

PLEASE NOTE: WORK IN PROGRESS – any questions please ask Suzanne x. 2384. Highlighted material still TBD.

COC STYLE GUIDE

Sixth Edition, November 2010

INTRODUCTION

OFFICIAL COC STYLE GUIDE

This document is a constantly evolving guide to language usage in print for the Canadian Opera Company. Rules have been formulated that apply broadly to problems specific to the COC. Most of the guidelines are drawn from *The Canadian Press Stylebook*, *The Chicago Manual of Style* (the best source for North American editing), with consideration also of *Elements of Style* by Strunk and White, and *The New Grove Dictionary of Opera*. *The Canadian Oxford Dictionary*, and the most complicated and contradictory source of all: operatic tradition.

Please also note that this guide is not intended as a substitution for the information verification processes at the COC. In order to ensure that the information in all documents intended for external dissemination is correct, complete, and appropriately presented, all documents must be individually checked by appropriate COC staff in a timely manner.



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ABBREVIATIONS	

Avoid unnecessary or ambiguous abbreviations. Omit full point after Ms, per cent, cm, mm, and other contractions ending with final letters of word, but use a full point after Rev., Hon. Don't punctuate abbreviations using initials: CBC, COC, FSCPA.

acronyms

Modern usage has generally dropped the use of periods in names composed of initials. Thus: COC, not C.O.C.; However, exceptions are made for U.S., not US and U.K. not UK. Also, acronyms are generally pluralized by adding an "s" (not an apostrophe "s"): "CDs have replaced LPs as the most common form of recorded music."

The Canadian provinces and the individual states of the U.S. are abbreviated without period (Ontario, ON; Arizona AZ)

a.m. and p.m.

The abbreviations a.m. and p.m. are always written lower case, such as 3:30 p.m. Please note that there is a space between the number and the morning or afternoon specification. Do not use zeroes for times on the hour 3 p.m. not 3:00 p.m.

Canadian Opera Company

The Canadian Opera Company may be called the COC, but it must first be referred to in full. Similarly, the Canadian Opera Company may be called simply the company, if first referred to in full. Its official French name is "La Compagnie d'Opéra Canadienne." (There are official logos in French.)

Metropolitan Opera

It is acceptable to call the Metropolitan Opera the Met when it has been previously referred to by its full name.

opera titles

Opera titles should always be given in full, including the appropriate articles. Thus: "Recently, she sang in *The Merry Widow* at Covent Garden and in the San Francisco Opera's production of *La Cenerentola*." (Not "Recently she sang a *Merry Widow* at Covent Garden and appeared in the San Francisco Opera's *Cenerentola*.") An exception is allowable in a direct quotation, provided the opera is fully identified beforehand: "Commenting on her debut in *La forza del destino*, soprano Lotte Heintz said, 'After I sang in my first *Forza*, I knew stardom was my destiny!'"

The Ring

Wagner's *Der Ring des Nibelungen* may be called the *Ring Cycle* (but italicize the words "*Ring Cycle*").

BRANDING

Add FSC info where appropriate

“Branding” refers to the visual and verbal identity of the COC – the designs, artwork, and vocabulary – used by the company to position itself in the marketplace.

completeness

People involved in the day-to-day activities of the COC may forget that people outside the company do not know as much about the COC as might be hoped. Do not assume that everyone knows where the COC performs, or what the Joey and Toby Tanenbaum Opera Centre is, or what SURTITLES™ are. Explain such topics, whenever necessary.

excessive use of superlatives

Avoid overuse of words and phrases such as incredible, amazing, out of this world. Indeed, “very” itself should be avoided, since it is overworked as an adverb.

extravagant or blatantly comparative value statements

Avoid statements such as “Lotte Heintz, Canada’s leading soprano, is a super-star of the opera world.” Such statements tend to be discounted by audiences and may offend other artists.

overused phrases

Phrases such as “a behind-the-scenes look,” and “a world-class company,” might better be replaced with less hackneyed phrases, such as “a revealing insight” and “a company on the international stage.”

sloganeering

Avoid the use of slogans devoid of meaning, such as “Opera Can! Opera Does! Opera is Operatastic!” in favour of communicative English.

thinking for the audience

People dislike having their judgement assumed by claims such as, “You’re guaranteed to enjoy this fantastic new production!”

visual images

Selected visual images should reinforce the emotional impact, intellectual stimulation, exciting innovations, and high artistic standards of opera in general and of the Canadian Opera Company in particular. Many visual images and photographs that originate outside the company are subject to copyright law. Permissions may need to be sought in order to use them. (See also Accreditation.)

CAPITALIZATION

General Rule: In keeping with modern usage in publishing, words are only capitalized when there is a compelling reason. When in doubt, lower case works best.

articles

When part of the title of a work of music, a work of art, or a publication, articles are capitalized: *The Globe and Mail*, *A Sunday in the Country*, but: the COC Finance Committee, the Association of Canadian Orchestras. When referring to an opera character, articles should be lower case (unless beginning a sentence): the Herald, a Strolling Player. As a general rule, articles attached to

corporate entities are not considered part of the name, and should be lower case: the Toronto Symphony Orchestra, the Canada Council, the Scottish Opera with the exceptions of The National Ballet of Canada (although when just referring to “the National Ballet” it is not necessary) and The Glenn Gould School of The Royal Conservatory of Music.

company

When referring specifically to the Canadian Opera Company, the word “company” is in lower case. (There should, however, be a previous reference to the Canadian Opera Company in full.) Ensemble Studio should be in upper case.

staff positions at the COC

Two COC positions are capitalized: Alexander Neef, General Director, and Johannes Debus, Music Director. The rest are lowercased except when used as a tagline at the end of an article i.e. Suzanne Vanstone is Senior Communications Manager, Editorial at the Canadian Opera Company. Titles are not capitalized when they do not refer to a specific person: “The COC employs numerous designers throughout the year.” Other things that seem to be titles but are actually descriptions are not capitalized: the President’s Council staff.

program

Program is not capitalized when attached to a proper name: the Composer-in-Residence program, the COC Ensemble Studio program. Do not italicize or place within quotation marks the names of COC programs and activities.

proper vs. common nouns

It is also important, when deciding whether to capitalize, to know whether you are dealing with a proper noun (which is capitalized) or a common noun (which is not capitalized). The following sentence illustrates the difference between proper and common nouns: “The Canadian Opera Company is the largest Canadian opera company.”

university degrees, diplomas

Lowercase the degree unless abbreviated: “Ms Domingue received her bachelor of arts degree in history from the University of Toronto.” But Ms Domingue received her BA from the University of Toronto.

Website

We refer to it as one word lowercased “website.” Hyphenate “e-mail.”

Foreign-Language Capitalization

German nouns

German nouns that have not been absorbed into the English language are capitalized and italicised: *Weltschmerz*, *Intendant*, *Sprechgesang*. German nouns that have been absorbed into English, are treated like English nouns: heldentenor, kapellmeister.

opera and other titles

French: Always capitalize the first word and any proper nouns in the title; when the first word is an article, capitalize the substantive and any intervening adjective(s); when the first word is neither an article or an adjective, all following words should be in lower case. In names of political, military or other institutions, the first noun only is capitalized.

Le Rouge et le noir; L'Heure espagnole; La Belle Hélène; A la recherche du temps perdu; l'Académie du disque lyrique, Les Vêpres siciliennes

German: Capitalize the first word of the title and all nouns. Do not capitalize parts of speech other than nouns:

Die Fledermaus, Die Frau ohne Schatten, and Die schweigsame Frau

Italian: Capitalize the first word of the title and only proper nouns:

La Traviata (proper noun); but: *Un ballo in maschera, Il matrimonio segreto, Cavalleria rusticana, Così fan tutte, Il re pastore, Il tabarro, L'elisir d'amore, and La forza del destino*

ACCREDITATION, ARTISTIC

artistic staff in programs

The correct order for listing artistic staff on a cast page is as follows: Conductor, Director, Set Designer, Costume Designer, Lighting Designer, Choreographer, Chorus Master, Stage Manager, SURTITLES™ Producer. Occasionally this order may vary according to a director's preference.

artists' biographies

The biographies of almost every artist who has worked with the COC since 1987 may be found on the COC computer network in the directory x:\shared\biog. This information is accessible to anyone in the company. However, they should not be used outside the company without the approval of the Public Relations Department. Only the Senior Communications Manager, Editorial may enter these files to change them, but the Public Relations Department also maintains hard-copy files on hundreds of artists. In programs, biographies of singers should be in alphabetical order, followed by the "creative team" in cast page order.

performing artists in opera programs

On cast pages, artists should be listed in order of vocal appearance. Occasionally this may vary.

photographs

For any photo used to promote a production in which three or fewer artists appear, accreditation in the caption must be given to the individual artists. (This rule does not apply to choristers, unless there are fewer than five in the photo.) Failure to do so is a breach of contract with Canadian Actors' Equity Association. The photographer should also be credited, as should the source of the photo when it is not a COC photo. When the photo is a previous COC production, the date must be given.

For any photograph of an artist used for purposes other than the promotion of a production, the permission of the artist should be obtained.

ACCREDITATION, DONOR

Note: The development department requires that all documents that contain, or *should* contain, reference to donors, sponsors – especially those that will appear in published form – be approved on an individual basis with the appropriate development staff. As major donors must also approve use of their names, at least 24 hours is needed for turn-around.

ACCREDITATION, GOVERNMENT

Note: See the public affairs manager for information regarding government funding and for advice on the use of logos and other credits.

DATES and SEASONS

Dates in a text should be given in the order of month, day, year: June 15, 1995 (not June 15th, 1995). In a body of text, commas should appear both before and after the year: “On June 31, 1995, soprano Lotte Heintz made her Metropolitan Opera debut.”

It is best to refer to the age of the COC in years: “our 45th year,” rather than by season, because during the early years of the company, separate spring and fall “seasons” were sometimes presented in the same year. This difference makes the precise meaning of the word “season” hard to pin down.

Generally, COC seasons should be written with all four digits in both years 2011/2012 for initial use in an article, after which 11/12 may be used.

GRAPHIC IDENTITY (LOGO) **Needs re-write**

The COC's graphic identity should generally be used in its entirety. Bear in mind that when the COC graphic identity is reduced to a small size, the words “Canadian Opera Company” tend to be diminished considerably. In such instances, a greater impact may be achieved with just the top half of the graphic identity (just the words “Canadian Opera Company”). The bottom half of the graphic identity should be used alone only when the words “Canadian Opera Company” clearly appear on the same page. When possible, it is preferable to use the graphic identity with Richard Bradshaw's name and title stacked below. Again, when sizing is a problem, these names may be placed elsewhere.

Non-COC logos (corporate)

All use of donor logos on COC materials must be approved by the development department. Development department staff will wish to have the donors approve the usage.

HYPHENATION

General rule: the modern trend in compound nouns is to run them together as one word, if possible: bestseller, not best-seller; sweatshirt, not sweat-shirt.

nouns together

Connect nouns together with a hyphen if they combine to create one unified concept: author-critic, mother-in-law, president-elect, ice-time.

adjectives together

The decision to hyphenate adjectives depends on whether the adjectives singly or collectively modify the noun. Thus: “an extra-large hat” (a hat that is exceedingly large) differs in meaning from “an extra large hat” (an additional large hat). In the first instance, the words “extra” and “large” collectively modify “hat” and are therefore hyphenated; in the second instance “extra” and “large” singly modify “hat.” Further examples: “no-cost benefit, first-time patron.”

adjectives with adverbs

Never hyphenate an adverb to an adjective: an internationally acclaimed artist (no hyphen).

NUMBERS

Numbers between one and ten are written as words. Numbers over ten are written as numbers. Therefore, avoid beginning sentences with numbers over ten. However, if a sentence must start that way, write out the number in full. “Seventy-nine students attended the Ensemble Studio presentation.”

Amounts of money are written out numerically (\$32,576). There is no need for a decimal and zeros, unless the information is required for a document dealing in a detailed way with financial matters. For general documents, when the amount exceeds one million, the word “million,” should be used: \$2.6 million.

“Per cent” is written as two words (but “percentage”).

OPERATIC TITLES

foreign opera titles

Opera titles in French, German, or Italian should generally be given in the original language: *La forza del destino*, not *The Force of Destiny*. Exceptions are the following: *The Barber of Seville*, *The Flying Dutchman*, *The Abduction from the Seraglio*, *The Magic Flute*, *The Marriage of Figaro*, *The Coronation of Poppea*, *Hansel and Gretel*, *The Pearl Fishers*. Operas in foreign languages other than French, German or Italian should be given in English, regardless of the language of production.

foreign operetta titles

Operettas should be called by their commonly used English-language names: *The Merry Widow*, *The Land of Smiles*. However, *Die Fledermaus* is never translated.

foreign titles of arias and excerpts

The titles of opera arias, recitatives, and songs that are part of larger works are to be published in their original language in italics and quotation marks, followed, where appropriate, by an English translation in parentheses and quotation marks: “*La fleur que tu m'avais jetée*” (“The Flower that you Threw to Me”). This aria is commonly known as the “Flower Song” and may be called as such, with the title placed in quotation marks.

foreign names of opera characters

As a general rule, foreign names that are common nouns are translated into English, but foreign names that are proper nouns are left in the original language. Thus, *der Gymnasiast* becomes *the* and *die Schlepptägerin der Klytämnestras* becomes *the Trainbearer of Klytämnestra*, but *Maria Stuarda* and *Giovanna d'Arco* are left unaltered (although a translation in brackets may be useful, depending on the context). For specific usages, contact the Editor of Publications.

Note: when opera titles and opera characters are the same, italicise the name in reference to the opera, but never italicise in reference to the character. Thus: “Soprano Lotte Heinotz appeared as *Jenůfa*,” but: “Soprano Lotte Heinotz appeared in the title role of *Jenůfa*.”

foreign theatres and music schools

Leave all names of theatres and schools in their original language for German, French, Italian, and Spanish: Grand Théâtre de Genève, La Scala, Teatro Colón, Hochschule für Musik. For other languages, including Russian, Czech, or Polish, use the English translation: the National Theatre in Prague (not Národní Divádlo), with the exception of the Bolshoi [which actually means “Grand”].

Foreign names of opera companies and orchestras

When French, leave in the original: l'Opéra de Lyon, l'Orchestre symphonique de Montréal.

Translate other languages into English: Vienna State Opera (not Vienna Staatsoper), Netherlands Opera, Warsaw Philharmonic, National Theatre Mannheim.

PLACE-NAMES

Foreign place-names are given in English, when an English name is commonly used: Rome, Cologne, Florence, Geneva, Hanover, Marseilles, Lyons, or Cracow (not Roma, Köln, Firenze, Genève, Marseille, Lyon, or Kraków).

French place-names in Canada should be given in English when they have a common English spelling: Montreal, Quebec. (not Montréal, Québec). However, when these place names occur as part of a proper noun, the correct spelling should be used: l'Opéra de Montréal, l'Orchestre symphonique de Québec. Similarly, when foreign place-names with a common English name are part of a larger proper noun, such as an opera company, the place-name is not translated or anglicized: l'Opéra de Lyon, not the Lyons Opera.

When no common English place-name exists, the foreign name is given, complete with diacritical marks (accents): Gdańsk, Liège, Düsseldorf, Ljubljana, Vltava river (not Moldau).

POSSESSIVE CASE

Possessives of proper nouns are formed by adding apostrophe “s,” unless the word already ends in an “s”: Strauss' operas, Saint-Saëns' symphonies, members' lounge.

PLURALS

acronyms

Acronyms are generally pluralized by adding an “s” (not an apostrophe “s”): “CDs have replaced LPs as the most common form of recorded music.”

institutions

In North America, institutions are generally referred to in the singular: “The government isn't as well funded as it used to be,” not “The government aren't as well funded as they used to be.” (The British do it differently.) However, “the police are” is North American usage.

Foreign-language pluralization

Words of foreign origin that have been absorbed into the English language are pluralized as English words. Thus: concertos, not *concerti*; prima donnas, not *prime donne*; leitmotifs, not *Leitmotive*. Foreign words that have not been absorbed into English should be pluralized according to the rules of the foreign language in question. Thus: *mises en scène*, not *mise en scènes*; libretto, libretti.

PUNCTUATION

commas in a series

Commas should be included to separate items in a list, including for the second-to-last and last items in the series: Tom, Dick, and Harry (comma after Dick). The consistent use of this serial comma in lists before ‘and,’ more clearly demarcates elements in lists with a more complex structure: “She sang in *Hansel and Gretel*, *Jenůfa*, and *Tosca*” or “Refreshments will include tea, bread and butter, and cake” (See Fowler).

colons

Colons, not dashes, are used preceding a list or sequence, and in substitution for the words “including,” “such as,” “for example”: “Miss Heintz has performed with many leading opera companies: the Metropolitan Opera, the San Francisco Opera, l’Opéra de Paris and the Vienna State Opera.”

dashes

use the long m-dash “—” to discriminate it from the much shorter hyphen in words, such as cooperate.

SPELLING and DEFINITIONS

General Rule: In keeping with publishing practices in Canada, a style closer to British than to U.S. usage is employed. Thus although U.S. orthography is used for some words: (“jail” not “gaol”, “airplane” not “aeroplane”), British spelling is more often employed: (“theatre, centre” not “theater, center”; “realize, dramatise” not “realize, dramatize”; “defence, offence” not “defense, offense”; and “colour, neighbour” not “color, neighbor”).

A note on diacritical marks (including accents): While it is sometimes considered permissible to substitute a letter “e” for a German umlaut (¨), this practice should be avoided, as it easily leads to confusion. (The exceptions are “Schoenberg,” which should never be spelled “Schönberg”—he insisted on it—or “Goethe”). Similarly, although it is sometimes considered permissible to omit diacritical marks from capital letters in French, this practice has never been recommended. It is best to include the diacritical marks.

Adopt-a-School program

This is the COC's multi-year opera education program at Lord Dufferin and Niagara Street public schools.

Aida

This opera title is sometimes incorrectly given two dots on the “i.” Don't do it!

American proper nouns

American proper nouns are left in their American form, even when at variance with Canadian practice: Michigan Opera Theater, Lincoln Center. (Exception: Opera Theatre of Saint Louis.)

Arias

This is the Canadian Opera Volunteer Committee's annual magazine.

art-form

Hyphenate.

Artistic Administration

This term refers to the office in charge of engaging soloists.

audience

This is a singular, impersonal noun. Thus: “The COC attracts an audience which enjoys great opera performances,” not “The COC attracts an audience who enjoy great opera performances.”

basso buffo

This term refers to an Italian comic bass. It should be italicised, but not abbreviated to *buffo*.

bel canto

This term, which literally means “beautiful singing,” applies to the style of such early 19th-century composers as Donizetti, Bellini, and Rossini. This style is characterized by florid vocal lines and simple orchestral accompaniment.

Ticket Services

This office is within the communications department.

But

Never start a sentence with “but,” use “however” followed by a comma instead.

Canadian Opera Company in French

The COC has an official French name. It is “La Compagnie d’Opéra Canadienne.” (We even have logos in French.)

Canadian Opera Company Ensemble Studio

This is the COC’s training program for young singers, directors, and vocal coaches. Do not omit the word “Studio” from this name. The name may, however, be abbreviated as the COC Ensemble Studio. (COCES is not used.)

Canadian Opera Foundation

This foundation is constituted separately and administers donations on behalf of the COC. It may be referred to as the COF or as the Foundation subsequent to the use of the full name.

ARIAS: Canadian Opera Student Development Fund (formerly the COVC)

This body is separately constituted to support the COC and opera in Canada.

Composer-in-Residence program

Note the hyphens. This program supports the development of new operas by Canadian composers and librettists, workshopped, and mounted by the COC.

co-ordinate, co-ordinator, co-operate

These compounds are always spelled with a hyphen.

Corporate Canvass Campaign, Office, staff

Note the double s on “Canvass”

debut

In Canadian English, this word does not require an accent. It may be used as either a verb or a noun.

double bill

This term is not hyphenated, unless used as an adjective. Thus: the COC’s exciting new double bill, but: the COC’s exciting new double-bill production.

Dora Mavor Moore Awards

Awards presented by the Toronto Theatre Alliance for outstanding achievements in theatre. Since opera productions have been eligible for this award in 1997, the Canadian Opera Company has received 15.

16to29: Opera for a New Age

This membership program is administered by the communications department.

Friends of the Canadian Opera Company, Friends Office, staff

This membership program is for the COC's low-end individual donors. It exists within the Development Department. An individual member is called a Friend of the Canadian Opera Company (or of the COC, or just a Friend, when the context is clear). Levels of membership within the Friends are Member, Contributing Member, Associate Member, and Sustaining Member.

Friends Operatours

Opera tours organized for Friends of the COC.

fundraiser, fundraising

All forms are spelled as one word, without a hyphen.

The Globe and Mail

Always use the word “and,” rather than an ampersand (“&”).

grand opera

This term applies to opera productions with large numbers of performers, and often including dancers. *Turandot*, *Faust*, and *Die Meistersinger von Nürnberg* are examples of grand operas. This term should not be applied to works presented on a less-than-spectacular scale.

heldentenor

This term literally means “heroic tenor.” It is used to describe Wagnerian tenors and should be treated as an English not a German word. It should not be italicised or capitalized.

honorary versus honour and honourable

There is no “u” in “honorary”: “Honorary President’s Council member.” (However, “honourable” and “honour” do contain the letter “u.”)

Imperial Oil Opera Theatre

See the Joey and Toby Tanenbaum Opera Centre.

The Joey and Toby Tanenbaum Opera Centre

The COC's administrative facility is located at 227 Front St. E. in Toronto. It contains the Imperial Oil Opera Theatre, the Jackman Studio, the Vinci Studio and the McLaughlin Studio, as well as the Max Tanenbaum Courtyard Gardens. (Note the “s” on “Gardens.”) Never substitute an ampersand (“&”) for the word “and,” and *never* abbreviate this name in any way, shape, or form, even in an internal document.

Ruggero Leoncavallo

His first name is Ruggero, not Ruggiero.

leitmotif

This term is a musical phrase representing and identifying people, places, things, and events in opera, especially in the operas of Richard Wagner. Do not italicise or capitalize. The plural is leitmotifs.

libretto

A libretto is the text of an opera. However, it should not be called a text, a book, or anything but a libretto. A person who writes librettos is a librettist. The plural is “libretti.”

masterclass

This term is spelled as one word and without a hyphen.

matinée

Always include the accent on the first “e,” but do not italicise the word.

mainstage

This term is one word.

Marketing Department, Office, staff

Members

This term refers to both Friends of the COC and President’s Council members.

Members’ lounge

Both the Friends and the President’s Council have members’ lounges at the Four Seasons Centre for the Performing Arts. Note the “s’ ”.

mezzo-soprano

Avoid abbreviating to “mezzo.” Always write mezzo-soprano (and include the hyphen).

Miss

It may seem antiquated, but the tradition of calling all female opera singers “Miss,” regardless of their marital status, is still very much alive.

Ms

When used, this word is spelled without a period (because it isn't an abbreviation for anything).

musician

Remember that singers, as well as instrumentalists, are musicians. Thus, the phrase “singers and musicians” does not make sense. (In fact, it might be construed as an insult.)

Opera America

The North American association of opera companies, to which the COC belongs.

Operanation

Description needed

Pagliacci

This title is sometimes incorrectly given as *I Pagliacci*.

Performance

This publication is the Four Seasons Centre house program.

Prelude

This publication is the COC's newsletter for subscribers and donors, published three times a year

premiere

In Canadian English, this word does not require an accent. It may also be used as either a verb or a noun.

the President's Council, Committee, staff

This membership program is for the COC's high-end individual donors. It exists within the development department. Membership levels are Golden Circle (donors with a three-year commitment, sub-categorized as Gold, Silver, and Bronze), Founders, Guarantors, Trustees, Patrons, and Members.

program

This word is spelled "program."

Recordings

Rarities by Rossini and Verdi is the COC's first recording. It was released on the CBC's SM5000 label (SMCD5148). The COC's second recording with Richard Bradshaw, conductor, the COC Orchestra—*Richard Margison Sings French and Italian Arias* was released as SMCD5158 in 1996. The COC's third CD—*Soirée Française*—a recording with Richard Bradshaw, Conductor and Michael Schade, tenor; Russell Braun, baritone; Compact disc, CBC Musica Viva, SMCD5174, 1997. The recording won the Gabriel Fauré Award from France's Académie du disque lyrique for best recording of opera arias in 1997 and a 1998 Juno award.

star

The word "star" (or, better, "opera star") should be applied only rarely to singers whose achievements are at the highest international level.

SURTITLES™

In programs or brochures, this word is set in small capitals with the superscript "TM." Treat it as a plural noun. In a body of text, it is capitalized.

Piotr Il'yich Tchaikovsky

There are many ways to transliterate this name in the Latin alphabet. (Since it's a Russian name, the "correct" spelling would have to be written in the Cyrillic alphabet.) At the COC, his name is spelled Piotr Il'yich Tchaikovsky.

Demonstrative pronouns "this"

"This" should never stand alone but rather always modify a noun. "This [principle] should be self-evident."

title role

This term refers to a character who is named in the title of the opera. Thus, the title role of *Tosca* is Tosca. The term is acceptable when the title contains two characters (*Tristan und Isolde*), in which case, both characters may be described as singing title roles. However, the term gets a little ridiculous when the title refers to a whole group of people (*Die Meistersinger von Nürnberg*). When the title doesn't actually name a character, it makes no sense at all. (There is no title role in *La forza del destino*, for example.)

Schoenberg, Arnold

This name is always spelled with an “e” after the “o,” not “Schönberg.”

verismo

This Italian term literally means “realism.” It applies to a school of composition (including Mascagni, Leoncavallo, and sometimes Puccini) in the late 19th and early 20th century which sought to portray “real” people in “realistic” situations. This word should be italicised when used, as it has not been absorbed into the English language (yet).

Working Rehearsal

An event organized for the Friends of the Canadian Opera Company.

TERMS of ADDRESS

artists

Artists are always referred to as Mr. or Miss, regardless of nationality or marital status (unless a woman requests Ms). This also applies to conductors, who are Mr. or Miss, not Maestro and Maestra.

Governor General and Prime Minister

These people are addressed as “Your Honour” and referred to with the phrase “The Right Honourable.”

Lieutenant Governor

This person is addressed and referred to with the phrase “the Honourable,” but is an “Honorary Director” of the COC.

Premier

This person is addressed and referred to with the phrase “**fill in the specification**”

TITLES

Titles of songs, excerpts, and other short works should be placed in quotation marks. Longer works should be italicised: “Wohin” from *Die schöne Müllerin*. Titles of symphonies should be given in italics according to the following example: Beethoven's *Symphony No. 9* (not Beethoven's *Ninth Symphony*). It is necessary to mention the name of the composer, as numerous composers wrote requiems, for example, or numbered symphonies.

TYPOGRAPHY (advanced rules for the creation of published documents)

The following rules need not be applied to letters, press releases, and other non-published COC documents.

dashes and hyphens

Dashes should be used instead of hyphens (or double hyphens), when applicable, in a published document. The following example illustrates the difference in usage and in appearance between dashes and hyphens: “The milk-maids – there were 12 of them – appeared in the show-stopping grand finale.” (The dashes are the long lines setting off the phrase in the middle of the sentence; the hyphens are the short lines connecting the compound nouns.)

ellipsis dots

Ellipsis dots should ordinarily be three in number, separated from the surrounding material, and from each other by a space: “He said it was the . . . best . . . performance he had ever heard.” When the ellipsis ends the sentence, the three dots should be followed by a period.

italics

Opera titles, as well as titles of plays, books, and works of music should be italicised: Beethoven's *Symphony No. 9*, Dickens's *A Tale of Two Cities*.

In a published document, italicisation, rather than underlining, should be used for emphasis in any body of text: “I did *not* do anything of the sort!”

If a pluralizing “s” (or an apostrophe and an “s”) is added to an italicised word, the addition is not italicised: “In its history, the COC has produced numerous *Carmens*.” or “*Le nozze di Figaro*'s plot can be rather confusing.”

parentheses and italics

Parentheses are not normally italicised, unless part of a large italicised section. Thus: “The first opera she saw (*Ariadne auf Naxos*) left a lasting impression,” but: “*Seen here (left to right) are the President, Vice-President and CEO of Coca-Cola Ltd.*”

periods and commas, used with quotation marks

It is the convention of publishing in Canada that periods and commas always go inside quotation marks (even if this doesn't seem to make sense): “He described the production as ‘magnificent’.”

quotation marks

Real typographer’s quotation marks (“ ”, not " ") should be used in any published document.

spacing

In a published document, only a single space should be placed between words, sentences, and punctuation marks.

type-size

Since many of the COC's patrons are senior citizens, it is recommended that type-size in published documents should not ordinarily be smaller than 12 point.

Foreign-language typography

Foreign-language terms should be italicised: *bel canto*, *commedia dell'arte*, *Weltschmerz*, *mise en scène*, *verismo*. Note: terms that are of foreign origin but that have been completely absorbed into the English language should not be italicised: prima donna, heldentenor, finale.

When working in any foreign language that uses the Latin alphabet, all diacritical marks, such as accents or umlauts, should be included. Many foreign opera terms have been added to spell-check.



When in doubt about an editorial matter (or if you would like something included in this guide that has not been addressed), please contact the COC's Senior Communications Manager, Editorial at ext. 2384.

APPENDIX 1:
Opera companies in Canada

l'Opéra de Québec
l'Opéra de Montréal
Opera Lyra Ottawa
the Canadian Opera Company
Opera Hamilton
the Manitoba Opera
the Saskatchewan Opera
the Edmonton Opera
the Calgary Opera
the Vancouver Opera
Pacific Opera Victoria

APPENDIX 2:
Orchestras in Canada

Symphony Nova Scotia
l'Orchestre symphonique de Québec
l'Orchestre symphonique de Montréal
the National Arts Centre Orchestra
the Toronto Symphony Orchestra
Tafelmusik Baroque Orchestra
the Hamilton Philharmonic Orchestra
the Kitchener-Waterloo Symphony
Orchestra London Canada
the Winnipeg Symphony Orchestra
the Saskatoon Symphony
the Regina Symphony Orchestra
the Calgary Philharmonic Orchestra
the Edmonton Symphony Orchestra
the Vancouver Symphony Orchestra
the Victoria Symphony

APPENDIX 3:
Canadian Cultural Institutions

the Art Gallery of Ontario
the Canada Council for the Arts
Harbourfront Centre (not just “Harbourfront”)
the National Arts Centre
The National Ballet of Canada
the National Gallery of Canada
the Ontario Arts Council
the Royal Ontario Museum
the Stratford Festival

Shaw Festival (The Shaw)

RECOMMENDED REFERENCE WORKS

The following sources are recommended for correct information:

historical information on operas

The best source is *The New Grove Dictionary of Opera*.

historical information on composers

The best sources are *The New Grove Dictionary of Opera* and *Baker's Biographical Dictionary of Musicians*.

opera arias and ensembles

The best source is Appendix B in volume 4 of *The New Grove Dictionary of Opera*.

opera characters

The best source is the title page of the score of the opera in question. Another excellent source is Appendix A in volume 4 of *The New Grove Dictionary of Opera*. Avoid *Kobbé's Opera Book*.

opera companies, symphony orchestras, educational institutions

The best source for spelling, addresses, and telephone numbers is *Musical America*. Please note that *Musical America* is published annually; be careful to consult an up-to-date edition.

opera singers

The best source for the spelling of opera singers' names is *Musical America*.

opera titles

The best source for spelling and capitalisation is *Baker's Biographical Dictionary of Musicians*. Avoid *Kobbé's Opera Book* and (surprisingly) *Groves Dictionary of Music*.

synopses

Good short synopses are found in Ewen's *Encyclopedia of the Opera*. Longer synopses may be found in *Kobbé's Opera Book*. Note that publication of a synopsis found in another publication is a violation of copyright law.

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Suzanne Vanstone
Senior Communications Manager, Editorial