

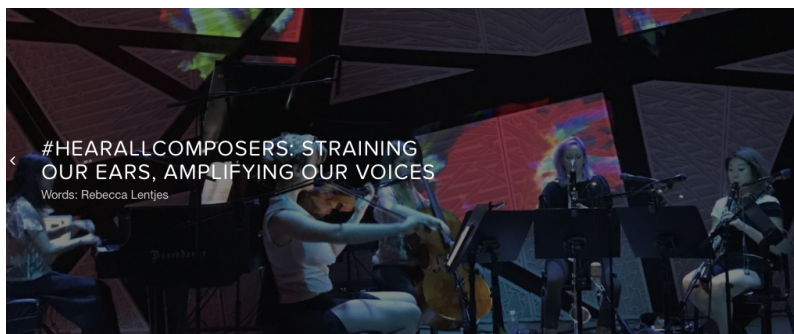
## Diversifying the Concert Hall—

### Writing / Research Assignment: Worth 20% of your overall grade

CULTURE DESK

#### WHAT DU YUN'S PULITZER WIN MEANS FOR WOMEN IN CLASSICAL MUSIC

By William Robin April 13, 2017



#### Why This High School Band Is Only Buying Music From Composers Of Color

February 18, 2017 · 7:54 AM ET  
Heard on Weekend Edition Saturday

SOLVEJO WASTVEDT

FROM NPR



#### UNTOLD LEGACIES OF BLACK COMPOSERS

As this tiny sampling of headlines/social media campaigns/programming choices reminds us, the question of representation in classical music is very much today's news. While we've worked in MUCB 202 to understand the biases of music history in the 18th and 19th centuries—and have worked to include works by women and people of color in our syllabus—compositional training, concert programming, and concert halls are famously places of exclusion, dominated by the works of white men, middle-class, Western European men. As we've discussed this semester, how do intersectional characteristics of race, class, gender, and sexuality affect the bodies and reception of music? How might we go about making the concert hall more inclusive, both in terms of historical repertoires and today's concerts? This project asks you to address this question by coming up with a concert program of non-canonical works or composers.

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## Overall Assignment: Diversifying the Concert Hall—A Program Project

### 2 Stages:

Stage 1: **Concert Program—due April 28.**

**5%**

At the end of this document & on our Moodle site, I have attached three resources that may help you with this project. Here's the names of the resources:

- A. "Looking for Inspiration? Some resources for women composers, composers of color, US composers, etc
- B. Oxford Music Online (reference for finding pieces and composer birth/death dates)
- C. Crane Concert Program Formatting Guidelines

Directions for each portion:

**1. Concert Program: due April 28, 11:59 p.m.**

- You will put together a concert program of approximately **1 hour to 1 hour and 20 minutes worth of music** (not including an intermission), drawn from the time period of our class (1715-1900). You do not have to span this entire time period—you can focus in on a specific era—but you **cannot** include pieces from later in music history
- The pieces on your program must **NOT** be canonical works or canonical composers. What's canonical? Generally speaking, white middle-class male composers from Western Europe working in the symphonic & operatic & chamber music traditions (you know—Haydn, Mozart, Beethoven, Brahms, Wagner, etc). There's nothing at all wrong with these composers, they just tend to be played ALL THE TIME. Let's think a little more broadly.

What can you include on your program that's not typically included in the "canon" of concert music today? Almost everything else!! (There's an immense amount of music out there that rarely gets played). Examples:

- Composers of color or composers of non-European descent
- Women composers
- Composers from anywhere **other** than Western Europe: Americas, Asia, Africa, etc
- Composers working in vernacular or popular music traditions
- composers writing in genres not typically included in the canon (i.e. **not** symphonies, concertos, sonatas, etc)
- Ideally, your concert program should have a theme of some sort—it would be best to not just be "random stuff from Music History." A theme for the concert is some sort of unifying idea that connects all your pieces. This should be some kind of interesting theme that might (hypothetically) encourage people to come to your concert.
- Think carefully about how to come up with a good concert program that includes a variety of music, carefully ordered and put in a rational order in the concert program.
- You will submit a Word-processing document of your proposed program via Moodle. This program will include:
  - a title for your concert
  - the names of your selected pieces (in their correct order), their **composition date**, & their **duration**
  - the **names and birth/death dates of the composers** of the pieces
  - All of the Concert program formatting must follow the **Crane Guidelines for Concert Programs** (attached for reference purposes to the end of this doc & our Moodle site).

**Regulations for your concert program:**

- You cannot include pieces that we have covered in our class—this means pieces that were assigned for our course listening
- You **must** include at least 3 pieces on your concert.

- You must seek out additional pieces, listen to them, and then decide which to include in your program. Where to find such pieces? Look at the page of additional resources I put online OR make an appointment to come talk to me.
- Do think about the timing (length of each piece) on your concert and try to figure out the correct length for your concert AND how to best organize your pieces—this is obviously a useful life skill for you!

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## 2. Program Notes: due May 14, but may be submitted as early as possible

- You will put together a set of program notes about your concert program.
- The program notes should run somewhere between **1200-1500** words. Deductions will be assessed for program notes less than 1000 words. Please do not exceed 1700 words.
- Your program notes should include a paragraph on your concert theme or things which connect the various pieces on your program. You should also include a series of paragraphs analyzing/ explaining the pieces on your program.
- For program notes, it is usually helpful—if you have large numbers of shorter pieces—to deal with them in groups rather than piece by piece, each section receiving a different paragraph or paragraphs. It will depend on your own program. It is not necessary for you to discuss every piece in detail on your program, but you should at the very least provide some generalizations about all the pieces in a section, then draw the listener's attention to certain pieces in greater detail. If you only have 3 or so pieces on your program, you should of course discuss each in detail.
- Your program notes should also—either in a separate paragraph or throughout your document—address some of performance issues which arise with earlier musics. For example, you might mention some of the decisions about when to add instruments to pieces, what pitch to choose, tuning systems, questions about rhythm, number of performers on a part, etc. Many of these issues are dealt with in detail in your textbook and anthology, so those sources will help you as you include comments on these issues.

Possible things to include in your writing:

1. Circumstances of composition (how the piece came to be written)
2. Relationship between the work and the composer's life/background
3. Historical context
4. Genre—feel free to give some explanation about the overall genre
5. Early performances (place, circumstances, etc)
6. Meaning of text (including specific references for the listener), and/or relationships between the music and the text
7. Musical style—is there any terminology that needs to be explained? Form or structure? Compositional techniques?
8. Scoring: instrumentation, voice types, etc
9. Things to listen for—guide your listener!

There are lots of program notes available online, but I'd urge you not to waste too much time obsessing about other people's approaches and just get started! Nonetheless, here's some links to professional written program notes if you'd like to see them: <http://libguides.depaul.edu/c.php?g=253599&p=1690795>

Here's an example of how you might include some technical details about your pieces:

- The defining features of the chaconne are a triple metre and an ostinato (repeating) bass line, which often begins with a descending scale. The repeated bass line of this chaconne is simply a series of four descending notes, which can be heard very clearly in the introduction.
- Like the majority of Scarlatti's arias, 'Ergiti, amor' uses the 'da capo' aria form that dominated eighteenth-century Italian opera. It consists of three sections (ABA), in which the repeated A section is usually sung with additional ornamentation.

Intellectual property/plagiarism/citation issues:

- Please research your pieces carefully. The anthology is helpful, as is our textbook, and the Oxford Music Online music reference. Another music history book you might find useful is Richard Taruskin's Oxford History of Western Music (in the reference section of Crane Music Library).
- For any sources you use in your program notes, please provide footnoted references for information you have researched. You should use Chicago Manual of Style citations or MLA style. Please ask me if you have questions.
- Keep quotations brief and credit the author—quotations from composers or commentators can sometimes throw light on important aspects of a piece. However, such quotations must be brief and fully identified as a quotation. Short quotations should be presented in the text within single quotation marks; longer quotations of more than two lines of prose should be indented without quotation marks. A full citation for the source of the quote is unnecessary, but candidates should refer the reader to the author's name. It is not usually appropriate to include music quotations in programme notes.
- Always write in your own words. It can be tempting to paraphrase or copy material from published collections of programme notes or from other sources such as CD inserts without acknowledgement of the author. Some published programme notes will be written in a particular style that would be difficult to pass off successfully as your own work, and will be familiar to me, while others will be poorly written or inaccurate. Doing your own research and analysis will reap rewards as your enthusiasm and personal insight will communicate itself to the reader. It will usually be clear to me whether the work is your own or not.

## **Resource #1: Stumped? Some places to look while getting started**

1) There are quite a few anthologies of compositions by women composers. Here's a couple examples:  
Briscoe, James R., ed. *New Historical Anthology of Music by Women*. (will be on reserve in library)  
Pendle, Karin. *Women & music: a history* (will be on reserve in library)

2) Here's a couple of websites with some references to composers of African descent (from all periods):

<http://chevalierdesaintgeorges.homestead.com/others.html>

also: <http://www.blackpast.org/perspectives/black-composers-and-musicians-classical-music-history>

<https://astro.temple.edu/~rgreene/BlackComp/index.html>

<http://africlassical.blogspot.com>

<http://songofamerica.net/composer/price-florence>

3) Music in America:

Richard Crawford, *America's Musical Life*. (will be on reserve)

Crawford and Richard Hamberlin, *An Introduction to America's Music* (will be on reserve)

Hamm, Charles. *Music in the New World* (will be on reserve)

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## **Resource #2: Link to Oxford Music Online (reference for finding pieces and composer birth/death dates)**

<http://www.oxfordmusiconline.com.webproxy.potsdam.edu:2048/subscriber/?jsessionid=7BD63D083714B95DFECA38BE2B257431>

# Crane Concert Program Guidelines

## About the Style 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. Performers (and also in the case of student recitals, studio teachers) are responsible for researching and submitting complete and accurate program information by the deadline for their event, and for proofing the draft program when provided.
- Submitted program copy should include all performers (with optional bios) and repertoire to be performed, including full titles, movements, and composer name(s) and dates, in accordance with the guidelines below. Copy should be otherwise unformatted, as fonts and page layout will be applied by the Program Secretary.
- All submissions should be verified for accuracy by checking *The New Grove Dictionary of Music and Musicians* for title and catalog information.
- 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).
- For style guidelines for program notes, press releases, or other copy, please consult the SUNY Potsdam Editorial Style Guide, which can be found here:  
<http://www.potsdam.edu/toolbox/standards/styleguide.cfm>
- The performer(s) and/or sponsoring faculty member should have final discretion in the application of these guidelines to their concert programs.

## Instrumental Programs

- Generic titles of works, such as “Sonata”, “Toccata”, “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  
Toccata 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* - OR - The Rite of Spring  
*Ne poy, krasavitsa, pri mne*

- Catalog numbers should be abbreviated and capitalized:

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:

Sonata No. 17 in D Minor, Op. 31 no. 2 ("Tempest") Ludwig van Beethoven  
(1770–1827)

- Premieres of works may so be indicated:

From the Depths of Time (2014) Frank Milquetoast  
(b. 2001)  
*World Premiere*

- 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:

Lament (1998) Christopher Tilley  
(b. 1970)

- 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:

Sonata in B-Flat Major, K. 281      Wolfgang Amadeus Mozart  
Allegro moderato      (1756–1791)  
Andante amoroso  
Allegro

- 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:

Sonata in B-Flat Major, K. 281

I. Allegro moderato

III. Allegro

Wolfgang Amadeus Mozart

(1756–1791)

*Klavierstücke*, Op. 118

I. Intermezzo

V. Romance

Johannes Brahms

(1833–1897)

Symphony No. 0 in D Minor (“Die Nullte”)

III. Scherzo: Presto

IV. Finale, moderato – Allegro vivace

Anton Bruckner

(1824–1926)

- 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:

from *Sketches for Friends*

Lobster Tale

November Song

Brian Head

(b. 1964)

## Composers

- Use full names for composers and list applicable birth and death dates in parentheses under name. Both lines will be right-justified.
- For deceased composers, separate the birth year from the death year using an en dash (–), without spaces before or after the dash.  
On a Macintosh computer, create using <Option> plus “hyphen”; on a PC create using <Ctrl> plus “hyphen” on the number pad, or using <Alt> plus the numbers 0150 on the right-side number pad.

Johann Sebastian Bach

(1685–1750)

- For living composers, indicate the birth year with “b. ” followed by a single space:

John Corigliano

(b. 1938)

- 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.”

Allegro

Joseph Hector Fiocco  
(1703–1741)  
arr. Sigurd Rascher

- See also section below, Vocal Programs, for more specific information pertaining to sets of songs and arias, and other vocal repertoire-specific concerns.

## 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       | (not “thereminist”) |
| Gerald Moore, piano            | (not “accompanist”) |
| Lilli von Stupp, mezzo-soprano |                     |

- Non-instrumental performer credits should be listed in the same manner:

Herbert von Karajan, conductor  
Patrick Stewart, narrator

- In cases where multiple performers are performing on the same instrument, list the performers separated by commas, then the instrument in plural form:

Raphael Sanders, Julianne Kirk-Doyle, clarinets

- 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.:

### **Piano Faculty Recital**

Rudolf Serkin, Alfred Brendel, and Martha Argerich

|                                          |                                        |
|------------------------------------------|----------------------------------------|
| Sonata for Two Pianos in D Major, K. 448 | Wolfgang Amadeus Mozart<br>(1756–1791) |
|------------------------------------------|----------------------------------------|

Mr. Serkin, Mr. Brendel

- OR -

Rudolf Serkin, Alfred Brendel

## Performer Bios

- Bios of faculty and student performers are generally not included in concert programs. However, guest artists and students performing as a featured soloist with an ensemble may submit bios of up to 100 words for inclusion in the program.

## 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)

- 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.
- Poets may optionally be listed in parentheses:

Mandoline (Verlaine)

Gabriel Fauré  
(1845–1924)

- 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.

Et exultavit spiritus meus in Deo salutari meo  
from *Magnificat*, BWV 243a

Johann Sebastian Bach  
(1685–1750)

- 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.

Giunse alfin il momento ... Deh vieni, non tardar  
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756–1791)

- 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.

A portion of a larger work:  
from *Cowboy Songs*  
Bucking Bronco  
Billy the Kid

Libby Larsen  
(b. 1950)

from *Falstaff*  
L'onore! Ladri!  
Tutto nel mondo è burla

Giuseppe Verdi  
(1813–1901)

A complete work:

*Despite and Still*  
A last song  
My lizard  
In the wilderness  
Solitary hotel  
Despite and still

Samuel Barber  
(1910–1981)

- When performing *only one* selection from a collection, opera or musical, the work may be listed one of two ways:

Bucking Bronco  
from *Cowboy Songs*

Libby Larsen  
(b. 1950)

- OR -

Bucking Bronco (*Cowboy Songs*)

Libby Larsen  
(b. 1950)

A Boy Like That  
from *West Side Story*

Leonard Bernstein  
(1918–1990)

- OR -

A Boy Like That (*West Side Story*)

Leonard Bernstein  
(1918–1990)

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

La lune blanche

Gabriel Fauré  
(1845–1924)

L'heure exquise

Reynaldo Hahn  
(1874–1947)

Extase

Henri Duparc  
(1848–1933)