833-1897)
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Concerto in B-flat Major, K. 622 II. Adagio	Wolfgang Amadeus Mozart (1756-1791)
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#### **For works that have no catalogue or opus number, use date of composition in parentheses:**

Lament (1998)	Christopher Tilley b. 1970
John Doe, alto saxophone Jane Doe, piano	

**Use quotation marks and parentheses for traditional descriptive names:**

Sonata in f minor, Op. 57 (“Appassionata”)

Ludwig van Beethoven  
(1770-1827)

**IV. Titles – Vocal literature**

The following examples show a selection of vocal works. Keys and opus numbers are not normally included in song titles. (Students should check with their applied teacher for preferences.) Opus numbers and names of the larger work from which the song comes are used if doing more than one song from a collection. The name of the poet may also be included in parentheses after the song title.

Titles of operas, oratorios and cantatas are normally in italics; arias from them use roman type and quotation marks. Titles of song cycles use italics and individual songs are in roman type.

**Examples:**

Mandoline (Verlaine)

Gabriel Fauré  
(1845-1924)

Jane Smith, soprano  
John Smith, piano

**Two or more songs from a cycle:**

From *Dichterliebe*, Op. 48  
Im wunderschönen Monat Mai  
Ich will meine Seele tauchen  
Iche grolle nicht  
Aus alten Märchen winkt es

Robert Schumann  
(1810-1856)

**Arias from cantatas, oratorio and opera:**

“Et exultavit spiritus meus in Deo salutari meo”  
from *Magnificat*, BWV 243a

Johann Sebastian Bach  
(1685-1750)

“Casta diva” from *Norma*

Vincenzo Bellini  
(1801-1835)

**More than one aria:***Falstaff*

“L’onore! Ladri!”  
 “Tutto nel mondo è burla”

Giuseppe Verdi  
 (1813-1901)

**V. Program Notes/ Translations – Vocal Literature**

Program notes are combined with the summary or translation of the song/aria and should include the first citations of the composer and the name of the song or aria in bold print. Song texts may be paraphrased with three or four sentences summarizing the idea and atmosphere of the poem. (Examples of this may be found in *Singer’s Repertoire, Part V: Program Notes for the Singer’s Repertoire* by Berton Coffin and Werner Singer from Scarecrow Press, Inc.). The initials or full name of the author of the program notes and summary are in parentheses at the end.

For arias from operas, cite the Act and Scene from which it comes and summarize the action that takes place before and after, including any pertinent storyline information as well as a summary of the aria translation. Year of composition, time and place of opera’s premiere can also be included. Arias from oratorio may be similarly summarized. For cantatas, a translation of sacred text is normally used.

Another option, instead of summaries/paraphrases, is translation. Translations of poetry should be single spaced (double-spaced between stanzas), using a 10 or 11-point font. Maintain the visual form of the poetic stanzas as much as possible. Cite the title of the poem (in the original language and in translation), and, if applicable, the collection from which the poem comes, the name and dates of the author, and the name of the translator. The following website, containing thousands of classical song texts and translations, is a helpful resource:

*The Lied and Art Song Text Page*  
<http://209.16.199.17/lieder/>

**Examples:****Program Notes/Summaries:**

**Gaetano Donizetti** (1797-1848) was one of the brilliant triumvirate (Donizetti, Bellini, Rossini) who were responsible for the development of Italian opera in the first half of the 19<sup>th</sup> century. Donizetti was quite prolific, composing sixty-seven operas, but only a handful have remained in the modern repertoire. *The Daughter of the Regiment* was first performed by the Opéra Comique in Paris in 1840. The action takes place in the Swiss

Tyrol during the Napoleonic wars. In the **Marquise's Aria**, from the beginning of Act One, the Marquise de Berkenfeld seeks protection from the French invaders, comically complaining of the improprieties and inconveniences of war. (CJ)

**Summary:**

**Adieu (Farewell)** by **Gabriel Fauré** (1845-1924) speaks of the fickleness of the world - How quickly everything dies. The rose wilts, our sighs disappear in smoke. Our dreams and our hearts change. Even the longest loves are short. So I leave your charms without tears, saying "farewell" almost at the moment of our beginning. (CJ).

**Translation:**

**Adieu (Farewell) from *Poème d'un jour* by  
Charles Jean Grandmougin (1850-1930)  
translated by Douglas Watt-Carter**

Like everything that dies quickly,  
    The blown rose,  
And the mottled cloaks of  
    The passers-by  
Long sighs, girl friends,  
    Smoke!

One sees in this frivolous world,  
    Change.  
Quicker than the waves on the beach,  
    Our dreams!  
Quicker than frost on the flowers,  
    Our hearts!

One believes oneself faithful to you,  
    Cruel,  
But alas! the longest of love affairs,  
    Are short!  
And I say on quitting your charms,  
    Without tears,  
Close to the moment of my avowal,  
    Adieu!

**VI. Program Notes – Instrumental Literature**

Program notes should include the first citations of the name of the piece, the movements and the composer in bold print. The notes should be centered on the piece performed and refrain from too much general information about the life of the composer.

### Examples:

**The Sonata in B-flat Major, K. 281** belongs to the group of six piano sonatas (K. 279- K. 284 ) which date from 1774 -1775, a time when **Mozart** lived in Salzburg and Munich. Mozart frequently performed these sonatas and although he was only in his late teens, they are from the period of his earliest works that have become part of the concert repertoire. These early sonatas demonstrate not only Mozart's ability for assimilating stylistic traits of the time, but also a preoccupation with finding his own personal voice.

In this sonata, Mozart has written three movements showing a great diversity of mood, tempo and formal structure. With the **first movement**, a standard Sonata-Allegro form, Mozart's writing shows the influence of Haydn: a slower tempo marking (Allegro moderato), shorter phrase structures, the juxtaposition of duplet and triplet rhythmic figures, and the use of new material in the development section. In contrast to the first, the **second movement** shows Mozart's ability for writing long melodic lines that are more vocally conceived. Mozart marks the movement Andante amoroso, an unusual marking for him but one that shows his interest in exploring a different expressive quality of the piano. The **third movement** is a spirited rondo in which Mozart uses a variety of pianistic effects such as arpeggiated figures, trills and octaves.

The **Klavierstücke (Piano Pieces), Opus 118** were published in 1893 and are typical of the kind of piano works **Brahms** was writing during his last years: concise, song-like pieces, highly expressive and of mature musical substance. The **Intermezzo in a minor**, the first piece from this collection, is built on a single motive. A structurally compact work, it is sometimes referred to as a sonata form in miniature. Brahms' characteristic fullness of sound is achieved by widely spaced arpeggiated figures, pedal points in the bass and the doubling of the melodic line in octaves. His use of chromatic harmonies gives a sense of tonal ambiguity, even at the end when the piece finally resolves on an A Major chord.