Overview
Your program should be prepared carefully according to the instructions on this sheet and the sample programs shown below.

While some of the information given below applies specifically to your Pittsburgh Concert Society audition, many of the guidelines on formatting titles of works and preparing a program will benefit musicians for any concert or recital they might present to the public.

A lot of information is contained here; don't despair! Use this guide as a reference sheet as needed.

Basic Information
The basic information that must be included with each selection is:

- Title of the Piece
- Composer, with birth and death dates
- Timing in minutes

Do not write your name or the name of any performers on your program sheet.

Type
Use 12 point type.

Upper Case/Lower Case Letters
Refer to your score when capitalizing titles, especially songs, carefully including all accents and other special symbols. Rules for upper case and lower case letters generally follow the rules of the language of the titles. For more details, see the CRAM Guide.

Key Names
For key names, upper-case letters should be used for both the key and the mode (Major or Minor). Spell out but do not capitalize the word flat or sharp, and use a hyphen. Capitalize and abbreviate opus, number, and cataloguer, using commas.

Examples:

- Impromptu in G-flat Major, Op. 90, No. 3, D. 899
- Sonata in A Minor, K. 310
Additional Information for Titles
Compositions identified by form, number, or key should not be italicized. Nicknames follow the title, with quotation marks in parentheses. Use Roman numerals when listing books or full movements. Refer to the score for capitalizing.

Examples:

Dumka in C Minor
Etude in C Minor, Op. 10, No. 12 ("Revolutionary")
Cello Sonata No. 1 in E Minor, Op. 38
I. Allegro non troppo

Préludes, Book II
No. 8  Ondine
No. 3  La Puerta del Vino

Birth and Death Year of Composers
Birth and death years should be given for the composer. If the composer is still living, his year of birth should be indicated by "b." followed by the year; do not leave a blank space for the year of death if it has not yet occurred (see examples).

Examples:

Ocean of Dreams  Jan Mulder (b. 1945)
Sonata in C Minor, Op. 111  Ludwig van Beethoven (1770-1827)

Pieces That Are Part of a Larger Work
Although this applies mainly to vocalists, instrumentalists should also follow the guidelines here.

For singers, if only a single movement or selection is performed, the title should be the piece performed, with the larger work indicated in italics, as shown below.

For instrumentalists, see the examples to determine if the title should be the larger work, or the selection or movement.
For singers and instrumentalists, if more than one movement or selection of a larger work is performed, the title of the piece should be the larger work, with the selections listed as movements.

Examples:

**Dove sono** (from *Le nozze di Figaro*)  
W. A Mozart (1756-1791)

**Mörike Lieder**  
Hugo Wolf (1860-1903)  
Verborgenheit (No. 12)  
In der Frühe (No. 24)  
Der Gärtner (No. 17)

**Prelude and Fugue in B-flat Major, BWV 866**  
J. S. Bach (1685-1750)  
(from *Well Tempered Clavier, Book 1*)

--- *but*---

**Well Tempered Clavier, Book 1**  
J. S. Bach (1685-1750)  
Prelude and Fugue in B-flat Major, BWV 866  
Prelude and Fugue in B-flat Minor, BWV 867

**Songs Performed As a Group**
Vocalists often wish to perform songs as a group even if they have different composers or different opus numbers.

You can construct a title for the group, and list the songs as 'movements.' This is a good way to perform the selections as a group, without being interrupted by applause.

Example:

**Four Songs**  
Franz Schubert

Im Abendrot  
Die Sterne  
Heimliches Lieben  
Du liebst mich nicht

If the composers are different, this can work:
Three Spanish Songs

Del cabello más sutil       Obradors
Alla arriba en equella montaña  Guridi
Oy, majo de me vida        Granados

Catalog and Opus Numbers
Many major composers have had their works cataloged, and so their works should be
identified by those numbers. The most common examples are:

Beethoven (identify by key and opus number)
Mozart (identify by key and K. (Köchel) number
Bach (identify by key and BWV number)
Schubert (identify by key and D. (Deutsch) number; opus number if there is one)

Be sure to check the spelling of each composer's name. Include all accents and other special
symbols.

Examples:

Antonín Dvořák
Frédéric Chopin

Year of Composition
Contemporary pieces may include the year of composition.

Example:


Arrangers and Transcribers
Be sure to indicate all arrangers and transcribers.

Examples:

Beryuzoviye Kalyechke       Traditional Russian
Arranged, adapted, and translated by Theodore Bikel
**Flower Duet from** *Lakme*  
Léo Delibes (1836-1891)  
arr. Jeanne Baxtresser

**Sample Programs**

**Piano**

Prelude and Fugue in C Minor  
from *Well-Tempered Clavier, Book II*  
(7 minutes)

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Sonata in F Major, K. 332  
I. Allegro  
(6 minutes)

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Scherzo in B-flat Minor, Op. 31  
(11 minutes)

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*Timings are suitable for the Young Artist audition.*

**Violin**

Sonata in D Major, Op. 12, No. 1  
III. Rondo: Allegro  
(7 minutes)

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Sonata for Solo Violin in A Minor, Op. 27, No. 2  
Obsession  
Maninconia  
Danse des ombres  
Les furies  
(13 minutes)

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Sonata for Violin and Piano, Op. 134  
II. Allegretto  
(7 minutes)

Two Pieces for Violin and Piano  
Fritz Kreisler (1875-1962)
Liebesleid
Liebesfreud
(8 minutes)

Timings are suitable for Major Artist audition

**Vocalist**

Two Italian Songs
  Amarilli. mia bella!  Guilio Caccini (1550-1618)
  Non posso vivere  Giacomo Carissimi (1605-1674)
(4 minutes)

Five Songs  Charles Ives (1874-1954)
  The Circus Band
  Tom Sails Away
  Serenity
  Afterglow
  At the River
(13 minutes)

La regata veneziana  Gioacchino Rossini (1792-1868)
  Ansoleta avanti la regara
  Anzoleta co passa la regata
  Anzoleta dopo la regata
(10 minutes)

Dichterliebe, Op. 48  Robert Schumann (1810-1856)
  Hör' ich das Liedchen klingen
  Ein Jüngling liebt ein Mädchen
(4 minutes)

Chi il bel sogno di Doretta  Giacomo Puccini (1858-1924)
  (from La rondine)
(3 minutes)

Timings are suitable for Major Artist audition

For additional information, see the **CRAM Guide**