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 a composer's 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 may be included, even if *Grove* parenthesizes one of them.

    Clara Wieck Schumann
    Fanny Mendelssohn Hensel

    > 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]

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. The full name of an arranger (never the last name only) is placed beneath the composer's name and dates, preceded by the abbreviation "arr." (lower case, with a period, and without "by"). Do not use the form Composer-Arranger, even where this is commonly done.

> arr. Mack Wilberg　　　　[**NOT** Arr. Mack Wilberg **OR** arr. by Mack Wilberg **OR** arr. Wilberg]
> arr. Ferruccio Busoni　　　[**NOT** Bach-Busoni]

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 and adjectives. 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]

8. The name of a recording artist or group should never take the place of a composer's name on a program (assuming the two are not the same). If such information needs to be provided, it should be placed in another appropriate location on the program.

Dates

9. For composers give birth and death years in full (four digits for each), enclosed in parentheses and separated by an en 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)]

10. 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 en dash.

> (ca. 1540–1623)　　　　　[**NOT** (c. 1540–1623) **OR** (1540 ca.–1623)]
> (1525/6–1594)　　　　　　[**NOT** 1525-6–1594]

11. Dates are not ordinarily given for arrangers.

12. If composers' dates would overly complicate the layout of a program or if dates are unavailable for a significant number of composers on a program, they may be omitted altogether. This exception should be applied very rarely.

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

13. 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]

14. 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. (This rule may be relaxed, with discretion, for less formal performances.)

Così fan tutte	[**NOT** *Cosi*]
Die Zauberflöte	[**NOT** *The Magic Flute*]
"Grillen" (Whims)	

15. 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).

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

16. 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.)

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

17. Care must be taken when a number appears as part of a *title* (not as part of an opus or catalog designation). A number usually should be spelled out (in the same language as the rest of the title), especially when it occurs first or refers to the number of items in a work or collection. However,

Arabic numerals may be used when they are part of a date, when spelling them out would be unduly cumbersome or illogical, or when the title of a *recent* work specifically calls for them (see no. 20).

Twelve Poems of Emily Dickinson [**NOT** *12 Poems*]
Trois mélodies   [**NOT** *3 Mélodies* **OR** *Three Mélodies*]
Sieben Lieder   [**NOT** *7 Lieder* **OR** *Seven Lieder*]
1812 Overture   [**NOT** *Eighteen-Twelve Overture*]

> Titles that include the number of items in the work or collection (such as *Five Bagatelles*) should generally be treated as unique rather than generic.

Capitalization

18. 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 19).

19. 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"

20. 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.

21. 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."

22. 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]

23. 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

24. 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*)

25. Use quotation marks and roman type for individual songs, arias, and other non-liturgical vocal pieces, and for uniquely named movements of instrumental works. The titles of instrumental transcriptions or arrangements of songs should also be enclosed in quotation marks.

> "Die Forelle"
> "La donna è mobile"
> "All the Things You Are"
> "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.

26. 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]

27. The titles of overtures should be treated according to the nature of the piece. The titles of single-movement, self-contained overtures ("concert" overtures) should appear entirely in italics. (If the designation "overture" functions as a subtitle, it may generally be omitted.) The titles of overtures to operas, ballets, plays, and similar works are treated in one of two ways: Overture to *Title* (the preferred form); or *Title* Overture. Other introductory pieces—such as preludes, prologues, and introductions—should generally be treated according to the preferred format (Prelude to *Title*).

> *An Outdoor Overture*
> *Akademische Festouvertüre*
> *Romeo and Juliet* [**NOT** *Romeo and Juliet Overture-Fantasy*]
> Overture to *Guillaume Tell* [**OR** *Guillaume Tell* Overture]
> Prelude to *Tristan und Isolde* [**NOT** *Tristan und Isolde* Prelude]

28. 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

29. 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)

30. For all other works, if *more than one* individual item or movement is performed, the format is the same as for instrumental works (see 29), 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)

31. 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 em 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

32. 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 31).

Rondo: Allegro   [**NOT** Rondo. Allegro **OR** Rondo—Allegro]

33. In the rare case that a movement has neither a title nor a tempo marking, it may be identified in one of the following ways: with a metronome marking, if available; with an indication such as "First movement," omitting the roman numeral in front of it; or with the indication [No tempo marking]. The third option should be used sparingly, usually when some of the movements being performed are labeled while others are not.

I. ♩ = 120   [**OR** Quarter note = 120]
Second movement
III. [No tempo marking]

Instrumentation

34. 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

35. 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*]

36. 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

37. 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.)

38. 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 43).

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

39. 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.

40. 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

    > A space usually comes between a period at the end of an abbreviation and a subsequent numeral; this is always the case with "op." and "no." and usually with catalog designations (such as "K."). *Grove Online* and the IMSLP do not observe this rule, so care needs to be taken when copying and pasting from these sites.

41. 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 (*Eroica*)
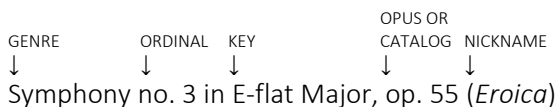
    In the rare cases in which both opus and catalog numbers are used (see 43), catalog numbers follow opus numbers, separated by a comma.

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

42. 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).

43. 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.

Composer and Genre	Ordinal	Opus	Catalog
Bach's cantatas			✓
Bach's *Brandenburg* Concertos	✓		✓
Beethoven's concertos	✓	✓	

Composer and Genre	Ordinal	Opus	Catalog
Beethoven's sonatas		✓	
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	✓		✓

Performers and Instruments

Performers' Names

44. Care must be taken to give performers' names in the precise form the individual prefers, including all diacritical marks. Large rosters of performers in ensembles should be proofread very carefully.

45. As a rule, academic and honorific titles ("Dr." in particular) should not be used with performers' names, especially where this would require performers of similar standing to be treated differently on the same program. Exceptions should be handled sensitively. (For example, it is generally acceptable, but not obligatory, for the director of a student ensemble to be identified with an academic title.)

Instrument Names and Voice Types

> This section refers to instrument names as they appear in conjunction with performers' names on programs. For the treatment of instruments in *titles*, see nos. 34–36 above.

46. Instruments in the Western classical tradition should be identified by their modern, conventional English (or anglicized) name wherever possible. (Note that in some cases the conventional name may incorporate one or more words borrowed from another language.) If both an English and non-English form are commonly used in the Anglosphere, favor the English form.

piano	[**NOT** pianoforte **OR** Klavier]
cello	[**NOT** violoncello]
English horn	[**NOT** cor anglais, though this is common in British usage]
flugelhorn	[**NOT** flügelhorn **OR** Flügelhorn]
oboe d'amore	

> For the acoustic string bass, "bass" is generally sufficient except where ambiguity may result (as on a program for a group or individual recital, where the instrument may be confused for bass voice). Where distinctions need to be made, the preferred terms are as follows: in classical contexts, "contrabass" (not "double bass"); in popular and jazz contexts, "acoustic bass" (not "string bass," since electric basses are also strung).

47. Non-Western instruments and Western instruments outside the classical tradition are identified by the correct name in the appropriate language, with care taken for spelling and orthography.

mbira
cimbalom
kemençe
qanbūs

48. Always use the full, formal name of instruments and avoid any abbreviations or slang, however common. (This rule may be relaxed, with discretion, for programs of jazz or popular music.)

baritone saxophone   [**NOT** baritone sax **OR** bari sax]

49. Modifiers needed to specify the instrument and avoid ambiguity should be included, but all others should be omitted. Register designations (alto, bass, and so forth) generally are necessary. Pitch designations generally are not, except in rare cases such as the E-flat clarinet.

bass trombone
piccolo trumpet
alto flute   [**NOT** flute in G]
clarinet   [**NOT** clarinet in A **OR** clarinet in B-flat]

> The so-called French horn—whether used as solo, orchestral, or band instrument—should never be designated on programs in any way other than simply "horn."

50. Voices are usually identified as one of the standard types: soprano, mezzo-soprano (note the hyphen), alto, tenor, baritone, or bass. Other more precise labels (such as countertenor) may be used where appropriate, but highly specific designations of vocal type (such as lyric soprano) generally should not be unless there is a compelling reason to do so. In programs of jazz or popular music where the traditional labels would be out of place, an appropriate designation such as "vocals" may be used.

51. Instrument names and voice types are normally uncapitalized, but where a proper noun or adjective appears as a necessary part of an instrument name, it should be capitalized. Pitch designations should be capitalized and punctuated as in titles. Hyphens should be used where (and only where) appropriate. All instrument names and voice types should appear in roman type and not italicized, regardless of language or origin.

English horn   [**NOT** english]
basset horn   [**NOT** Basset]
Hammond organ   [**NOT** hammond]
tam-tam   [**NOT** tam tam **OR** tamtam]