

# Crane Concert Program Guidelines

The concert program guidelines in this document are intended to provide a style reference for performers when submitting information for printed concert and recital programs at The Crane School of Music. Event coordinators are responsible for researching, formatting, and submitting complete and accurate program information by the deadline for their event, and for proofing the draft program when provided. Studio instructors should assist students with researching and creating their recital programs.

Deviations from these style guidelines may be considered upon request from the performer in certain circumstances, such as a non-traditional concert format (e.g. lecture-recital, thematic recital, etc.) or to more clearly communicate to the audience how the concert is to be performed (e.g. spacing of works on the page to indicate works performed as a “set” without interruption of applause).

Submitted programs should include:

- Complete name of composition(s)
- Composition date
- Complete name of composer(s), arranger(s), and transcriber(s)
- Birth and Death date of composer(s)
- All composition movements being performed.
- Names of all performers, including accompanist(s)

As programs are no longer printed and instead viewed using mobile devices during performances, the smallest font size should be 16. The program templates utilize “invisible” tables (shown as dashed lines), as rows and columns help with spacing and formatting.

## Instrumental Programs

Generic titles of works, such as “Sonata”, “Toccatà”, “Prelude”, “Symphony”, “Piano Trio”, “String Quartet”, etc., are to be capitalized but not italicized. Keys and opus/catalog numbers of such works should generally be included. Ordinal numbers may optionally be included (e.g. Symphony No. 5, Piano Concerto No. 4).

Examples:

Prelude in E Minor, Op. 28 no. 4 [i.e., no comma, lower case “n”]	
Sonata in B-Flat Major, K. 281	
Toccatà and Fugue in D Minor, BWV 565	
Trio No. 1 in C Major, Hob. IV:1 (“London”)	
Piano Concerto No. 2 in G Minor, Op. 22	
Symphony No. 9 in E Minor, Op. 95 (“From the New World”)	

Titles of complete works should be listed as printed in the score or in the composer’s catalog, without quotation marks. Titles of complete works may optionally be italicized, retaining the upper-/lower-case of the original. Opus/catalog numbers should generally be included.

Examples:

Billy the Kid: Suite	
Americana, Op. 96a (1992)	
The Gumsuckers March (1914)	
Meeresstille und glückliche Fahrt, Op. 27	
Prélude à l'après-midi d'un faune	

Foreign titles known equally well under their English titles may be listed either way. Titles in Cyrillic or other non-Western alphabets should generally be transliterated.

Examples:

Le Sacre du printemps <b>OR</b> The Rite of Spring	
Ne poy, krasavitsa, pri mne	

Catalog numbers should be abbreviated and capitalized.

Examples:

Opus: Op.  
 Köchel: K.  
 Longo: L.

Traditional descriptive names of works should be placed at the end of the work information, using quotation marks and parentheses.

Example:

Sonata No. 17 in D Minor, Op. 31 no. 2 (“Tempest”)	Ludwig van Beethoven (1770–1827)
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Premieres of works may so be indicated.

Example:

From the Depths of Time (2014)	Frank Milquetoast (b. 2001)
<i>World Premiere</i>	

Dates of composition may be included at the discretion of the performer, especially for works that have no opus or catalog number, or when the performer wishes to provide a context for the work.

Example:

Lament (1998)	Christopher Tilley (b. 1970)
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When performing complete multi-movement works, the names or tempo indications of each movement should generally be printed below the title, indented and single spaced:

Example:

Sonata in B-Flat Major, K. 281 Allegro moderato Andante amoroso Allegro	Wolfgang Amadeus Mozart (1756–1791)
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When performing selected portions of a multi-movement work, Roman numerals may be added to indicate which portions of the work are being performed. The periods should be right-aligned, followed by a single space:

Examples:

Sonata in B-Flat Major, K. 281 I. Allegro moderato II. Allegro	Wolfgang Amadeus Mozart (1756–1791)
<i>Klavierstücke</i> , Op. 118 I. Intermezzo II. Romance	Johannes Brahms (1833–1897)
Symphony No. 0 in D Minor (“Die Nullte”) III. Scherzo: Presto IV. IV. Finale, moderato – Allegro vivace	Anton Bruckner (1824–1926)

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Alternatively, when performing selected portions of a multi-movement work, the word “from” (with a lower case “f”) may be used to indicate which movement or movements of the work is/are being performed, followed by the italicized title.

Example:

from <i>Sketches for Friends</i> Lobster Tale November Song	Brian Head (b. 1964)
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## Vocal Programs

Single song titles (not from larger works) should be printed non-italicized, even when in a foreign language. Multiple such songs from the same composer should be single spaced.

Examples:

Già il sole dal Gange	Alessandro Scarlatti (1660–1725)
Le papillon et la fleur Lydia Au bord de l’eau	Gabriel Fauré (1845–1924)

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Keys and opus numbers are typically not included for individual song titles, though opus number may be included if performing an entire cycle or more than one selection from a larger work.

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Poets may optionally be listed in parentheses.

Example:

Mandoline (Verlaine)	Gabriel Fauré (1845–1924)
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Aria titles from operas, oratorios, and cantatas are generally capitalized as sentences (initial capital only), while titles of songs from musicals and generally have each word capitalized, with certain exceptions (some oratorio, in particular). In general, follow the capitalization of the text as printed in the score.

Example:

Et exultavit spiritus meus in Deo salutari meo from <i>Magnificat</i> , BWV 243a	Johann Sebastian Bach (1685–1750)
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When performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipsis ( ... ). Include a space on each side of the ellipsis.

Example:

Giunse alfin il momento ... Deh vieni, non tardar from <i>Le Nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756–1791)
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When performing multiple selections from a collection, opera, or musical, italicize the name of the collection, opera, or musical, and list the selections (non-italicized) below the title, indented, without quotation marks. Use “from” to indicate a portion of the work is to be performed; list the title alone to indicate the entire work is being performed.

Examples:

A portion of a larger work:

from <i>Cowboy Songs</i> Bucking Bronco Billy the Kid	Libby Larson (b. 1950)
from <i>Falstaff</i> L'onore! Ladri! Tutto nel mondo è burla	Giuseppe Verdi (1813–1901)

A complete work:

<i>Despite and Still</i> A last song My lizard In the wilderness Solitary hotel Despite and still	Samuel Barber (1910–1981)
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When performing *only one* selection from a collection, opera or musical, the work may be listed one of two ways:

Examples:

Bucking Bronco from <i>Cowboy Songs</i>	Libby Larson (b. 1950)
<b>OR</b>	
Bucking Bronco ( <i>Cowboy Songs</i> )	Libby Larson (b. 1950)
A Boy Like That from <i>West Side Story</i>	Leonard Bernstein (1918–1990)
<b>OR</b>	
A Boy Like That ( <i>West Side Story</i> )	Leonard Bernstein (1918–1990)

Two or more songs not from a cycle (different composers) are unspaced to indicate a group of works to be performed without interruption of applause:

Example:

La lune blanche	Gabriel Fauré (1845–1924)
L'heure exquise	Reynaldo Hahn (1874–1947)
Extase	Henri Duparc (1848–1933)

Two or more songs not from a cycle (different composers with more than one piece by the same composer) are unspaced to indicate a group of works to be performed without interruption of applause:

Example:

Voyage à Paris ( <i>Banalités</i> )	Francis Poulenc (1899–1963)
Madrid Canción de la infanta	Pauline Viardot (1821–1910)
Schwanenlied	Fanny Mendelssohn (1805–1847)

## Composers

Use full names for composers and list applicable birth and death dates in parentheses under name. Both lines will be right-justified.

Example:

	Johann Sebastian Bach (1685–1750)
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For living composers, indicate the birth year with “b. ” followed by a single space:

Example:

	John Corigliano (b. 1938)
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In the event a composer appears more than once on a program, dates should be provided for the first occurrence only.

If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer (with dates) and the adapter/arranger/transcriber (without dates). Abbreviate “arranged,” “transcribed,” and “adapted” as follows: “arr.,” “trans.,” and “adapt.”

Example:

Allegro	Joseph Hector Fiocco (1703–1741) arr. Sigurd Rascher
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## Performer Credits

All performers should be listed by full name followed by a comma, then their instrument or voice type (uncapitalized). Pianists in an accompanying or collaborative role should be listed as “piano.”

Examples:

Clara Rockmore, theremin ( <b>not “thereminist”</b> ) Gerald Moore, piano ( <b>not “pianist”</b> ) Lilli von Stupp, mezzo-soprano
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Non-instrumental performer credits should be listed in the same manner.

Examples:

Herbert von Karajan, conductor Patrick Stewart, narrator
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In cases where multiple performers are performing on the same instrument, list the performers separated by commas, then the instrument in plural form.

Example:

Ricardo Morales, Samuel Caviezel, clarinets
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For programs with multiple performers performing only one or two works (such as a faculty gala, or a performer joining for only a single work), those performers should be listed below each selection to be performed.

In cases when smaller numbers of faculty are performing a group recital (such as a voice faculty concert), all performers may be listed at the top of the program and also listed below each selection to be performed. In such subsequent listings, performers may be identified by Mr., Ms., Dr., etc.

Example:

<b>Piano Faculty Recital</b>	
Rudolf Serkin Alfred Brendel Martha Argerich	
Sonata for Two Pianos in D Major, K. 448	Wolfgang Amadeus Mozart (1756–1791)
Mr. Serkin, Mr. Brendel	
<b>OR</b>	
Rudolf Serkin, Alfred Brendel	