

**Bower School of Music  
Recital Program Style Guide  
[Rev August 2018]**

**<sup>1</sup>Performer's Name, instrument**

<sup>2</sup>Accompanist's Name, instrument

<sup>3</sup>Symphony No. 4 in A Major, <sup>4</sup>Op. 90, <sup>5</sup>"Italian"

<sup>8</sup>Allegro vivace  
Andante con moto  
Con moto moderato  
Saltarello: Presto

<sup>6</sup>Felix Mendelssohn  
<sup>7</sup>(1808-1847)

<sup>9</sup>*Die Schöne Müllerin*, D. 795

2. Wohin?  
11. Mein!  
14. Der Jäger

Franz Schubert  
(1797-1828)

Mass No. 1 in F Major, D. 105

<sup>10</sup>Franz Schubert

<sup>11</sup>Nessun dorma

From *Turandot*

Giacomo Puccini  
(1858-1924)

<sup>12</sup>Featured Soloist, instrument

**<sup>13</sup>Intermission**

<sup>14</sup>*The Promenade Overture*

John Corigliano  
<sup>15</sup>(b. 1938)

Ave Verum Corpus, <sup>16</sup>K. 618

W. A. Mozart  
(1756-1791)

<sup>17</sup>Combined Choir

Concerto for Orchestra

<sup>18</sup>Béla Bartók  
(1810-1849)  
<sup>19</sup>arr. Michael Baron

<sup>20</sup>Suzanne Kirton, flute  
Judy Christy, oboe  
Paul Votapek, clarinet  
Kirsten Mahoney, horn  
Kristen Sonneborn, bassoon

**DOCUMENT PREPARATION**

1. 12pt font, **bold**, instrument in lower case.
2. 12pt, NOT bold, instrument in lower case.
3. Generic title capitalized but without italics. Works in a major key are indicated with a capital "M" in major; minor keys are indicated with a lower case "m" for "minor."
4. Place a comma before opus numbers or catalog references. Capitalize "O" for Opus (and "N" for Number, if any). Include opus/catalogue for all works (operas do not need an opus/catalogue number).
5. Place nicknames in quotations following the Op. #
6. Use the composer's commonly accepted full name (with few exceptions, there is no need for middle and/or affiliated names; e.g., Felix Mendelssohn as opposed to Felix Mendelssohn Bartholdy; however, CPE Bach as opposed to Carl Bach). See *The New Grove Dictionary of Music and Musicians* for accepted names.
7. In parentheses, indicate dates of deceased composers under their name.
8. When performing an entire work indicate the names of movements, but do not number them, unless performing only selected movements.
9. Italicize titles of works within a collection (e.g., song cycles, piano works) when presenting selected pieces from that collection. Selected pieces are listed underneath the title of the collection (and the song number within the collection) and are neither italicized or in quotations. Be sure to include all diacritical markings in titles and in program notes.
10. When citing previously mentioned composers, include only the full name (i.e., without dates).
11. When citing a single movement or selection (e.g., aria) from a larger work, indicate the title of the major work in italics and the title of the selection below it. Indent the selection and do not italicize it. Use the format *From Title of Major Work* (use "From" for opera and oratorios only)
12. Center the feature soloist and their instrument.
13. An "Intermission" is centered and in **Bold**.
14. Capitalize all words in titles with the exception of articles ("a" and "the"), conjunctions, and prepositions they are used to begin a title.
15. For living composers, indicate their birth date only, using the format (b. 19xx).
16. Indicate catalogue number (if any) using the appropriate catalogue abbreviation: K for Köchel (Mozart); D for Deutsch (Schubert); Hob for Hoboken (Haydn).
17. Indicate a change of performing group/ensemble by centering the name of the ensemble/group.
18. Include the diacritical markings on composer's name.
19. Include name of the arranger below the dates of the composer.
20. Indicate an arranger with dates below the dates of the composer.
21. For multiple instrumentalists, include the performer's name and instrument; instruments are listed from highest pitched to lowest.

## TIPS ON WRITING EFFECTIVE PROGRAM NOTES

Writing effective and engaging program notes is a learned skill that, if done well, will provide concert attendees meaningful insights about composers and pieces that will enrich their listening experience. Given that there are often page limitations for student recitals, however, it is important that students be concise in their writing – that is, saying a lot in 2-3 paragraphs. Although there are many ways one can approach the writing of program notes, following the outline below may help in what information should be included and how to organize that information, using the acronym CPAR.

### **1. Contextualize**

One of the most important components of program notes is the historical context concerning the piece. Although it is tempting to provide biographical information on composers (e.g., Mozart was born in Salzburg in 1756. His early studies were with his father. In 1781 he moved to Vienna. Etc., etc), program notes should refrain from general biographical information that is not directly related to the piece. It is more effective to contextualize the work being formed (eg., After moving to Vienna in 1781, Mozart quickly began work on a collection of quartets which he referred to as the Haydn Quartets). If the composer, however, is relatively unknown or is a contemporary composer, one should include a brief biographical introduction (2-3 sentences). One might consider the following:

1. Where was the composer when he composed the work?
2. For whom was the work composed?
3. How does the work fit into the composer's *oeuvre*?

### **2. Personalize**

Personalizing the program notes can be one of the most engaging elements in introducing a piece and/or composer. With a little research, students can often find interesting anecdotes or comments that a given composer said or wrote about a piece. For example, Mozart wrote in 1770 (while working on early opera) "I can't write much, because writing so many parts of the opera has made my fingers painful!"

### **3. Analyze**

Program notes should point the audience to one or two interesting parts of the work they can listen for. This can include anything from changes in mood, texture, instrumentation, or the relationship between the music and the text (if any). This will assist the listener in navigating through the work and make for a more meaningful listening experience.

### **4. Revise**

Program notes are printed documents that reflect the professionalism of the Bower School of Music, the performer(s), and the applied instructors. As such, it is crucial that they are *carefully revised and proofread* by the performer(s) and the applied instructor before they are submitted.

[CONTEXTUALIZE] Before completing the *Dichterliebe (Poet's Love)* in 1840, Schumann wrote almost exclusively instrumental music, claiming that the composition of song was an "inferior" art form. Schumann stated: [PERSONALIZE] "All my life I have considered vocal composition inferior to instrumental music – I have never regarded it as a great art. But don't tell anyone about this!" [CONTEXTUALIZE] That year, however, proved to be a turning point for the composer, and one that has been aptly named *Liederjahr*. This "year of song" was undoubtedly the result of Schumann's marriage to the gifted composer and pianist Clara Weick. In that year alone, Schumann completed no less than 138 songs, many of which were grouped into small collections (or albums) unified according to the poet, mood, or compositional device and intended to be performed in sequence. The sixteen songs that comprise *Dichterliebe* are all settings of poems selected from *Lyrisches Intermezzo* (1822) by the German Romantic poet Heinrich Heine. The poetry of *Lyrisches Intermezzo* addresses themes of unrequited love, proceeding from a slightly questionable innocence and lyricism to a tone of abrasive cynicism. In that sense, the collection is a psychological journey that takes its readers and listeners from a protagonist's confession of love (Song 1: "In the Beautiful Month of May" to his proposed drowning of his love and dreams in the sea (Song 16: "The Old, Wicked Songs.")

[ANALYZE] It was the goal of nineteenth-century song composers to exploit musical devices that intensify or interpret the meaning of the texts. Prompted by Schubert's example, Schumann, Schumann went further in this regard, becoming what scholars term the "master of unconsummated harmonic gesture and irony." To that end, the first song, "In the Beautiful Month of May," displays the longing for union with Clara via the use of suspensions and dissonance. In the seventh song, "I Bear No Grudge," Schumann provides as the accompaniment a musical rant that does nothing other than to assert the protagonist's grudge. The cycle concludes with "The Old, Wicked Songs" in which the protagonist mocks his own grief with a parody of a merry song.

### Translations and Program Notes

Program notes are the responsibility of the performer and the applied instructor. Translations, however, are the sole responsibility of the performer and should abide to the following criteria: 1. Typeset on white paper only; 2. Limited to one 8 1/2" X 11" double-sided page; 3. Include performer's name and date of recital (centered and bold at the top of the page).

### Program Submission

Student recital programs must be submitted to Cindy Spell @ [cspell@fgcu.edu](mailto:cspell@fgcu.edu) no less than 3 weeks before the recital. It is imperative that program information be approved/edited by the recital committee *before* submitting a copy to Cindy. Unless otherwise requested, 50 programs will be supplied for junior recitals and 75 for senior recitals.