Department of Music: Program Requirements

How to Create Your Program

1. Be sure you have all of the following information before you begin creating your program:
--Date, time, and location of your recital
--Titles and movements of all the pieces that you will be performing. Foreign words should be italicized.
--Composers, along with birth-death dates, correct spelling (including accents!)
--Names of anyone else performing on your recital (including accompanist)
--Name of your private teacher

2. Later in this document is a sample program. Replace all of the sample information with your information. Follow the format, and do not be concerned if all of your recital information does not fit on one page.

3. Add your program notes. See below for an example of program notes.

4. Biography - a biography should begin with your full name, then the name of your instrument, and include relevant musical credits (solos or roles performed and with which ensembles, primary teachers, and professional or community appearances). This should be a professional biography with a minimum of personal information (perhaps your hometown). For guidance on format, please consult your primary teacher and advisor. For examples, please look at faculty biographies on the Lewis & Clark website.

5. Check to be sure that all of your date/time/location information is correct and that the name of all your pieces and composers are spelled correctly. **Be sure to include the appropriate accents. Check for typos and misspellings in the program notes.**

6. Submit your program to your private lesson teacher as well as your advisor. This must be done at least three weeks before your recital date. You should then follow up with your instructor and advisor to be sure that they have approved your program.

Joint Recitals: If you are performing a joint recital with another student, please create only one program and submit it to both private lesson teachers and advisors with both performers' pieces listed in the order that they will be performed.

Program Notes

In your program notes, you should include basic information about the composer, a bit of information about each movement of the piece or each song you are performing. Include your own thoughts on why this piece is of interest and why you selected it. **Consult your advisor and primary teacher for guidance on program notes.**

A good set of program notes will do two essential things:

1) Give the audience a sense of the work's history. You could include the facts of a work's creation, including the dates of composition and first performance, and where and by whom it was first performed. Some details of the composer's biography are usually appropriate. If you're dealing with a well-known composer, you could focus on the composition of that particular piece. If it is a composer who is likely to be unfamiliar to most of the audience, include a brief biography.

2) Give the audience a sense of what to expect while hearing the piece. Like a good tour guide, you should point out the overall form of the piece, describe the character of various parts, and point out interesting features along the way. In some cases, the composer has written notes on the piece, brief parts of which could be included in quotes.

Form and Style
Start with information on the composer and the history of the piece, and work your way towards the piece itself. Keep in mind that you're writing for a group of interested and generally well-educated people, who may not know much about musical terminology. It's okay to strike a fairly conversational tone.

Plagiarism
In this age of endless information available on line, there is a real temptation to cut and paste material from several online sources and present them as your own. Bear in mind that anytime you do this, you are stealing—intellectual theft is no different from any other kind. Information from elsewhere should be written in your own words, unless you're using a direct quote.

Texts and Translations
Try to find idiomatic English translations, not stilted word-for-word translations. You should look very closely at your translations, and don't be afraid to come up with something that is idiomatic, even if it is a language you don't know well.

Living Composers
For pieces by living composers, students should do research to find out whether the composer has posted program notes on line. Direct quotes from the composer may be included in the program notes with attribution. After reading all available materials about the composer's music, students may wish to e-mail him or her directly to ask follow-up questions.

Program Notes Example

The living Estonian composer Veljo Tormis composed his best-known work *Raua Needmine* ("Curse Upon Iron") in 1972 to a poem from the Finnish epic *Kalevala,* a related epic to the Estonian national epic *Kalevipoeg.* The poem was translated into Estonian. In a fascinating use of the language, the early parts of the poem that describe the ancient roots of iron are written in an old version of Estonian (close to Finnish in many respects). The later parts that describe its modern uses for warfare are in modern Estonian, and update the original poem by describing "cannons and airplanes, and tanks, and guns." The final portion of the poem that returns to the curse upon iron also returns to the old Estonian. Musically, the work evokes folk melodies, ostinato, and the Shaman drum to create a primeval-sounding work. As Tiia Järg writes, "Tormis has reminded his contemporaries of everlasting moral values from the distant past. Tormis is suggesting that when people become alienated from primeval truths, it finally ends in disaster, not so much for the individual as for the nation."