

**Department of Music
School of Fine Arts
University of Connecticut**

STYLE SHEET FOR CONCERT PROGRAMS

The purpose of this document is to assist music students and faculty in preparing and submitting drafts of programs for recitals and ensemble concerts. The goal is clarity and consistency of concert programs, which represent both the performers and the Department of Music. As performers, it is not only our responsibility to provide accurate information about the works presented, but also to present such information in a way that helps cultivate future audiences.

While von der Mehden staff format, proofread, and print programs for our concerts, it is our responsibility to provide them with timely and accurate information. For our purposes, “timely” means submitting the final draft of your program at least two weeks (14 days) before the date of the concert. If students fail to meet this deadline, their recitals/concerts will be cancelled. If faculty members fail to meet the deadline, staff cannot guarantee an accurate program.

There are always three portions to a concert program: (a) the list of works presented (together with a concert title, if there is one), (b) the list of performers, and (c) the artist biographies. Concerts with vocal texts must have a fourth portion: (d) texts and translations of all works. (The only exception to this is in instances in which surtitles are used.) This document deals with each of these sections in turn.

A. The List of Works Presented.

The draft program submitted to von der Mehden staff must include an accurate list of works to be performed in the concert or recital. This means that the exact title of each work should be listed, and the works should be listed in the order in which they will be performed. In casual conversation, we may use abbreviated titles such as “Beethoven’s Fifth,” but such nicknames are not appropriate for a program. In addition, opus or catalog numbers, together with names and dates for composers, must be included. Examples:

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven
(1770–1827)

Tocatta and Fugue in D minor, BWV 565

Johann Sebastian Bach
(1685–1750)

For instrumental works with generic titles (i.e., titles that involve genre, such as symphony, string quartet, sonata, etc.), the key and mode are listed. (It is a tradition — adopted from music theory classes — not to capitalize the word “minor” in titles, despite the inconsistency that this represents.) In addition, the movements or sections of a work that are divided by silence must be listed, by name if they have names; if not, by their tempo markings.

The composer of each work must also be included in your list of works. Be specific; there may be more than one composer who uses a given surname (Wolfgang Mozart or his father Leopold? Felix Mendelssohn or his sister Fanny?).

In addition, the birth and death dates for each composer must be included in your draft. *Grove Music Online* is the most reliable source for dates, the spelling of names, and the exact title of musical works.

In the case of living composers, the birthdate is all that's necessary, preceded by the abbreviation "b." If a specific arranger is credited, his/her correct name and dates, preceded by the abbreviation "Arr.," should be included.

B. Performer's Names. Names of all performers must be included in your draft program. Performers should be listed by their actual names, not nicknames. Please list names accurately, with correct spelling. You can double-check with the people listed on your program, or check the UConn online phone book for correct names and spelling.

Ensembles. All ensemble concerts should have descriptive titles that explain something about what kind of music is in the program ("Concert Band" will not draw as many people to a concert as "Island Music — the Hebrides, the Caribbean, and Hawaii"). The title should be preceded by the ensemble's name.

The members of the ensemble must be included in your draft program. If they are to be listed by section (instruments or vocal types), include that information. Example:

Tenors

Robert Shaw
John Hurt

Trombones

Blanche DuBois
Stanley Kowalski

Recitals. For solo student recitals, the focus is different—it is truly on the performer. Traditionally, the title of such a recital is "name, comma, instrument"; no further description is necessary. Example:

Constance Rock, *soprano*

Be sure to include the instrument or vocal type of each performer. This "name-comma-instrument" format also is the standard for groups of performers, whether or not the group is the title of the event. (By the way, violoncello is the formal name for the cello. Some concert presenters will insist on using this form, though UConn does not.)

If soloists contribute to specific works on the list, their names and instrument/vocal type should be listed with the relevant work.

C. Artists' Biographical Notes.

Featured performers may include biographical statements. Each bio is a separate paragraph; the performer's name and instrument/vocal type must be included. If the person being credited provides tech support rather than performing, that should be indicated.

The bio should be written in the third person ("she" and "her," not "I" and "me"). The name used should be an honorific and a last name, not a first name, i.e., "Dr. Hanzlik" rather than "Louis."

There are strict guidelines on the lengths of bios. Professional musicians (faculty, guest artists, and composers, whether living or dead) have a bio limit of 250 words. All students (both graduate and undergraduate) are limited to 150-word bios. If performers do not abide by these rules, von der Mehden staff will cut the bio to fit the limit.

Student performers may include thanks to family, friends, or faculty members. Because UConn is a publicly funded institution, religious testimonials may not be included.

Program Notes may be written by performers, by composers, or by conductors. Titles should distinguish among different sources of notes.

When notes are not original, but are quotations from an external source, the source must be properly cited. Music programs use the University of Chicago reference style (not MLA or APA). A complete citation includes author (full name), complete title of work, publisher, date and city of publication, and page number(s) where the quotation can be found in the publication.

D. Texts and Translations.

Texts of vocal works must be accurate, and follow the original with regard to words, lineation, punctuation, spelling, and spacing.

If the text is written in a foreign language, different rules of punctuation and capitalization may apply. Note any foreign characters, such as umlauts, accent marks, etc. Accurate translations must be provided for any texts not in English. Translations should be credited.

[This guide was created by Rebecca Rumbo and vetted by Eric Rice in September, 2016.]