

Hmv Plum Label Catalogue

Recording the Classical Guitar charts the evolution of classical guitar recording practice from the early twentieth century to the present day, encompassing the careers of many of the instrument ’ s most influential practitioners from acoustic era to the advent of the CD. A key focus is on the ways in which guitarists ’ recorded repertoire programmes have shaped the identity of the instrument, particularly where national allegiances and musical aesthetics are concerned. The book also considers the ways in which changing approaches to recording practice have conditioned guitarists ’ conceptions of the instrument ’ s ideal representation in recorded form and situates these in relation to the development of classical music recording aesthetics more generally. An important addition to the growing body of literature in the field of phonomusicology, the book will be of interest to guitarists and producers as well as students of record production and historians of classical music recording.

Includes separate unnumbered section, Historic record sales section.

The British Classical Record Industry, 1945 to 1959: Fidelity and Formats

Walford's Guide to Reference Material: Generalia, language & literature, the arts

The Routledge Guide to Music Technology

1810 Overture

Bibliographic Guide to Music

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

This alphabetical reference covers the entire spectrum of the recording of sound, from Edison's experimental cylinders to contemporary high technology. The major focus is on the recorded sound industry in the US, with additional material on Canada, Europe, Australia, and New Zealand. The coverage is particularly strong on the earliest periods of recorded sound history--1877-1948, the 78 rpm era and 1949-1982, the LP era. In addition to performers and their work, entries also cover important commercial organizations, individuals who made significant technical contributions, societies and associations, sound archives and libraries, magazines, catalogs, award winners, technical topics, special and foreign terms, copyright laws, and other areas of interest. Annotation copyright by Book News, Inc., Portland, OR

Columbia 33CX

Generalia, language & literature, the arts

EMI, the First 100 Years

His Master's Voice Recordings, Plum Label "C" Series (12 Inch)

Recording the Classical Guitar

National Union Catalog

In Recording History, Peter Martland uses a range of archival sources to trace the genesis and early development of the British record industry from1888 to 1931. A work of economic and cultural history that draws on a vast range of quantitative data, it surveys the commercial and business activities of the British record industry like no other work of recording history has before. Martland's study charts the successes and failures of this industry and its impact on domestic entertainment. Showcasing its many colorful pioneers from both sides of the Atlantic, Recording History is first and foremost an account of The Gramophone Company Ltd, a precursor to today's recording giant EMI, and then the most important British record company active from the late 19th century until the end of the second decade of the twentieth century. Martland's history spans the years from the original inventors through industrial and market formation and final take-off including the riveting battle in recording formats. Special attention is given to the impact of the First World War and the that followed in its wake. Scholars of recording history will find in Martland's study the story of the development of the recording studio, of the artists who made the first records; (from which some like Italian opera tenor Enrico Caruso earned a fortune), and the change records wrought in the relationship between performer and audience, transforming the reception and appreciation of musical culture. Filling a much-needed gap in scholarship, Recording History documents the beginnings of the end of the contemporary international record industry."

Improvements made in fidelity during the Second World War and new formats introduced in the post-war period – extended frequency range, microgroove records, pre-recorded tapes and stereo – were the result of a convergence of technological advances, some prompted by wartime research and experience, some based on pre-war path dependencies. Thanks to these innovations, the UK witnessed a particularly ' British ' (i.e. for the most part understated) Battle of the Speeds during the 1950s; in 1945, shellac 78 rpm records were the standard sound carrier format but, by 1956, all British labels had ceased releasing new classical product on this format in preference to 331 / 3 and 45 rpm microgroove vinyl records. The adoption of magnetic tape, meanwhile, made the recording process less cumbersome and fed into the development of stereophonic sound reproduction; monaural pre-recorded tapes were introduced in 1954 and stereophonic tapes in 1955. Stereo vinyl records followed in 1958. Although the focus is on the British record industry, there was a great deal of interaction between the major UK record companies and their US counterparts, with most of the major innovations marketed in America first. Therefore, discussion of the US industry is not only inevitable, but vital to provide context for the changes in the UK market. The Appendices include all tables referenced in the text along with a brief discussion of various then contemporary publications and periodicals provided for buyers of classical records. The book is supported by a website that includes examples of label and sleeve designs, trade advertisements, etc. The book and website are further supported by a discussion forum.

The Homestead

The Historic Record & AV Collector Quarterly

Encyclopedia of Recorded Sound

Voices of the Past: Smith, M. and Andrews, F. The H.M.V. Plum label catalogue; C series

"His Master's Voice" Numerical Catalogue

Classical Music Discographies, 1976-1988

Traces the history of EMI Records from the sound recording experiments of the late nineteenth century to the present, documenting the contributions of artists from both the classical and popular music fields

Voices of the Past: Smith, M. and Andrews, F. The H.M.V. Plum label catalogue; C seriesRecording HistoryThe British Record Industry, 1888-1931Rowman & Littlefield

Catalogue

10" Plum Label, EA Prefix

The Gramophone

The Record Collector

Voices of the Past: H.M.V. English catalogue

Encyclopedia of Recorded Sound in the United States

Provides an annotated list of reference works dealing with librarianship, reading, journalism, book, collecting, language, art, music, photography, and entertainment

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Label Discography

A Bibliography

New Statesman

Recording History

Audio Preservation

A Label Discography of Long-playing Records, Series 3

Covers HMV plum label (Oct. 1952-Dec. 1963), HMV/Columbia great recordings of the century (Oct. 1957-Dec. 1966), HMV golden treasury of immortal performances (Sept. 1956-June 1957), Re-issue supplement (Nov. 1959-Dec. 1967) (Concert classics, HMV-2 0", Encore, music for pleasure)

"A magazine for collectors of recorded vocal art" (varies).

The American Record Label Book

The Talking Machine Review

Monographic Series

Music, Books on Music, and Sound Recordings

A Planning Study : Final Performance Report

Walford's Guide to Reference Material: Generalia, language and literature, the arts

From its first edition the purpose of Walford has been to identify and evaluate the widest possible range of reference materials. No rigid definition of reference is applied. In addition to the expected bibliographies, indexes, dictionaries, encyclopaedias, and directories, a number of important textbooks and manuals of general practice are included. While the majority of the items are books, Walford is a guide to reference material. Thus periodical articles, microforms, online and CD-ROM sources are all represented. In this volume a particular effort has been made to improve coverage of the latter two categories.

This book has achieved international recognition as a reference tool and a "one-stop" daily information source. This new edition features many topics, and is indispensable to librarians and information professionals revising reference collections, etc.

Walford's Guide to Reference Material

Record Collector's Bulletin

British Catalogue of Music, 1957-1985

The British Catalogue of Music

Subject catalog

Library of Congress Catalogs

This comprehensive volume is the first to identify discographies in all fields of classical music published from 1976 to the present. Coverage is worldwide and includes discographies published as books as well as those published as supplements to books or as magazine articles, record labels citing significant numbers of classical recordings, and discographies appearing in dissertations, theses, or program notes. Gray has relied almost exclusively on personal examination of the discographies, ensuring a high level of accuracy.

John Hunt was born in Windsor and Graduated from University College London, in German language and literature. He has worked in personnel administration, record retailing and bibliographic research for a government agency and is on the lecture panel of the National Federation of Music Societies. In his capacity as Chairman of the Furtwängler Society UK, John Hunt has attended conventions in Rome, Paris and Zürich and has contributed to important reference works about Furtwängler by John Ardoin and Joachim Matzner. He has also translated from the German Jürgen Kesting's important monograph on Maria Callas. John Hunt has published discographies of over 80 performing artists, several of which have run into two or more editions.

Imperialism and music

The British Record Industry, 1888-1931

Since Records Began

Subject Catalog

His Master's Voice Recordings