

LHSOM Recital Program Guidelines

Titles of Selections on your Program

Type: **Bold**; selection begins on the left margin

In English: Capitalize the First Word and All Major Words, including Major and Minor.

Trio Sonata in G Minor

In French: Capitalize through the first noun, and use lower case after that.

Le Sacre du printemps

In Italian and Spanish: Capitalize the *first word only* (along with proper names, if any).

Le nozze di Figaro; El sombrero de tres picos

In German: Capitalize the first word and all nouns.

Die schöne Müllerin

Include all relevant data, including Op., No., and key:

Trio No. 5 in E-flat Major

Symphony No. 3 in E-flat Major, Op. 55, “Eroica”

Sonata in B Minor, BWV 1030

Trio in E-flat Major for Violin, Cello, and Piano, Op. 1, No. 1

Spell out the word “flat” in key signatures: **Sonata in D-flat Minor**; *do not substitute* the lower-case letter “b” as a makeshift flat sign.

Simple catalog abbreviations such as K. (Koechel) and S. (Schmieder) should be followed by a period, but longer ones such as BWV (Bach-Werke-Verzeichnis) and BuxWV (Buxtehude-Werke-Verzeichnis) are generally given without one.

Op. (“opus”) and No. (“number”) should be capitalized.

Generic titles (Sonata, Sonatina, Concerto, Trio, Quartet, Quintet, Symphony, etc.) should be given *in English*. Some people think it looks more erudite to give these titles in the foreign language, but to do so actually indicates ignorance—that they don’t *know* that words such as “Quatuor” simply mean “Quartet.”

Sextet for Piano and Winds by Francis Poulenc (rather than “Sextuor”)

Programmatic (i.e., non-generic) titles should be ***in bold italic print***

Le Sacre du printemps

The Rite of Spring

“Una furtive lagrima” from L’elisir d’amore (The Elixir of Love)

And God Created Great Whales

It is usually best to include translations after titles or non-standard movement designations.

Munter (Lively)

Put song and aria titles in quotations marks, both for selections from a larger work and for free-standing songs.

**“Mein!” (Mine!) from *Die schöne Müllerin*
“When I Bring to You Colour’d Toys”**

Always include the diacritical markings: umlauts, accents, cedillas, etc. These are part of the spelling (which would be incorrect without them).

**François-René Gebauer
Die schöne Müllerin
Eugène Bozza
Bohuslav Martinů
Béla Bartók**

Dates of Contemporary Works

For works composed in the 20th or 21st centuries, include the date of composition in parentheses directly following the title

***Petrouchka: Three Scenes for Piano* (1921)Igor Stravinsky**

Composers’ Names

Type: **Bold**; flush all the way to the right margin.

Spell out composers’ names. *Do not use initials*, even if you think the composer’s name is too long to fit on the same line as the title (Ex. Jacques-Martin Hotteterre “le Romain”). If the title and the composer combined are too long to fit on the same line, put the composer’s name on the next lower line.

**Symphony for an Awful Lot of Strings, Woodwinds, Brass and Percussion . . .
..... Contemporary Composer’s Name**

Movement Titles

Type: *Italics*;

If you are performing *all* the movements or *all* the individual songs within a work, it is not necessary to indicate the movement numerals, but you may do so if you wish.

If you are performing *some*, but not all, of the movements, then do include the movement numeral (we use Roman numerals for this).

**Concerto in C Major, RV 184Antonio Vivaldi
(1678-1741)**

*II. Andante
III. Allegro*

Capitalization in movement titles follows the rules of the language itself.

I. Allegro moderato

II. Andantino grazioso

III. Minuetto: Allegro

Why is the “Allegro” portion of “Minuetto: Allegro” capitalized, when “moderato” and “grazioso” are not? Because “moderato” and “grazioso” in these titles function as adjectives, whereas the third movement essentially has two titles: the dance (Minuetto) and the tempo (Allegro).

Punctuation within movement titles: Use a colon (:) to combine a dance movement or the Finale with a tempo designation.

Minuetto: Allegro

Rondo: Allegro

Finale: Allegro con spirit

Use a dash (—) to separate two or more distinct sections within a movement. To form this dash, type two hyphens followed by the next word (no space in between).

I. Adagio—Allegro assai

I. Adagio—Allegro con spirit—Adagio

Composers' Dates

Type: Regular Roman (non-bold, non-italics), flush with the right margin, directly under the composer's name

Ex. **Orlando Gibbons**
(1583-1625)

For living composers, give birth year as follows:

John Tavener
(b. 1944)

For composers with *approximate* dates, use *ca.* (“circa”), in *italics*:

Thomas Tallis
(*ca.* 1505-1585)

For composers with a date of death *only*:

William Cornysh, Jr.
(d. *ca.* 1502)

Sometimes *fl.* (*floruit*; “flourished”) is used:

Thomas Vautor
(*fl.* early 17th century)

Arrangers' and Transcribers' names

Type: Regular Roman

The arranger's or transcriber's name, when present, is given directly underneath the composer's dates, and can be listed either as:

“arranged by” or simply “arr.”

“transcribed by” or simply “trans.”

Tomaso Albinoni

(1671-1751)

arr. Douglas Yeo

If you are performing a special edition of the work and wish to acknowledge the editor, use the abbreviation “ed.” in the same way you would cite an arranger.

Note: Music publishers are not always as attentive to detail or as consistent as they should be, so you might find that the capitalization and punctuation appear different in your sheet music. Please use these guidelines here, which reflect standard practices among professional ensembles and scholarly music journals in the U. S.

Got questions about your program? Contact Carol Padgham-Albrecht at caroltheoboist@hotmail.com

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