

**Concert and Recital  
Program Style Guide**  
SUU DEPARTMENT OF MUSIC

**PROGRAM STYLE AT A GLANCE**

Sonata in C Minor, op. 13 (*Pathétique*) .....Ludwig van Beethoven  
I. Grave—Allegro di molto e con brio (1770–1827)  
II. Adagio cantabile  
III. Rondo: Allegro

Daniel Barenboim, piano

“Porgi amor qualche ristoro” ..... Wolfgang Amadeus Mozart  
from *Le nozze di Figaro* (1756–1791)

Kiri Te Kanawa, soprano  
Alfred Brendel, piano

“An die Musik” ..... Franz Schubert  
(1797–1828)

Christa Ludwig, mezzo-soprano  
Gerald Moore, piano

Sonata in G Major, TWV 41:G9 ..... Georg Philipp Telemann  
III. Affettuoso (1681–1767)  
IV. Allegro

Jean-Pierre Rampal, flute  
Trevor Pinnock, harpsichord

String Quartet in G Major, op. 76, no. 1, Hob. III:75 ..... Joseph Haydn  
I. Allegro con spirito (1732–1809)

Areta Zhulla, violin; Ronald Copes, violin;  
Roger Tapping, viola; Astrid Schween, cello

*Dichterliebe* ..... Robert Schumann  
“Im wunderschönen Monat Mai” (1810–1856)  
“Ich grolle nicht”

Dietrich Fischer-Dieskau, baritone  
Gerald Moore, piano

“Joshua Fit de Battle of Jericho” ..... African American spiritual  
arr. Jester Hairston

Atlanta Symphony Orchestra Chorus  
Robert Shaw, conductor

## COMPOSERS

### *Name*

1. Use the conventional form and spelling of the name, regardless of how it may appear in a particular score. As a general rule, use the version of the name that appears as the headword for the composer's article at *Grove Music Online*, omitting anything in parentheses or brackets.

Giuseppe Verdi                      [NOT Giuseppe Fortunino Francesco Verdi]  
Maurice Ravel                        [NOT Joseph Maurice Ravel]

As an exception to this rule, both maiden and married names of female composers should generally be included, even if *Grove* parenthesizes one of them.

Clara Wieck Schumann  
Fanny Mendelssohn Hensel

2. Do not substitute initials for given names, even where this is commonly done.

Wolfgang Amadeus Mozart [NOT W. A. Mozart]  
Carl Philipp Emanuel Bach [NOT C. P. E. Bach]

3. Do not omit diacritical marks from a name. Take care always to use the correct mark correctly (watch out for the direction of accent marks especially) and never substitute any other character for it.

Gabriel Fauré                        [NOT Faure OR Faure' OR Faurè]  
Antonín Dvořák                      [NOT Antonin Dvorak]

4. Academic and honorific titles ("Dame," "Sir," "Dr.," and the like) are omitted, even where *Grove* includes them. Generational designations ("Jr.," "II," "the Younger" and so forth) are included only where ambiguity may result. Commas are not used between names and suffixes. Where there is more than one type of suffix commonly used, favor American convention (for example, "Jr." instead of "II").

Edward Elgar                        [NOT Sir Edward Elgar]  
Johann Strauss Jr.                [NOT Johann Strauss, Jr. OR Johann Strauss II]

5. Names of arrangers, always placed beneath composers' names and dates, are preceded by the abbreviation "arr." (lower case, with a period, and without "by").

arr. Mack Wilberg                [NOT Arr. Mack Wilberg OR arr. by Mack Wilberg]

In the case of piano reductions of orchestral accompaniments (as for an opera or a concerto), the arranger is not ordinarily credited at all. If a transcriber's contribution is significant enough to be credited, she or he should ordinarily be listed as an arranger. It is acceptable to precede the transcriber's name with "transcribed by" (lowercase and spelled out in full), but this should be done sparingly.

6. Librettists and lyricists are not credited along with composers, even if they are part of a famous collaborative duo.

Arthur Sullivan                    [NOT Arthur Sullivan and William Schwenck Gilbert]

Richard Rodgers

[NOT Richard Rodgers and Oscar Hammerstein II]

7. Where the composer is not known, it is better to give the piece's origin and genre than to list the composer as "Anonymous" (which is acceptable as a last resort). In all such descriptions capitalize the first word and all subsequent proper nouns. Avoid the redundant use of "traditional."

Gregorian chant

African American spiritual [note the lack of a hyphen]

Mexican folk song [NOT Traditional Mexican folk song]

Take care with the following names especially:

Frédéric Chopin [NOT Frédéric François OR Fryderik] (an exception to *Grove*)

George Frideric Handel [NOT Georg OR Friedrich OR Frederick OR Händel]

Joseph Haydn [NOT Franz Joseph]

Josquin des Prez [NOT Desprez]

Felix Mendelssohn [NOT Mendelssohn-Bartholdy]

Gioachino Rossini [NOT Gioacchino]

Modest Musorgsky [NOT Mussorgsky]

Serge Rachmaninoff [NOT Sergei OR Sergey or Rachmaninov]

Arnold Schoenberg [NOT Schönberg]

Pyotr Il'yich Tchaikovsky [NOT Peter OR Piotr OR Illyich OR Chaikovsky]

### Dates

8. For composers give birth and death years in full (four digits for each), enclosed in parentheses and separated by an N-dash (–) not a hyphen (-). For living composers use the form (b. 1982).

(1685–1750) [NOT (1685-1750)]

(1813–1883) [NOT (1813–83)]

(b. 1970) [NOT (1970– ) OR (1970–present)]

9. When only approximate dates are known, use the abbreviation "ca." (for "circa") in front of the date. Where a range of years is given for a composer's birth or death, indicate the range with a forward slash rather than a hyphen or N-dash.

(ca. 1540–1623) [NOT (c. 1540–1623) OR (1540 ca.–1623)]

(1525/6–1594) [NOT 1525-6–1594]

10. Dates are not ordinarily given for arrangers.

## TITLES

*Note:* The following guidelines distinguish between two types of titles: *generic titles*, which identify works or movements (most often instrumental) by their genre, form, or tempo (such as a concerto, a rondo, or an adagio); and *unique titles*, which are specific to a particular work or movement.

### Language

11. Generic titles should be anglicized where possible, regardless of the language used in a particular score. Tempo markings, however, are always given in the original language.

Sonata in B-flat Major	[NOT Sonate in B-dur]
Symphony in C Minor	[NOT Symphonie in ut mineur]
Adagio e mesto	[NOT Slow and sad]

12. Unique titles should ordinarily be given in the original language, including all necessary diacritical marks. Where necessary (sparingly) an English translation of the title may also be provided, in which case it appears in parentheses, in roman type and without quotation marks, immediately after the original title.

<i>Così fan tutte</i>	[NOT <i>Così</i> ]
<i>Die Zauberflöte</i> "Grillen" (Whims)	[NOT <i>The Magic Flute</i> ]

13. Titles of works in languages that use a non-Latin alphabet (such as Chinese or Cyrillic) should be romanized (transliterated into the Latin alphabet). Where this poses unusual difficulties, or where longstanding convention dictates, the title may simply be given in English translation (or sometimes in another language, as in the case of Russian works with traditional French titles).

<i>Yevgeny Onegin</i>	[NOT <i>Евгений Онегин</i> ]
<i>Visions fugitives</i>	[= <i>Mimoletnosti</i> ]
<i>The Rite of Spring</i>	[= <i>Vesna svyashchennaya</i> OR <i>Le sacre du printemps</i> ]

14. While full original titles are preferred, where convention favors shortening or otherwise altering them, it should generally be respected. (In some cases there is more than one valid option.)

<i>Don Giovanni</i>	[NOT <i>Il dissoluto punito, ossia il Don Giovanni</i> ]
<i>Il barbiere di Siviglia</i>	[NOT <i>Almaviva, o sia L'inutile precauzione</i> ]
<i>Ein deutsches Requiem</i>	[NOT <i>Ein deutsches Requiem, nach Worten der heiligen Schrift</i> ]
<i>Nabucco</i>	[OR <i>Nabucodonosor</i> ]

### Capitalization

15. For English-language *titles* capitalize the first and last word and all words in between except for articles, conjunctions, and prepositions, regardless of their length.

*Fanfare for the Common Man*  
"Who Can I Turn To?"  
"All through the Night"

For English-language *tempo indications*, however, use sentence-style capitalization, as with foreign-language titles (see 16).

16. For foreign-language titles and tempo indications capitalize the first word and only those subsequent words that would normally be capitalized in a sentence (all nouns in German, proper nouns in other languages).

*Le nozze di Figaro*  
"Auf dem Wasser zu singen"  
"Les berceaux"

17. Note, however, that for recent works eccentricities of capitalization (or other orthography) specifically called for by the *composer* (all lowercase, for instance) are usually respected.
18. When designating keys always capitalize the first letter (whether the mode is major or minor); if "flat" or "sharp" is part of the tonic designation, it is in lowercase and connected to the previous letter by a hyphen (-). The mode (major or minor) is *always* capitalized when part of a title.

B-flat Major                                    [NOT B flat OR B-Flat]  
C Minor    [NOT c minor OR C minor]

Spell out the words "flat" and "sharp" rather than using the corresponding musical symbols; *never* substitute the letter "b" for "flat" or the pound/hashtag sign "#" for "sharp."

19. The abbreviations "op." and "no." are not ordinarily capitalized.

Symphony no. 41 in C Major    [NOT No. 41]  
Sonata in D Major, op. 10, no. 3 [NOT Op. 10, No. 3]

### *Roman Type vs. Italic Type vs. Quotation Marks*

20. Use roman type for works and movements with generic titles and for tempo designations.

Sonata in F Major, op. 10, no. 2  
Rondo in D Major, K. 485  
Adagio non troppo

21. Use italic type for instrumental works (of all lengths) with unique titles, longer vocal works (operas, oratorios, song cycles, and so forth), and the nicknames or programmatic titles of generic instrumental works (placed at the end in non-italicized parentheses).

*Carmen*  
*Die Winterreise*  
Symphony no. 6 in F Major, op. 68 (*Pastoral*)

22. Use quotation marks for individual songs, arias, and other non-liturgical vocal pieces, and for uniquely named movements of instrumental works.

"Die Forelle"  
"La donna è mobile"  
"Mars, the Bringer of War"

Always use curved double quotation marks (“ ”), never straight quotation marks (" "), single quotation marks (‘ ’), guillemets (« »), or German quotation marks („ “), even if these are used in a particular score.

23. Some instrumental works have quasi-generic titles that are so idiosyncratic or modified to such an extent that they are better treated as unique titles and italicized.

*Symphonie fantastique*

*Adagio for Strings*

*Music for Strings, Percussion, and Celesta* [note the use of the “Oxford” comma]

24. The titles of liturgical genres and items are treated as generic and printed in roman type, unless they are modified to an unusual degree, in which case they are italicized. Nicknames are treated as with instrumental works. The titles of Renaissance (or later) Masses based on preexisting music (such as *Missa L’homme armé*) are completely italicized.

Kyrie eleison

Gloria

Mass in B Minor, BWV 232

Requiem in D Minor, K. 626

*Ein deutsches Requiem*

Mass in B-flat Major, Hob. XXII:13 (*Schöpfungsmesse*)

*Missa Pange lingua* [note that the first word after “Missa” is capitalized]

### Movements

25. For multi-movement instrumental works (intended to be performed in one sitting), the title of the complete work appears in the primary position and the title(s) (or tempo markings) of the movement(s) in the secondary. The number of the movement appears as a roman numeral before the movement’s title or tempo marking.

Sonata in B-flat Major, K. 333.....Wolfgang Amadeus Mozart  
III. Allegretto grazioso (1756–1791)

26. For all other works, if *more than one* individual item or movement is performed, the format is the same as for instrumental works (see 25), except that the number of the movement or item (if there is one) is generally omitted. (This includes large instrumental collections with individually numbered items, such as Bartók’s *Mikrokosmos*.)

*Le nozze di Figaro*.....Wolfgang Amadeus Mozart  
“Voi che sapete” (1756–1791)  
“Non so più cosa son, cosa faccio”

If *only one* item is performed, however, its title appears in the primary position and the title of the complete work appears in the secondary, preceded by “from” (lowercase).

“Voi che sapete” .....Wolfgang Amadeus Mozart  
from *Le nozze di Figaro* (1756–1791)

27. Untitled movements of instrumental works are designated by tempo marking. Usually the initial marking will suffice, but where the tempo changes between *major sections* of the movement (as in a sonata-form movement with a slow introduction) multiple tempo markings should be given, separated by an M-dash (—) with no spaces on either side. (Do not get carried away in listing tempo changes.)

Adagio—Allegro non troppo

Adagio—Più andante—Allegro non troppo, ma con brio

28. If both the genre and tempo are given in the tempo designation of a movement (as is common for Classical-period minuets and rondos), the two elements are separated by a colon, regardless of how the two appear in a particular score. Do not confuse this situation with a change of tempo (see 27).

Rondo: Allegro

[NOT Rondo. Allegro OR Rondo—Allegro]

### *Instrumentation*

29. In the case of solo sonatas, concertos, and similar instrumental genres, the instrumentation should generally be omitted from the title, since it is clear from the listing of performers.

Sonata in D Major, K. 311 [NOT Piano Sonata]

Concerto in D Major, op.77 [NOT Violin Concerto OR Concerto for Violin]

Where multiple instruments or other unusual circumstances (such as an unaccompanied sonata) are involved, however, it is usually best to include the instrumentation in the title.

Concerto for Two Trumpets in C Major, RV 537

Sonata for Solo Trombone

30. The instrumentation should be included when part of a unique title, but care must be taken to determine whether this is actually the case. A good indication is if the instrumentation appears in the same typography (that is, the same font and size) as the rest of the title in the score.

*Concerto for Orchestra* [NOT Concerto]

*Atmosphères* [NOT *Atmosphères für großes Orchester*]

31. It is usually unnecessary to provide the original instrumentation of transcribed or arranged works, but where conflicting, confusing, or inaccurate information might appear in a title, a parenthetical clarification may be added (uncapitalized, since it is not part of the title).

Sonata for Two Violins (transcribed for two alto saxophones)

Under no circumstance is the piano to be included in the title of works in which it performs a reduction of the original accompaniment (as in Concerto for Violin and Piano).

## Catalog and Opus Numbers

32. An opus or catalog number, if available, should be included with all generic titles. For works with unique titles—especially longer, easily identified works (such as an opera)—the opus or catalog number may generally be omitted. (Obviously, where there are multiple works by the same composer with the same unique title—Schumann’s two *Liederkreis* cycles, for example—the opus number must be given.)
33. Catalog designations supersede opus numbers. Where a catalog number is now commonly used, the older opus number should generally be omitted, except where custom dictates otherwise (see 38).

Sonata in A Major, D. 664 [NOT Sonata in A Major, op. 120, D. 664]

34. Catalog designations should follow the arrangement, capitalization, and punctuation generally practiced. Note that for the Köchel catalog of Mozart’s works, the preferred form is K. (with a period), not KV.
35. Catalog and opus numbers are separated from the rest of the title by a comma. Where “op.” and “no.” are used together, the two elements are similarly separated by a comma. Ordinal numbers (as in Symphony no. 3) are *not* separated by a comma.

Partita in A Minor, BWV 1013  
Sonata no. 2 in E-flat Major, op. 120, no. 2

36. The basic order of elements for generic titles is:

GENRE	ORDINAL	KEY	OPUS OR CATALOG	NICKNAME
↓	↓	↓	↓	↓
Symphony no. 3 in E-flat Major, op. 55 ( <i>Eroica</i> )				

In the rare cases in which both opus and catalog numbers are used (see 38), catalog numbers follow opus numbers, separated by a comma.

String Quartet in C Major, op. 76, no. 3, Hob.III:77 (*Emperor*)

37. Where there are competing catalog numbers, only one should be given. In the case of Domenico Scarlatti, use Kirkpatrick (K.), not Longo (L.); for C. P. E. Bach, use Wotquenne (Wq.), not Helm (H).
38. Convention dictates which combination of ordinal, opus, and catalog numbers is used to identify works in specific genres by Bach, Beethoven, Haydn, and Mozart. The following chart summarizes which numbers are required in which cases.

<i>Composer and Genre</i>	<i>Ordinal</i>	<i>Opus</i>	<i>Catalog</i>
Bach’s cantatas			✓
Bach’s <i>Brandenburg</i> Concertos	✓		✓
Beethoven’s concertos	✓	✓	
Beethoven’s sonatas		✓	



<i>Composer and Genre</i>	<i>Ordinal</i>	<i>Opus</i>	<i>Catalog</i>
Beethoven's string quartets		✓	
Beethoven's symphonies	✓	✓	
Haydn's concertos	✓		✓
Haydn's string quartets		✓	✓
Haydn's symphonies	✓		✓
Mozart's concertos			✓
Mozart's sonatas			✓
Mozart's symphonies	✓		✓