

DESCRIPTIVE FORMULATION OF THE COLLECTION

DESCRIPTION OF THE SUPPORTS

Title of the work (as described on the cover)

Orchestral Ensemble *Director*

RECORD COMPANY NUMBER OF CATALOGUE (Year of recording-Year of production).

Example

Musiques au temps de Rabelais

Ensemble Jacques Modern *Joël Suhubiette.*

CALLIOPE CAL 9293 (1994-1996)

TITLES WITH SUBTITLES

In the cases in which, besides the title, there is also a subtitle on the cover, this last follows the title identified with quotation marks.

"Title". Subtitle

Example

"Mary's Music" Songs and Dances from the time of Mary Queen of Scots

AUTHORS AND TITLES

For the supports dedicated to a specific author, this last has been indicated for first followed by the personal data enclosed in parenthesis to which follows the title of the CD in quotation marks and eventually, the subtitle.

Example

Antoine de Bertrand (ca.1540-ca.1581) "Amours de Ronsard"

Ensemble Clément Janequin *Dominique Visse*

HARMONIA MUNDI HMA1901147 (1984-1985).

If there are different works of a same author printed on the cover of the support, these are separated by / (bar), followed by the subtitle if there is one.

Example

Leone Leoni (1560-1627) "Missa ab Austro veniet / Mottetti". Splendori del barocco veneziano

La Stagione Armonica *Sergio Balestracci*

AMADEUS AM 193/1-2 (2005)

For the supports containing works of different authors, this is the method:

The author's name (personal data) "Title of the work" / The author's name (personal data) "Title of the work" / etc

Example

Antonio Vivaldi (1678-1741) "Amor, hai vinto" / Alessandro Striggio (1535-1592) "Il cicalamento delle donne al bucato"

NAMES OF DIFFERENT AUTHORS ON THE COVER

In the cases in which there is a list of authors on the cover:

"Title". Names of the authors, separated each one by the symbol / (bar)

Example

"Musica della Cappella Sistina". Allegri / Josquin / Morales / Palestrina

SOLOIST

In the cases in which the soloists' names (singers or instrumentalists) are enunciated on the cover of the support, these have been set before the name of the orchestral formation, separate by / (bar). Whereas the names of the soloists don't appear in cover, sometimes they have been indicated with the terms: Solisti, Solisten, Soloists, Solistes, according to the nationality of the record company. It is important to underline that the names of the soloists are not always written on the cover even if, obviously, they are always present whereas it deals with vocal music or of instrumental music dedicated to a specific instrument or not accompanied by an orchestra.

Examples

- Glenda Simpson / Paul Elliot / Andrew King / The London Early Music Group *James Tyler*

- Solisten / Monteverdi Chor Hamburg / Camerata Accademica Hamburg *Jürgen Jürgens*

In the cases in which a recording contemplates more musical ensembles, the names of the soloists have been inserted before the instrumental formation with which they perform.

Example

Aurèle Nicolet / Netherlands Chamber Orchestra *David Zinman* / Heinz Holliger / Ursula Holliger / English Chamber Orchestra *Raymond Leppard*

THE ORCHESTRAL FORMATIONS

In the most complex orchestral cases, their names are separated by / (bar) followed by the name in Italics of the director.

Example

Le Solistes du Marais / Le Choeur du Marais / La Symphonie du Marais *Hugo Reyne*

If the name of an instrumental or vocal ensemble is followed by names enclosed in parenthesis, such names refers to the components of the same ensemble, to which follows the name of the directors in *Italics*.

Example

The Early Music Consort of London (Oliver Brookes / Eleanor Sloan / Nigel North / James Tyler / Gillian Reid / Christopher Hogwood / David Corkhill / Michael Laird / Iaan Wilson / Alan Lumsden / David Munrow) *David Munrow*

THE DIRECTORS

The names of the directors have been brought in *Italics* after that of the orchestral or vocal formation. In case that more directors (choir director, or orchestral directors) their names always appear in *Italics* after the formation they directed. If an execution counts more managers, their names are separate by / (bar) or united by the symbols & or •

Examples

- Taverner Consort *Andrew Parrot*
- Niederaltaicher Scholaren *Konrad Ruhland*
- Stockholmer Kammerchor *Eric Erison / Linde Consort Hans Martin Linde*
- Kithara *Christopher Wilson & Shirley Rumsey*

THE RECORD COMPANIES

The names of the record companies are written in capital, followed by initials (where present) and by the number of catalogue.

Example

CALLIOPE CAL 9293 (1994-1996)

SINGLE CD AND BOXES

After the number of catalogue, whereas not indicated, it is reported a single CD.

Example of single CD

EMI CDC 7 47628 2 (1987)

If boxes contain more CD, after the number of catalogue there is the number of the CD that compose the box in **bold**.

Example of case with indication of the number of the CD.

ARCHIV PRODUKTION 00289 477 5415 **2 CD** (2003-2005)

The single CD and the BOXES are always supplied with **illustrative books** of different pages accompanied by the whole texts of the songs in original and English, while it is common that **Tragedies, Celebrations, Representations, Operas, etc** are accompanied by the entire booklet containing the texts that in many documents overcomes 100 pages.

Since this is taken for granted, the presence of an enclosed book has been pointed out only for some documents characterized by specific prerogatives.

Example

ALIA VOX AVSA 98569A+B **2 CD with an 294 pages book** (2006,2007-2008)

YEAR OF INCISION - YEAR OF PRODUCTION

The years of recording and production are enclosed in parenthesis, separated by - (line), after the number of catalogue if it deals with a single CD.

Example

ALPHA 076 (2004-2005)

Or after the CD number, if it deals with a box.

Example

EMI REFLEXE CMS 7 63431 2 **2 CD** (1976-1991)

If there is only one year that means that the registration period is the same of that of the production.

Example.

HUNGAROTON HCD 31273 (1990)

In case of more years of registration, there is a comma between the years, while the production year is separated from it by a - (line)

Example.

TELDEC 4509-93669-2 (1967,1972-1995)

If there are many registrations years, there will be:

Example

DECCA 452 059-2 (from 1964 to 1992-1996)

Whereas there is not the year of registration or of production, or both, it means that they are not described on the support. When on the support there is the registration year but not the production one or vice versa, for what concerns the lacking year there is the symbol ? (question mark).

Example

RICERCAR RIC 157142 (1995-?)

Sometimes has been reported a general indication referred to an identified decade, such as The Eighties or an approximate year (1975 or prior).

Example

- L'OISEAU LYRE SOL 310 (1968 or prior-1969)
- NONESUCH RECORDS H-71036 (Around '60)

OTHER FORMS

The supports belonging to specific collections have been underlined by a phrase in bold enclosed in parenthesis. It is the same for the volume number of identification.

Examples.

- **“Il Canzoniere”. La poesia di Francesco Petrarca nel Seicento (L’Heritage de Monteverdi)**
- **Double Oboe Concertos / String Concertos (Vol. 2)**

For what concerns many titles, sometimes even the recorded pieces have been described, even if not present on the cover.

HISTORICAL OR THEMATIC LISTING OF THE SUPPORTS

The titles have been listed on the basis of historical musical eras and of arguments, as described at page II.

The titles, inside each Subsection, have been subdivided in:

Anthologies

Arguments

Authors

The **Anthologies** are composed by supports of general music or of minimum three authors.

Examples

La Scuola Piemontese nel XVIII Secolo

Enrico Gatti / Antonio Mosca / Giorgio Tabacco

SYMPHONIA SY 92S13 (1992)

“Concerto Veneziano”. Antonio Vivaldi / Pietro Antonio Locatelli / Giuseppe Tartini

Giuliano Carmignola / Venice Baroque Orchestra *Andrea Marcon*

ARCHIV PRODUKTION 00289 474 5172 (2004-2005)

Different are the **Arguments** present inside the different Subsections. As example, we quote some concerning the Middle Ages: Italian Laude Books, Sacred Representations, The Virgo and the Woman, Troubadours & Trouvères, etc.

Regarding the single Authors (**Various Authors**), these have been separated by nationality or inserted inside specific matters. After the authors with only one title, listed for progressive year of birth, there are the supports that include works of two authors of which are also written the personal data. The titles have been inserted after the names of the authors.

Examples

Johann Georg Pisendel (1687-1755) “Dresden Concertos”

Petra Müllejans / Freiburger Barockorchester *Gottfried von der Goltz*
CARUS 83.301 (1998-1999)

Dietrich Buxtehude (1637-1707) “Membra Jesu Nostri” / Heinrich Schütz (1585-1672) “O bone Jesu, fili Mariae”

The Monteverdi Choir / The English Baroque Soloists / Fretwork *John Eliot Gardiner*
ARCHIV PRODUKTION 427 660-2 (1988-1990)

Inside the **Various Authors**, after those with just one title, if there are the authors with two or more titles, they also listed on the base of the year of birth. In this case the name of the author and the personal data are indicated in bold capital just one time, without the repetition of the name for the single titles of competence.

Example

JEAN-JOSEPH MOURET (1682-1738)

Divertissements pour les comédies de Marivaux

La Compagnie Baroque *Michel Verschaeve*
ASSAI 222043 (1999)

Les Amours de Ragonde

Verschaeve / Fouchécourt / Marin-Degor / Rime / Ragon / Bindi / Serre / Les Musiciens du Louvre
Marc Minkowski
ERATO MUSIFRANCE 2292-45823-2 (1991-1992)

In the eventuality a support is composed of music of two or more authors, of which the greatest part belonging to one of these, the support can be under the name of the author to whom a larger space has been dedicated in the recording.

INDEXES OF THE SUBSECTIONS

The indexes of the Subsections list the musical run of an era (example the "Middle Ages") are divided into centuries, territories, matters and authors, with the exception of the Subsections planned upon the names of the artists as in the "Other Music for Castrato." concerning the authors, the indexes report those people to which are dedicated two or more titles while the authors with just one title are listed inside the word of competence "Various Authors".

Other information can be found on each page of the individual Sections and Subsections