Students giving degree recitals, or junior and senior evening recitals prepare their own programs, following uniform guidelines, which are submitted to the concert manager for editing and revision. Generally programs are 8.5 x 5.5 inches. The standards below are largely adapted from *Writing about Music: A Style Sheet from the editors of 19th-Century Music,* ed. D. Kern Holoman (University of California Press, 1988), with the alteration or addition of UCI-specific information.

6. The Printed Program

CONCERTS AND RECITALS

6.1 The front cover or heading of the concert or recital program should list the presenter, the performing group, and the solo artists.

University of California, Irvine
Claire Trevor School of the Arts
Department of Music

UCD Early Music Ensemble
David Nutter, director
with
Jeffrey Thomas, tenor

UCI does not include the names of financial underwriters on the front cover.

6.2 The foot of the program should give the time, date, and venue of the performance. Make certain to include the year, as this information is required by the tax authorities; without the inclusion of the year, moreover, the concert program is virtually worthless as a historical document.

Sunday, 26 October 1986
Church of St. Martin, Episcopal
Hawthorn Lane, Davis
8:00 p.m.

Note: Recitals that begin at noon should give the time as "noon," not "12 p.m."

6.3 The standard listing of a work in a concert program gives a formal title with key and index identifier, the composer's full name, and the composer's dates. Movements follow, indented. If all movements of a work are performed in order, movements do not need to be numbered; otherwise number the movements being performed according to their original positions. Foreign words may be italicized. Composers' dates may appear on the line below the name. For a living composer, give only the year of birth: (b. 1992).

Orchestral Suite No. 3 in D Major, BWV 1068   Johann Sebastian Bach
    Ouverture   (1685-1750)
    Air
    Gavotte I - Gavotte II
    Bourrée
    Gigue

Four Dance-Episodes from *Rodeo*   Aaron Copland (1900-1999)
    Buckaroo Holiday
    Corral Nocturne
    Saturday Night Waltz
    Hoe Down

6.4 For a movement identified by both a title and a tempo indication, use a colon after the title.

        Example   II. *Marcia funebre:* Adagio assai

6.5 For a movement embracing a major change of tempo, as in a movement with a slow introduction and a succeeding Allegro, separate the two with a semicolon or a dash.

    Allegro non troppo e molto maestoso; Allegro con spirito or

    Allegro non troppo e molto maestoso — Allegro con spirito

6.6 It is, however, cumbersome to list a multitude of tempo changes. […]

6.7 It is appropriate to translate movement titles that might not otherwise be understood, particularly ***if they are not translated elsewhere in the program.***

    Concerto for Orchestra   Béla Bartók
        Introduzione   (1881-1945)
        Gioco delle Coppie ("Game of Pairs")
        Elegia
        Intermezzo interrotto ("Interrupted Intermezzo")
        Finale

6.8 For first performances, it is customary to give the date of composition and indicate "First performance', "West Coast premiere', etc.

OTHER

UCI 1. If more than one work by the same composer is on the program, give the full name and dates only the first time; subsequent pieces should normally be marked by the composer's last name only.

UCI 2. For works that are arrangements of other works, give the name of the original composer in the right hand column. Give the name of the arranger either under the title or under the name of the original composer, whatever saves space.

Partita in D Minor for keyboard, BWV 976 arr. for marimba by T. J. Maxx	J. S. Bach (1685-1750)

Sonata in D Minor for violin, BWV 956
  III. Gavotte
  VI. Gigue
	J. S. Bach (1685-1750)
	arr. by T. J. Maxx

Concerto in B Minor, op. 76 for flute and orchestra, arr. B. Rocher	Hector Cabanilles (b. 1947)

Carolyn Tzu, piano

UCI 3. JAZZ programs. Note that three different models are possible for UCI recitals in jazz, depending on whether the program consists of sets by different composers or by one student composer only. All include statements of compositional goals from jazz majors. You may obtain templates for these through the Dept. Concert Manager.

OPERA and ORATORIO

Excerpts from operas and oratorios should be listed by the text that is first sung, whether a recitative or aria. In the case of both, give the first line of recitative followed by the opening words of the aria. Identify the source opera in italics. Act and scene numbers may be given with the translation.

Example, aria alone	Asile héréditaire from *Guillaume Tell*
Preceded by its recit.	Guillaume est dans les fers - Asile héréditaire from *Guillaume Tell*

TEXTS AND TRANSLATIONS

Translations are mandatory for texted works not in English. Decide with your studio instructor whether to include the original poems in languages other than English or not. Poems must be given in poetic form; often you will need to find the published version in the complete works of the poet. Due credit should be given the original poet *as well as the translator,* and appropriate permissions secured. Texts are most usefully presented with the original language and the English translation in facing columns. Take care to put page-turns where they will not distract from the performance. In cases in which the poetic lines are very long, consider inserting an 8.5 x 11 inch supplement (or an 11 x 8.5 inch one) into the program book.

Check all foreign language texts for necessary accents and grammatical punctuation. Using your spell-checker set to the foreign language will catch many of these. Punctuation in the language and in the English translation is not always the same. If a poetic line is too long to fit in the column, continue the line by indenting as far in as possible for the end of line to be as far right as the other ends of lines. You will need to accommodate the adjustment in the parallel text.

Aux prodiges de la Victoire	To honor the prodigious victors
qu'un autre consacre ses chants,	may another poet devote his songs:
que ses vers mâles et touchans	virile, moving verses
célèbrent les fils de la gloire.	to celebrate the Sons of Glory.
En vain leur courage indompté	In vain their invincible courage
nous gagnait cent et cent	won us countless battles,
batailles;	
le crime au sein de nos murailles	while the traitor in our own walls
allait tuer la Liberté!	was about to destroy Liberty.

—trans. D. K. Holoman

LISTING PERFORMERS

For solo recitals, normally the name of the principal soloist appears on the front cover. If the same accompanist or members of a small ensemble appear in most of the pieces, their names may also appear on the front cover.

Members of an ensemble "assisting" a soloist may also be listed in a column on the inside of the front cover. The last name may line up with the last line on the facing page, or the list may begin one-third down the left-hand page.

If several different performers appear in single pieces only, it is best to give their names centered, following the entry for each piece, possibly preceded by "with." The name of the soloist is not repeated.

Names of performers are usually followed by the names of the instruments, rather than "-ist" formations: "Kevin Kostner, horn" not "Kevin Kostner, hornist."

PROGRAM NOTES

6.16 Program notes should not read as reference entries, although they should include the circumstances of composition and first performance of the work, its scoring if not obvious, and, if useful, brief information on its publication. Otherwise, your notes may take the opportunity to guide your listeners toward your interpretation of the work. Avoid facts and anecdotes that are irrelevant to the work on the program and avoid analytical terminology. For arias, give the dramatic circumstances in which the aria is sung. Musical examples in program notes are uncommon. Try to suggest to the audience two or three particular things to listen for, in an attempt to engage their ears. Program notes can effectively be quite brief.

If your program has a theme or is in other ways integrated, notes do not need to follow the format of unrelated sets of notes for separate pieces. You can write an essay on the program as a whole.

ACKNOWLEDGMENTS

The Department of Music prefers that degree programs and formal recitals appear as professional as possible, therefore personal thanks are not permitted on printed programs.

Acknowledgments may be made indirectly in a very short biographical statement, for example.

> Harry Houdinter began studying piano at the age of five and started formal vocal training in high school with Elliott Forbes. He has studied with Frances Young at UCI since 2006 and is the recipient of the Livia Lowenstein Scholarship. In 2007 he was awarded the Cavalli Prize of the Vezelay International Countertenor Competition. Next year he will study as the Schola Cantorum in Basle, Switzerland.

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