

CU Recital Programs Style Guide

ITALICS:

Exclusive Titles: When the composer names the work using one or more words that have not been used for another composition.

Examples:

Ionisation

Rhapsody in Blue

Le sacre du printemps

Die Kunst der Fuge

Symphonic Dances

Generic Terms: If a generic term is used in a way to form an EXCLUSIVE title, it is italicized.

Examples:

Bach: *French Suites*

Brahms: *Tragic Overture*

Copland: *A Dance Symphony*

Grofé: *Grand Canyon Suite*

However, when a work is listed individually, it is no longer exclusive and should be in roman font.

Examples:

French Suite No. 1

French Suite No. 2

French Suite No. 3

Stravinsky: Suite from *The Firebird*

Popular names as titles: When a work is known more for a popular title over the original name given by the composer.

Goldberg Variations

Instead of

Ria mit verschiedenen Veränderungen ("Aria with Diverse Variations")

ROMAN FONT

Generic Titles: When the piece has a title in the form of a genre such as a sonata, suite, or symphony. It could also be a title using a performance indication such as adagio, allegro, or maestoso. It is also a generic title if it is an ensemble number as in quartet, quintet, and sextet.

Examples:

Violin Sonata in B-flat major, K. 454

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 6, Op. 69

Vincent Persichetti (1915-1987)

Suite No. 1 for Cello, Op. 72

Benjamin Britten (1913-1976)

Capitalization

English Titles: Use sentence-style capitalization.

Example:

The Promise of Living from *The Tender Land*

Aaron Copland (1900-1990)

Non-English Titles: Maintain the capitalization or lack thereof as it would be in the respective language. If it is unclear, refer to the score of the work or appropriate reference book in the music library.

Examples:

Le Sacre du printemps

Das wohltemperirte Clavier

Prélude à “L’après-midi d’un faune”

Opus, Number and Catalog Usage: These designations should be capitalized when used in a program format. They are separated from the title by a comma. These abbreviations also require a period. If the work has multiple Opus numbers, it should be notated “Opp.” An exception is the “Bach-Werke-Verzeichnis” (“Bach Works Catalogue”). This should be listed in all capitals, with a space afterwards, and the catalog number. **BWV 209**

Examples: (See previous examples as well)

Suite No. 1 for Unaccompanied Cello in G major, BWV 1007

Johann Sebastian Bach (1685-1750)

Note letters, Accidentals and Keys: When note letters are used in a title, they should be capitalized. The terms “flat” and “sharp” should be lowercased. When used in combination, they should be separated by a dash.

F-sharp

B-flat

C-sharp

D

When the terms “major” and “minor” are added, they must be lowercased in the title.

F-sharp major

B-flat major

C-sharp minor

D major

Other Considerations

Translations: English translations should immediately follow the non-English text and is encased in both parenthesis and quotations.

Example:

Ein Heldenleben ("A Hero's Life"), Op. 40 (1898)

Richard Strauss (1864-1949)

Popular Names: A popular name or nickname for a work is in roman type and quotation marks following the formal title of the work. The popular name should never be used without initially giving the formal title.

Example:

Symphony no. 94 in G major, "Surprise"

Franz Joseph Haydn

Dates:

A Composer's birth-death dates may or may not be given if the composer is well known. The dates should be given if the composer is NOT well known. If the composer is alive, it should be notated like this:

Thomas Adès (b. 1971)

The date of a piece should be included especially if it does not have a catalogue number.

Movements: Movements of a work should be listed underneath the main title and indented. The movement numbers should only be included if the piece is NOT being performed in its entirety or in a different order.

Examples:

String Quartet in G major, Op. 76, No. 1

Allegro con spirito

Adagio sostenuto

Menuetto -- Presto

Allegro ma non troppo

Trio for Piano, Violin and Cello in B-flat major, D. 898

III. Scherzo: Allegro

IV. Allegro vivace

Format Examples

Symphony No. 9 in D minor, Op. 125, "Choral" (1822-1824)

Ludwig van Beethoven (1770-1827)

Suite from *Pelléas et Mélisande*, Op. 80 (1898)

Gabriel Fauré (1845-1924)

Piano Concerto No. 1 in E-flat major (1839-1849)

Franz Liszt (1811-1886)

Suite No. 2 from *Daphnis et Chloé* (1909-1912)

Maurice Ravel (1875-1937)

Overture to *Candide* (1956)

Leonard Bernstein (1918-1990)

Third Symphony (1944-1946)

Aaron Copland (1900-1990)

Symphony No. 36 in C major, K. 425, "Linz" (1783)

Wolfgang Amadeus Mozart (1756-1791)

Four Sea Interludes from *Peter Grimes*, Op. 33a (1944-1945)

Benjamin Britten (1935-1976)

***Ein Heldenleben* ("A Hero's Life"), Op. 40 (1898)**

Richard Strauss (1864-1949)

***Symphonic Dances*, Op. 45 (1940)**

Sergei Rachmaninoff (1873-1943)

Overture to *Maskerade* (1906)

Carl Nielsen (1865-1931)

Selections from *Peer Gynt*, Opp. 46 and 55 (1874-1875)

Edvard Grieg (1843-1907)

Overture to *Fidelio*, Op. 72c (1814)

Ludwig van Beethoven