



School of Performing Arts
Music | Theatre | Cinema

PROGRAM STYLE GUIDE

Based on the UM SMTD Program Style Guide written by Dr. Steven Whiting.
Adapted from the *Chicago Manual of Style*.
Updated October 24, 2016

I. TITLES AND MOVEMENTS

A. Fonts and Point Size

1. Titles are printed in bold 10-point font.
2. Movements are printed in 9-point font (not bold).

B. General Formatting

1. Individual works identified by generic names (symphony, quartet, nocturne, etc.) are capitalized without italics or quotes.
2. Key Signatures
 - a) Key designation is uppercase with either “-flat” or “-sharp” attached as needed.
 - b) Major and Minor are capitalized.
 - (1) Early music before 1650 may elect to print only the letter designation for the key.
3. Opus and number are abbreviated as op. (opp.) and no. (nos.)

String Quartet in F Major, op. 18, no. 1

Ludwig van Beethoven
(1770–1827)

4. Catalog Numbers

- a) BWV (Bach-Werke-Verzeichnis; Schmieder’s catalog, no period)
- b) D. (Deutsch’s catalog of Schubert)
- c) K. (Köchel’s catalog of Mozart)
- d) K. (Kirkpatrick’s catalog of Scarlatti)
- e) J. (Jahn’s catalog of Weber)
- f) Hob. (Hoboken’s catalog of Haydn)
- g) WoO (Kinsky’s and Halm’s catalog of Beethoven’s works without opus numbers)

Baryton Trio in A Major, Hob. XI:71

Franz Joseph Haydn
(1732–1809)

5. Works referred to by popular names are printed in quotation marks and parenthesized.

Symphony no. 3 in E-flat Major, op. 55 (“Eroica”)

Ludwig van Beethoven
(1770–1827)

6. When the title of the work is too long for one line, the title will continue on the following line without indentation.

**Eight Variations in A Major on “Come un agnello” from
Fra i due litiganti il terzo gode by Giuseppe Sarti, K. 460**

Wolfgang Amadeus Mozart
(1756–1791)

C. Works with movements (including song cycles)

1. When performing an entire work, movements are listed below the title and indented 1/4” without movement numbers.

Sonata no. 1 in G Minor, BWV 1001

Adagio
Fuga
Siciliana
Presto

Johann Sebastian Bach
(1685–1750)

a) Movement numbers may be included:

- (1) If movements are named with numbers.
- (2) When performing a select number of movements from a larger work.
- (3) Movement numbers are always roman numerals, unless otherwise noted by the composer.

Sonata no. 1 in G Minor, BWV 1001

I. Adagio
II. Fuga

Johann Sebastian Bach
(1685–1750)

2. Movements labeled with tempo markings.

- a) When the tempo is printed as a movement title, the movement is printed with the standard movement formatting.
- b) When the tempo is understood, but not printed in the original score, the movement is printed in brackets: [Allegro].

- c) When there is both a movement title and a tempo marking, the title is separated from the tempo with a colon: Scherzo: Allegro.
- d) When there are multiple tempos for one movement, the tempo markings are separated by *em-dashes* without spaces: Adagio—Allegro.
- e) When a metronome marking indicates the tempo, the movement is printed with the note icon followed by an equal sign and the numerical value: ♩=60.

D. Works from an opera, collection, or musical

1. When performing one selection from a larger work, the selection title is printed in quotations followed by the word “from” and the name of the larger work formatted in bold italics. Catalog numbers are not italicized.

“Erbarme dich” from *St. Matthew’s Passion*, BWV 244

Johann Sebastian Bach
(1685–1750)

Overture to *La Gazza Ladra*

Gioachino Rossini
(1792–1868)

2. When performing multiple selections from a larger work, the larger work is listed first, formatted in bold italics, and preceded by the word “From.”
 - a) The selections are printed with standard movement formatting, below the title, and indented.

From *St. Matthew’s Passion*, BWV 244

Erbarme dich
Können Tränen

Johann Sebastian Bach
(1685–1750)

E. Sets

1. Sets of pieces selected by performers to be performed without applause are listed one after another.
 - a) A set with works by the same composer has the composer only listed once.

Chanson triste (1868)
Extase (1882)
Phidylé (1889)

Henri Duparc
(1848–1933)

- b) A set with works by different composers lists each composer and their respective dates on the same line.

Nuit d'étoiles
Chanson triste
Lydia

Claude Debussy (1862–1918)
Henri Duparc (1848–1933)
Gabriel Fauré (1845–1942)

2. Sets do not include titles not published by the composer, editor, or publisher.

F. Capitalization and Diacritical Marks

1. Follow all standard capitalization guidelines for each language.
 - a) English: First and last words, all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions.
 - (1) If the title is the first line of poetry, the title is printed in sentence style, with only the first letter and proper nouns capitalized.
 - b) Old English: Retain the original capitalization
 - c) German: First word and all nouns
 - d) French, Italian, Spanish, Latin: First word and proper nouns
2. Include all language-appropriate diacritical marks.

G. Première Performances

1. This occasion can be indicated in italics following the title and date of composition.

II. COMPOSERS, ARRANGERS, TRANSCRIBERS, AND DATES

A. Point Size

1. Composer's name is printed in 10-point font (not bold).
2. Composer's birth and death dates are printed in 9-point font within parentheses, separated by an *en-dash*, and printed below the composer's name.

3. Arranger's and/or transcriber's names are printed in italic 9-point font.
 4. The date of composition is printed in 9-point font in parenthesis following the title.
- B. Use the full names of composers and list applicable birth and death dates when available.
1. For living composers, indicate birth year with "b."
 2. "ca." is the abbreviation for *circa*.
 3. "fl." is the abbreviation for *floruit* (flourished).
- C. Composer names and dates are all aligned to the right of the page.
- D. Multiple Composers
1. When there are two or more composers for a single work, the composers' names and dates are printed one following another, in the same order as in the publication and separated by "&."

Fantaisie et variations sur des motifs de l'opéra
Rigoletto, de Verdi, op. 38 (1878)

Franz Doppler (1821–1883) &
 Carl Doppler (1825–1900)

2. Designation of "words" or "music" is printed in 9-point font in parenthesis following the appropriate name.

"If I Were a Rich Man" from *Fiddler on the Roof*

Jerry Bock (music) (1928–2010) &
 Sheldon Harnick (words) (1924–2012)

E. Arrangers and Transcribers

1. Abbreviated as arr. (arranger) and trans. (transcriber).
2. Names and dates of arrangers and transcribers are printed below the composer's name and dates.

"Summertime" from *Porgy and Bess*

George Gershwin
 (1898–1937)
arr. Julian Bream
 (b. 1933)

III. PROGRAM NOTES, TEXT AND TRANSLATIONS, AND PERFORMER BIOGRAPHIES

A. Student Recital Programs

1. Student recital programs are limited to two pages.
2. Program notes, text and translations, or performer biographies will not be printed in the program. However, a short description of the program (no longer than 250 words or approximately one-half of a program page) may be submitted under the “Additional Program Text” tab on the SOPA submission website. This description should also be emailed to Susan Sanders at susansan@vt.edu for inclusion on the SOPA event website.
3. Students who are required by their applied teacher to print program notes and/or text and translations for their degree should submit these materials to their applied teacher for approval. The applied teacher will be responsible for assisting the student with making photocopies.
4. Any materials submitted for inclusion in the program and any program notes printed separately by the student must follow all standard SOPA formatting.
5. All program information should be approved by the student’s applied teacher and submitted three weeks before the performance. This deadline should align with the student’s recital hearing which also takes place three weeks before the performance. Since all program notes and/or text and translations will be approved and copied by the student’s applied teacher, that deadline will be established by the applied teacher.

B. Faculty and Guest Programs

1. Faculty and guest programs (including Music on Mondays) are limited to four pages including the program, program description, and biographies.
2. Faculty and guest artists may elect to include a description of the program and biographies.
 - a. Any materials submitted for inclusion in the program and any program notes printed separately must follow all standard SOPA formatting.

- b. A short description of the program (no longer than 250 words or approximately one-half of a program page) may be submitted under the “Additional Program Text” tab on the SOPA submission website. This description should also be emailed to Susan Sanders at susansan@vt.edu for inclusion on the SOPA event website.
 - c. The combined biographical information for all performers may not exceed 500 words or approximately one program page.
 - d. No other program notes or texts and translations will be included in the program. If the guest artist or faculty member would like to offer program notes and/or text and translations for the audience, the sponsoring faculty member may supply them for distribution in paper form. The sponsoring faculty member is responsible for making these photocopies not the program editor.
 - e. It is the responsibility of the faculty member or guest artist to make cuts to long biographies and program materials. The program editor is not responsible for making these changes.
3. All program information should be submitted to the program editor no later than three weeks before the performance.

C. Ensemble Programs

1. Large ensembles should work to limit their programs to four pages including the program, program description, biographies, and roster. However, six pages of program space are available if needed.
2. Large ensemble directors may elect to include a description of the program and biographies.
 - a. Any materials submitted for inclusion in the program and any program notes printed separately must follow all standard SOPA formatting.
 - b. A short description of the program (no longer than 250 words or approximately one-half of a program page) may be submitted under the “Additional Program Text” tab on the SOPA submission website. This description should also be emailed to Susan Sanders at susansan@vt.edu for inclusion on the SOPA event website.
 - c. Conductor biographies may not exceed 500 words or approximately one program page.

- (1) Faculty and guest soloist biographies may not exceed 250 words or approximately one-half of a program page
 - (2) Student soloist biographies may not exceed 150 words or approximately one-third of a program page.
- d. No other program notes or texts and translations will be included in the program. If the large ensemble director would like to offer program notes and /or text and translations for the audience, the large ensemble director may supply them for distribution in paper form. The large ensemble director is responsible for making these photocopies not the program editor.
 - e. It is the responsibility of the large ensemble director to make cuts to long biographies and program materials. The program editor is not responsible for making these changes.
3. All program information should be submitted to the program editor no later than three weeks before the performance.

D. Order of Ancillary Materials

1. Ancillary materials, including program notes and text and translations, may be supplied by the sponsoring faculty member for guest artist and faculty recitals as well as large ensemble programs. Student recitals that require program notes and text and translations should also follow these guidelines.
2. Program notes are included before the text and translations.
3. When included, biographies are listed at the end of all program notes and text and translations.

E. Formatting

1. Any material included in the formal program including a description of the program and biographies is printed in 9-point font.
2. Any material not included in the formal program including program notes, text and translations, and biographies is printed in 12-point font.
3. Paragraphs are single-spaced and not indented. A blank line should be placed between each paragraph.

4. Names of all major works that are not identified by generic names are italicized in the program notes.
5. All words in foreign languages are italicized.
6. Quotations longer than five lines will be indented 1/2" as a block quote and printed one font point lower than the rest of the document (i.e. 8-point or 11-point font).
7. Note writers are given credit following the note.
 - a) Credits are printed one font point lower than the rest of the document (i.e. 8-point or 11-point font) and justified to the right.
 - b) Credit printed as "Note by [insert name]."

F. Text and Translations

1. Text and translations are printed one font point lower than the rest of the document (i.e. 8-point or 11-point font).
 - a) Names of movements or songs are printed above the text in bold font.
 - b) Foreign language text is italicized.
2. Text and translations are printed in two columns, with the original text on the left.
3. Translators and sources are given credit following the translation, justified to the right.
 - a) Credit written as "Translation by [insert name]."

"Píseň Svobody"

*Válka, válka, prapor věje.
Vzhůru, Češi, Bůh nám přeje,
stůjte pevně při svém právu!*

*Braňte vlast a Čechů slávu,
braňte vlast a Čechů slávu!
Nepřátelům na odpor
svornost, svornost
český vzdor!*

"Freedom Song"

War, war, the flag is flying.
Onwards, Czechs, God wants us,
to stand for our rights!

Defend the homeland and Czech honor,
defend the homeland and Czech honor!
Enemies stand against us
Together, together
Czech resistance!

Translation by Jonathan Caldwell

G. Biographies

1. Names are printed in bold font and all capitals.
 - a) Names printed in biographies should be identical to the name printed on the front of the program.
2. All other information must follow standard SOPA program formatting.

IV. ROSTERS

A. Rosters are printed on the last page of the program and should be printed in 8-point font.

B. Roster headings

1. Only the official ensemble name, conductor(s), and choral accompanist are printed atop the roster page.

C. Personnel are listed in orchestral or choral order.

1. Instrument or voice type is printed in all capitals.
2. String chairs are printed first, with the remaining personnel in the section printed in alphabetical order.
3. Assistant conductors are printed after the complete roster.

D. Section Leaders

1. Principals are identified with two asterisks (**) before their name.
2. Co-principals are identified with a single asterisk (*).
3. Additional musicians performing with an ensemble in which they were not placed by audition are identified with a caret (^).

V. SUBMISSION INSTRUCTIONS

I. All students, faculty, and guest artists will submit program information online through the SOPA website.

A. <https://www.music.vt.edu/department/performancequest/>

B. All programs should be submitted no later than three weeks before the performance.

- C. All programs must contain complete information and follow all submission formatting.
 - 1. Program descriptions must contain all italicizations and formatting that will need to be in the printed program.
 - 2. Do include all language-appropriate diacritical marks.
- D. The description of the program should also be emailed to Susan Sanders at susansan@vt.edu for inclusion on the SOPA event website.

VI. SAMPLE PROGRAMS AND PROGRAM NOTES

- I. The programs on the following pages supply real-world examples of SOPA programs. There are both final products and submitted materials. Note that these are examples of what is possible, not necessarily what is required of every program and circumstance.

SYMPHONIC WIND ENSEMBLE

JONATHAN CALDWELL, Conductor

“The Things Our Fathers Loved”

Sunday, October 4, 2015
Moss Arts Center, Street and Davis Performance Hall
3:00 PM

- “The Things Our Fathers Loved” from *114 Songs* (1917) Charles Ives (1874–1954)
Jeb Sturgill, baritone
Richard Masters, piano
- The Star-Spangled Banner: A Love Song to Our Country (ca. 1775/2001) John Stafford Smith (1750–1836)
arr. Jack Stamp
- National Emblem (1902) Edwin Eugene Bagley (1857–1922)
- “Break Forth O Beauteous Heavenly Light” from *Three Chorale Preludes* (1956) William Latham (1917–2004)
- Luminescence (2009) David Biedenbender (b. 1984)
- Fantasies on a Theme by Haydn (1968) Norman Dello Joio (1913–2008)
- A Grainger Suite Percy Grainger (1882–1961)
Molly on the Shore (1907/1920)
Australian Up-Country Tune (1905/1928/1967)
“The Gum-suckers” March from *In a Nutshell* (1916/ca. 1917)
arr. Glenn Cliffe Bainum
- Slava! A Political Overture (1977/1978) Leonard Bernstein (1918–1990)
arr. Clare Grundman

ABOUT THE PROGRAM

"The Things Our Fathers Loved," the forty-third song in Ives's collection *114 Songs*, bears the subtitle "And the greatest of these was Liberty." The work is based on music written by Ives in 1905 and includes quotations from popular tunes and hymns of the Civil War era. In this very brief song, one can hear fragments of "The Battle Cry of Freedom," "My Old Kentucky Home," "On the Banks of the Wabash," "Come Thou Fount of Every Blessing," and "In the Sweet By and By." This kind of ubiquitous quotation, sometimes referred to as pastiche or collage, is typical of Ives's compositional style.

The text of the song, which Ives wrote himself, serves as the inspiration for the repertoire on this evening's concert. In the same way that Ives's text and music celebrate his musical heritage, each selection on tonight's program quotes another piece of music in a manner that celebrates the essence of the original composition. It is in this spirit that we acknowledge and celebrate the rich history of American music. Ives's words seem appropriate and eloquent in expressing our debt to our great cultural heritage.

"The Things Our Fathers Loved"

Text by Charles Ives

I think there must be a place in the soul
all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White, and Blue,
all Red, White, and Blue;
Now! Hear the songs!
I know not what are the words.
But they sing in my soul
of the things our Fathers loved.

PROFILES

JONATHAN CALDWELL is a Visiting Assistant Professor of Music at Virginia Tech where he conducts the Symphonic Wind Ensemble and teaches music education and conducting courses. Prior to coming to Virginia Tech, Dr. Caldwell served as the interim Director of Bands at the University of Wisconsin–Stevens Point. He received a Doctor of Musical Arts in wind conducting from the University of Michigan and a Master of Music in instrumental conducting from the University of Maryland, College Park. He also holds a Master of Arts in Teaching and a Bachelor of Music in horn performance from the University of North Carolina at Chapel Hill. Prior to beginning graduate studies, Dr. Caldwell taught at Garner Magnet High School in Garner, North Carolina. As the director of the band program, he oversaw two concert bands and the marching band while also teaching Advanced Placement and International Baccalaureate courses. The Triangle Youth Brass Ensemble (Raleigh, NC), under his direction, won the Youth Open division at the 2008 and 2009 North American Brass Band Association competitions.

RICHARD MASTERS is a soloist, opera coach, chamber musician and orchestral pianist based in Blacksburg, VA, where he is an Assistant Professor in the School of Performing Arts at Virginia Tech. Significant collaborations include concerts with baritone Donnie Ray Albert, mezzosoprano Marta Senn, mezzo-soprano Barbara Conrad, and many others. He has appeared with former Boston Symphony principal trombonist Norman Bolter, former Juilliard String Quartet violinist Earl Carlyss, saxophonist Harvey Pittel, and under the baton of Lorin Maazel. In the 2015–2016 season, he will appear on solo and chamber concerts in Massachusetts, Washington D.C., Pennsylvania, New York, New Jersey, North Carolina, and in Virginia. More information on Richard Masters can be found at www.richard-masters.com.

JEB STURGILL is currently a senior music education major from Chilhowie, Virginia. He currently studies tuba with Dr. Jay Crone and voice with Prof. Brian Thorsett. After graduation in May, he plans to attend graduate school to study vocal performance.

SYMPHONIC WIND ENSEMBLE

Jonathan Caldwell, Conductor

FLUTE

Haley Blevins
** Madeleine Cáceres
Katie Crawford
Amy Grupenhagen
Anne Kelly Newman
Rachel Wiley

OBOE

^ Becca Caldwell
^ Mary Ellen Golcheski
Matthew Risley

CLARINET

Shane Allin
Robert Bloomquist
Elizabeth Dixon
Victoria Driggs
Katie Hale
** Cassandra Hanson
Hannah Lee
Benjamin Orlando
Katie Rockefeller

CONTRA CLARINET

Romcholo Macatula

BASSOON

^ Amy Gillick
Sarah Karalus

SAXOPHONE

** Tommy Burns
Conner Meikle
Ted Alt
Ryan Cerrone

HORN

Rachel Abbott
** Alexander Grieve
Brooke Martin
Abigail Snyder
Drew Witter

TRUMPET

Caroline Amodeo
Jules Clayton
Mark Ellett
** Elizabeth Kania
William Lu
Elliot Silverman

TROMBONE

** Ryan Dye
Duncan Elston
Joseph Tolley

BASS TROMBONE

William Owen

EUPHONIUM

Matthew Alvarez
Stephanie Quesenberry

TUBA

Ross Monroe
** Jeb Sturgill

PERCUSSION

Steven Arnold
J.D. Grizzle
Chris Hochella
Jesse Hughes
** Laura Moniuszko
Joshua Morrison
Denver Nuckolls

DOUBLE BASS

Chris Givens
Matt Johnson

PIANO

Mimi Zhang

CELESTA

Rebecah Storms

ELECTRIC GUITAR

Joey Ballard

All personnel are listed alphabetically.

*Principals (**) and Virginia Tech faculty, staff, and community members (^) are indicated.*

PROGRAM NOTES [TEMPLATE]

YourName

LASTNAME, COMPOSITION #1

The program note for first composition goes here in 12-point font. Make sure to include all necessary italicizations and diacritical marks.

Paragraphs are not indented in program notes; simply put a space between each paragraph. Put two spaces between the end of a program note and the program note for the next composition.

LASTNAME, COMPOSITION #2

The program note for second composition goes here. Make sure to include all necessary italicizations and diacritical marks.

If you include a quote that is longer than five lines, you should use a block indentation of 0.5" and 11-point font. Do not include quotations around a block quote. You can block indent a paragraph under "Format—Paragraph" in Microsoft Word. This paragraph is not five lines so it should not be formatted this way, but you get the idea.

If the author of the program note is not you, give them credit by writing "Note by [insert name]" in 10-point font (see below). Put two spaces between the last program note and the text and translations (see below).

Note by [insert name]

TEXT AND TRANSLATIONS

"Non-English Title"	"English Translation of Title"
<i>Non-English text</i>	English translation of first stanza
<i>Non-English text (Second stanza)</i>	English translation of second stanza
Text by [insert name]	Translation by [insert name]

(hide the borders on this table before printing)

"English Title"

English text
English text

Text by [insert name]

PROGRAM NOTES

Jonathan Caldwell

BATES, MOTHERSHIP

This energetic opener imagines the orchestra as a mothership that is “docked” by several visiting soloists, who offer brief but virtuosic riffs on the work’s thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in, for example, Schumann’s Symphony no. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the “trio” sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st century: the rhythms of modern-day techno in place of waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, *Mothership* received its world première at the Sydney Opera House and the YouTube Symphony on March 20, 2011. It was viewed by almost two million people live on YouTube.

Note by Mason Bates

SCHWANTNER, IN EVENING’S STILLNESS...

Joseph Schwantner is an American composer originally from Chicago, who began his musical studies at the age of eight with guitar lessons. He completed his undergraduate studies at the Chicago Conservatory and his Master of Music and Doctor of Musical Arts degrees at Northwestern University. Following appointments at Pacific Lutheran College and Ball State University, Schwantner accepted a position at the Eastman School of Music in 1970 as Professor of Composition. Since that time, he has also held positions at the Juilliard School and Yale University. Among numerous other awards, Schwantner received the Pulitzer Prize in 1979 for his orchestral work *Aftertones of Infinity*. He was elected to the American Academy of Arts and Letters in 2002.

Schwantner writes, regarding *In evening’s stillness*:

This piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes *and the mountains rising nowhere* and *From a Dark Millennium*. In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design.

In evening’s stillness... was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium with Donald Hunsberger conducting.

SMETANA, THREE REVOLUTIONARY MARCHES

Throughout the 19th century, nationalism served as a contributing factor to musical development and, by the second half of the century, had become a particularly important focus for many composers. These composers, who included Antonín Dvořák and Bedřich Smetana, appropriated folk music in order to distinguish themselves from one another. However, while Dvořák tended to use folk music as an exotic element in order to appeal to more traditional German audiences, Smetana worked to create an authentic “Czech” sound in his music. Hence, while Dvořák is likely the most recognizable Czech composer to American audiences, among Czechs, that honor is bestowed upon Smetana, whom they consider the father of their national music.

Smetana, a native Bohemian who grew up speaking German and listening to German music, began his musical training at the age of four. In 1839, he moved to Prague to continue his schooling, however, the distractions of the city proved too much for him and he abandoned his studies. He eventually finished his education in Plzeň.

Smetana’s musical model was Franz Liszt and he eventually became associated with Liszt’s progressive, New German School. Liszt argued that traditional forms (e.g. the symphony, string quartet, sonata form) were outdated and believed new genres with new forms must be created, particularly music that embodied the extramusical or program music. It was Liszt who encouraged Smetana to write symphonic poems. His cycle of six symphonic poems, *Má Vlast*, remains Smetana’s most famous composition.

By the 1860s, Smetana realized that a new Czech opera was required to create a sense of Czech musical identity. His eight operas established the Czech opera canon and remain an integral part of Czech opera. By the 1870s, his music, including his instrumental compositions, had become synonymous with Czech music, a trend that continues to this day. As Smetana himself noted in 1882: “According to my merits and according to my efforts, I am a Czech composer and the creator of the Czech style in the branches of dramatic and symphonic music—exclusively Czech.”

In 1967, Czech composer Václav Nelhýbel arranged three of Smetana’s early works, “Pochod národní gardy” (“March of the National Guard,”) “Pochod Pražké Studentské Legie” (“March of the Prague Student Legion,”) and “Píseň Svobody” (“Song of Freedom”) for wind band as *Three Revolutionary Marches*. All three were composed in 1848, a year of revolutions across central Europe.

Marta Ottlová writes, regarding the genesis of these three compositions:

Smetana was drawn into public events especially by the group of Prague artists, Concordia, founded in 1846. And it was more an attempt to attract attention to himself than a wish to manifest deeply felt political convictions which led him to the production of occasional pieces in the revolutionary year 1848. He dedicated two piano marches to two quite different organizations, the National Guard (organized by the state to protect persons and property) and to the radical student legion, which was ultimately banned by the state. His unison march with piano “Píseň svobody” (“Song of Freedom”), his only piece up to 1860 with a Czech text, did not, however, come before the public.

IVES, "THE THINGS OUR FATHERS LOVED" FROM *114 SONGS*

"The Things Our Fathers Loved," the forty-third song in Ives's collection *114 Songs*, bears the subtitle "And the greatest of these was Liberty." The work is based on music written by Ives in 1905 and includes quotations from popular tunes and hymns of the Civil War, typical of his compositional style. In this brief song, fragments of "The Battle Cry of Freedom," "My Old Kentucky Home," "On the Banks of the Wabash," "Come Thou Fount of Every Blessing," and "In the Sweet By and By" all appear.

TEXT AND TRANSLATIONS

"Píseň Svobody"

*Válka, válka, prapor věje.
Vzhůru, Češi, Bůh nám přeje,
stůjte pevně při svém právu!*

*Braňte vlast a Čechů slávu,
braňte vlast a Čechů slávu!
Nepřátelům na odpor
svornost, svornost
český vzdor!*

"Freedom Song"

War, war, the flag is flying.
Onwards, Czechs, God wants us,
to stand for our rights!

Defend the homeland and Czech honor,
defend the homeland and Czech honor!
Enemies stand against us
Together, together
Czech resistance!

Translation by Jonathan Caldwell

"The Things Our Fathers Loved"

I think there must be a place in the soul
all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White, and Blue,
all Red, White, and Blue;
Now! Hear the songs!
I know not what are the words.
But they sing in my soul
of the things our Fathers loved.

Text by Charles Ives