Who wrote the “Piano Concerto of Siam”? or Authorship, Authority, and the Library Catalog

Stephen Luttmann
Mountain-Plains Music Library Association
16 May 2015
Edmonton, AB
Piano Concerto of Siam

1. Saratee Concerto
2. Saiyoke Concerto
3. Lao Pan Concerto
4. Phaya Soke Concerto

10.45
09.00
11.50
06.23
03.41
เปียโนคอนเซิร์โตแห่งกรุงสยาม
Piano Concerto of Siam

นารองกริต ธรรมบุตร
Narongrit Dhamabutra
Narongrit Dhamabutra’s Piano Concerto of Siam

Piano Concerto of Siam comprises seven concerti: Saratee, Saiyoke, Lao Pan, Phaya Soke, Somsongsang, Nok Khamin, and Fon Ngiew, all based on famous traditional Thai music of the Rattanakosin period. Col. Choochart Pitaksakorn (2010 National Artist) had created piano works from traditional performance practices of major Thai music masters. His piano arrangement has been passed down to Professor Dr. Natchar Pancharoen for further development of applying Thai instrumental techniques through piano techniques. In 2012, this piano arrangement was notated for the first time by Pimchanok Suwannathada, using the title Piano Literature of Siam.

In order to maintain the significance of these literatures, Professor Dr. Narongrit Dhamabutra has created the piano concerto titled Piano Concerto of Siam based on the 2012 publication of Piano Literature of Siam. The concerto serves to build on the original piano works by expanding them to concerto proportions, complete with orchestrated accompaniment scored for a string orchestra of fifty, thereby offering a new aesthetic interpretation of this repertoire.
*Piano Concerto of Siam* maintains the piano version of Col. Choochart Pitaksakorn with the application of concerto form, orchestration, harmonization, and advanced instrumental techniques of Western classical tradition. This mixture of Thai and Western musical traditions produces new understanding of cultural blending compositions that emphasize non-interference with cultural identity and promoting the beauty of both cultures.

*English translation by Dr. Jittapim Yamprai*

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Grand piano: Steinway & Sons, limited edition  
Owner: Prof. Dr. Natchar Pancharoen  
Piano tuning and transportation: Robinson Piano (Siam) Co., Ltd.  
Recording session: May 27-29, 2013 at the Recital Hall, Art and Culture Building, Chulalongkorn University

Credits:  
National Research Council of Thailand  
Office of Art and Culture, Chulalongkorn University
Piano concerto of Siam [sound recording] / by Narongrit Dhamabutra.


1 sound disc : 16 3/4 in.

"Composer of the original piano solo part" : Choochart Pittaksakom.

Compact disc.

English liner notes by Jittapim Yamprai.

Recording session, May 27-29, 2013 at the Recital Hall, Art and Culture Building, Chulalongkorn University.
Piano concerto of Siam

Narongrit Dhamabutra


1 sound disc: 1 digital; +c 4 3/4 in.

Composer of the original piano solo part: Choochart Pitaksakom.

English liner notes by Jittapim Yampri.

Saraband Adagio (11:10) - Saraband Allegro Vivo (10:52) - Scherzo Allegro (09:02) - Romanza Allegro (11:50) - Rondeau Allegro (10:45) - Minuetto Allegro (08:23) - Minuetto Vivace (03:41).

Stretto Concerto (11:10) - Sayoke Concerto (10:52) - Lao Pan Concerto (09:02) - Phaya Soke Concerto (11:50) - Somsongtung Concerto (10:48) - Noi Khamin Concerto (08:23) - Pan Ngiew Concerto (03:41).

Natasha Panchanon, piano soloist; Apichai Lamthong, cello soloist; Damnn Bannathwatsakij, English horn soloist; Chulaongkorn University Symphony Orchestra; Nora-ath Chankium, conductor.

Recording session: May 27-29, 2013 at the Recital Hall, Art and Culture Building, Chulaongkorn University.

Concertos (Piano and string orchestra)
Sansern Suer Pa (Bulan Loi Luen)

Sansern Suer Pa has its original name, “Bulan Loi Luen”. It is a composition originated from King Rama II’s dream of visiting a wonderful place on a full moon night. He reheard the tune and composed from his memory in Song Chan metrical level of Prop Kai rhythmic pattern. It consists of 2 sections with the first section in 5 beats and second section in 4 beats. The composition was given the title “Bulan Loi Luen”. Related to the night the King had dreamt. The title had been differently named as “Bulan Luen Loi Fah” or “Song Phra Subin”. In the reign of King Rama V, the composition had been used as a Royal Anthem and was called “Sansern Phra Barami Thai”. During the reign of King Rama VI, Prince Boriphat arranged and modified the melody in western style to become an official song of the Royal Troops and named the title “Sansern Suer Pa”. The score was made for a brass band and notated in modern notation.
l’Auteur: Qu’est-ce-que c’est?*

(*cribbed largely from the *Columbia Dictionary of Modern Literary and Cultural Criticism*, 1995)

- a (possibly fictitious) originator of a text possessing no rights to that text as property or integral utterance
- a “conduit for divine (or perhaps demonic) inspiration”
- a member of “a distinct professional group” with “certain rights to their intellectual property”
- (following Roland Barthes:) “an ideological construct that allows us to codify a text as univocal and originating or emanating from a singular, unified source.”
  - modernist-structuralist construct, yielding the modern practice of textual criticism . . . even in the absence of authorial intentionality
  - the “death of the author” = the rejection of the author as “the entity that fixes all meaning”
Author(ity) and Music

- In music: text/meaning established by composer? listener? performer?
- Beethoven vs. Rossini
- Madonna!
  - Susan McClary (*Feminine Endings*): “I will be writing of Madonna in a way that assigns considerable credit and responsibility to her as a creator of texts.”
  - Jonathan P.J. Stock (*Current Musicology*, 1998): “It is only in standard musicological writing that Madonna would need justification as an original composer at all. A conventional ethnomusicological approach . . . would tend to read her first and foremost as a ‘performer.’”
Two kinds of non-original utterance

• **Arrangement (Music).** A musical work, or a portion thereof, rewritten for a medium of performance different from that for which the work was originally intended; a simplified version of a work for the same medium of performance. See *also* Adaptation (Music).

• **Adaptation (Music).** A musical work that represents a distinct alteration of another work (e.g., a free transcription); a work that is merely based on other music (e.g., variations on a theme). See *also* Arrangement (Music.)
6.18.1.4 Arrangements, Transcriptions, Etc.

If the expression results from:
   a change in the medium of performance
   or
   a simplification or other modification of the work, with or without a change
   in medium of performance
then:
   record arranged.

Apply this instruction also to a transcription by the original composer.

Exceptions

Arrangements of "popular" music. If the arrangement, transcription, etc., is of a work or of a part or parts of a work that belongs, broadly speaking, to the category of music in the "popular" idiom (e.g., rock, jazz), record arranged only if the expression is:

   an instrumental work arranged for vocal or choral performance
   or
   a vocal work arranged for instrumental performance.

EXAMPLE

arranged  
Resource described: Blue rondo à la Turk : SSAATTBB a cappella / music, Dave Brubeck ; arr. Ward Swingle. Originally written for jazz quartet; arranged for unaccompanied mixed chorus

Added accompaniments, etc. If an instrumental accompaniment or additional parts have been added to a work or a part or parts of a work with no alteration of the original music, do not record arranged.
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LCCN permalink: http://loc.gov/n90695082

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001 4453075
005 19900920132650 6
008 900919n acanmaa | a ana
010 __| a n 90695082
035 __| a (DLC)n 90695082
040 __| a DLC | c DLC | d DLC
100 10| a Liszt, Franz, | d 1811-1886. | t Sei mir gegrüsst
400 10| a Liszt, Franz, | d 1811-1886. | t Sei mir gegrüsst
670 __| a His Sei mir gegrüsst, 1838.
953 __| a vik22
LC control no.: no 97076427
CCN permalink: http://lccn.loc.gov/no97076427

**HEADING:** Schubert, Franz, 1797-1828. Erlköning; arranged

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005 20130313144432.0
008 971219n| azannaabn | a aac c
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400 1_| w nnc | a Liszt, Franz. | d 1811-1886. | t Erlköning
400 1_| w nnc | a Schubert, Franz. | d 1797-1828. | t Erlköning; | o arr.
667 ___| a Machine-derived authority record.
670 ___| a LCCN 84-743297: Leechkis, V. Erlköning, 1984?
670 ___| a Grove music online, July 25, 2006 | b (under Liszt. A42, (12) Lieder von Schubert. 4, Erlköning)
953 ___| a xx00 | b vk19
985 ___| e OCLC | e LSPC
LC control no.: n 00063309
CCN permalink: http://lcnn.loc.gov/n00063309

HEADING: Liszt, Franz, 1811-1886. Gretchen am Spinnrade

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001 5030079
005 20000210092249.0
008 000210n| acanaanbn |n aaa
010 __|a n 00063309
040 __|a DLC |b eng |c DLC
100 1_|a Liszt, Franz, |d 1811-1886. |t Gretchen am Spinnrade
670 __|a Berman, Lazar. Encores. p1978: |b label (Gretchen am Spinnrade; arr. Liszt)
953 __|a vk19
LC control no.: n 90695078
LCCN permalink: http://lccn.loc.gov/n90695078


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430 _0 |a Lieder von Fr. Schubert
642 __ |a No. 1 |5 DLC
643 __ |a Wien |b A. Diabelli
644 __ |a f |5 DLC
645 __ |a t |5 DLC
646 __ |a s |5 DLC
670 __ |a Liszt, F. Scy mir gegrüsst, 1838: |b cover (Lieder von Fr. Schubert)
953 __ |a vk22
6.28.1.5 Adaptations of Musical Works

6.28.1.5.1 Categories of Adaptations of Musical Works

Apply the instructions at 6.28.1.5.2 RDA for an adaptation that falls into one or more of the following categories:

a) arrangements described as freely transcribed, based on, etc., and other arrangements incorporating new material
b) paraphrases of various works or of the general style of another composer
c) arrangements in which the harmony or musical style of the original has been changed
d) performances of musical works involving substantial creative responsibility for adaptation, improvisation, etc., on the part of the performer or performers

e) any other distinct alteration of another musical work.

6.28.1.5.2 Construction of Authorized Access Points for Adaptations of Musical Works

Construct the authorized access point representing the adaptation by combining (in this order):

a) the authorized access point representing the adapter of the music (see 9.19.1 RDA for persons, 10.11.1 RDA for families, or 11.13.1 RDA for corporate bodies, as applicable)
b) the preferred title for the adaptation (see 6.14.2 RDA).

EXAMPLE

Tausig, Carl, 1841-1871. Nouvelles soirées de Vienne

Authorized access point for: Nouvelles soirées de Vienne : valses-caprices d’après J. Strauss / Ch. Tausig

Rachmaninoff, Sergei, 1873-1943. Rapadoir sur un thème de Paganini

Authorized access point for: Rapadoir sur un thème de Paganini : pour piano et orchestre, op. 43 / S. Rachmaninoff

Warren, Charles, 1844-1911. "Warrick"
For additional instructions on constructing authorized access points for expressions of musical works, see 6.28.3.

For additional instructions on constructing authorized access points for expressions of religious works, see 6.30.3.

---

6.28.1.1 General Guidelines on Constructing Authorized Access Points Representing Musical Works

[all paragraphs unchanged except for last paragraph below]

For new expressions of an existing work (e.g., musical arrangements, sketches), apply the instructions on constructing authorized access points representing musical expressions at 6.28.3.

---

6.28.1.5.2 Construction of Authorized Access Points for Adaptations of Musical Works

[instruction unchanged except for last paragraph below]

In case of doubt about whether a work is an arrangement, etc., or an adaptation, treat it as an arrangement, etc. (see 6.28.3).

---

6.28.3 Constructing Authorized Access Points Representing Musical Expressions

Construct an authorized access point representing a particular expression of a musical work or a part or parts of a musical work by combining (in this order):
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LCCN permalink: http://lccn.loc.gov/no2003046880

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001 5943250
005 20130321074605.0
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100 1 |a Schubert, Franz, |d 1797-1828. |t Schöne Müllerin. |p Müller und der Bach; |o arranged
400 1 |a Liszt, Franz, |d 1811-1886. |t Müller and the brook
400 1 |a Liszt, Franz, |d 1811-1886. |t Müller and the stream
400 1 |a Liszt, Franz, |d 1811-1886. |t Müller und der Bach
400 1 |w nmcn |a Schubert, Franz, |d 1797-1828. |t Schöne Müllerin. |p Müller und der Bach; |o arr.
670 |a Pazdirek: |b v. 13, p. 385 (under Schubert: Lieder, F (F. Liszt): The miller and the brook (Der Müller und der Bach))
670 |a Grovemusic WWW site, May 9, 2003 |b (under Liszt: A128=S. 565. Müllerlieder (Schubert): 2, Der Müller und der Bach; 1846, based on D. 795 [i.e. Die schöne Müllerin])
953 |b vk03
LC control no.: no2002009397
LCCN permalink: http://lccn.loc.gov/no2002009397

HEADING: Liszt, Franz, 1811-1886. Liebeslied

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100 1 |a Liszt, Franz, |d 1811-1886. |t Liebeslied
382 0 |a piano |n 1 |a s1
400 1 |a Liszt, Franz, |d 1811-1886. |t Widmung
400 1 |a Liszt, Franz, |d 1811-1886. |t Dedication
500 1 |w r |i Based on (work): |a Schumann, Robert, |d 1810-1856. |t Myrthen. |p Widmung
Adaptation vs. Adaptation

“Der Müller und der Bach”
- 4 extra bars between strophes 2-3
- extra 30 bars at end (=strophe 3 repeated with new figuration)

“Liebeslied (Widmung)”
- 2 extra bars of introductory vamp
- repetition of strophe 1 with added figuration, followed by 4 extra bars of introductory vamp figure
- 1 bar of extra figuration between strophes 2-3
- 1 extra bar of figuration (7 bars instead of 6) at end
No more performer main entry?

- In AACR2, recordings that emphasized a performer/performing group over the works were given "performer main entry"

- In RDA (as in FRBR), a performer is a "contributor" not a "creator", and so cannot be a preferred access point in a record if that is their only role
Ella Fitzgerald sings the Harold Arlen song book

**by** Harold Arlen, Ella Fitzgerald, Billy May
**Music CD** p2001
**Database:** WorldCat

**Description**

**Physical:** 2 sound discs : digital, stereo ; 4 3/4 in.
**Language:** English
**OCLC Number:** 48856593
**Uniform Title:** Songs. Selections
**Series:** Verve master edition
1. **The complete Ella Fitzgerald song books**
   - by Ella Fitzgerald, Johnny Mercer, Cole Porter
   - Music CD p1993
   - Database: WorldCat
   - Held by: Virginia Tech

2. **The best of the song books**
   - by Ella Fitzgerald, Johnny Mercer, George Gershwin
   - Music CD p1993
   - Database: WorldCat
   - Held by: Virginia Tech

3. **The songbooks**
   - by Ella Fitzgerald, Ira Gershwin, Johnny Mercer
   - Music CD 1984
   - Database: WorldCat
   - Held by: Virginia Tech

---

**The Rodgers and Hart songbook volume 1**

- by Richard Rodgers, Lorenz Hart, Ella Fitzgerald, Buddy DeSylva
- Music CD p1935
- Database: WorldCat

**Description**

- **Physical:** 1 audio disc: digital, stereo.; 4 3/4 in.
- **Language:** English
- **OCLC Number:** 13099084
- **Uniform Title:** Musical comedies. Selections. Arranged
- **Contents:** Have you met Miss Jones (3:40) -- You took advantage of me (3:27) -- A

---

**Check eResources**
Ella Fitzgerald sings the Harold Arlen song book [sound recording].

Author: Arlen, Harold, 1905-1986.

Series: Verve master edition

Note: Songs, principally from films and musical comedies.

Contents: Blues in the night (7:10) -- Let's fall in love (4:01) -- Stormy weather (keeps rainin' all the time) (5:13) -- Between the devil and the deep blue sea (2:22) -- My shining hour (3:59) -- Hooray for love (2:42) -- This time the dream's on me (4:35) -- That old black magic (4:08) -- I've got the world on a string (4:50) -- Let's take a walk around the block (3:38) -- I'll wind you're blowin' me no good (3:50) -- Ac-cent-tchu-ate the positive (3:37) -- When the sun comes out (5:06) -- Come rain or come shine (3:21) -- As long as I live (3:45) -- Happiness is a thing called Joe (3:28) -- It's only a paper moon (3:34) -- The man that got away (3:18) -- Ac-cent-tchu-ate the positive (3:37) -- Let's take a walk around the block (alternative take) (4:03) -- Sing my heart (alternative take) (2:32).


Description: 2 sound discs: digital, stereo.; 4 3/4 in.

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NEA Jazz Masters / [Electronic Resource]

Universal City, California : Verve, p2004. p2004

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Newport Jazz Festival Live At Carnegie Hall, July 5, 1973 / [Sound Recording] / Ella Fitzgerald

Fitzgerald, Ella.

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Oh, Lady, Be Good! Best Of The Gershwin Songbook / [Electronic Resource]

Gershwin, George, 1898-1937.

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The One And Only / [Electronic Resource]


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One O'clock Jump / [Electronic Resource] / Ella Fitzgerald, Count Basie, Joe Williams

Fitzgerald, Ella.

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Oscar Peterson, Ella Fitzgerald JATP Lausanne 1953 / [Sound Recording]


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1. SCHOENBERG, A.: *Verklarte Nacht / 5 Orchestral Pieces / Piano Pieces, Opp. 11 and 19 (Chicago Symphony...*
   
   by Arnold Schoenberg, Ferruccio Busoni. Naxos Digital Services US
   
   Database: WorldCat

   
   by Arnold Schoenberg, Johannes Brahms. Naxos Digital Services US
   
   Database: WorldCat

3. **100 Best Chamber Music**
   
   by Johann Sebastian Bach, Luigi Boccherini, Felix Mendelssohn, Wolfgang Amadeus Mozart, Henry Purcell, Camil
   
   Database: WorldCat
1. Verklärte Nacht op. 4
   by Arnold Schoenberg, Daniel Barenboim, Richard Wagner, Paul Hindemith, English Chamber Orchestra.
   Music LP [1963]
   Database: WorldCat

2. Verklärte Nacht, Op. 4
   by Arnold Schoenberg, Daniel Barenboim, Richard Wagner, Paul Hindemith
   Music LP [1967]
   Database: WorldCat

3. Trauermusik
   by Paul Hindemith, Cecil Aronowitz, Daniel Barenboim, English Chamber Orchestra.
   Music LP [1968]
   Database: WorldCat
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040 VLY Ho eng & VLY Ho OCLC id OCLC id OCLC id OCLC id OCLC id OCLC id OCLC id MZN id NTE

019 S1995085

028 0 2 S35484 The Angel

060 4 M1656.535 m V4

090 4th

049 COVA

100 1 Schoenberg, Arnold, id 1874-1951

240 1 0 Verklärte Nacht, id arranged

245 1 0 Verklärte Nacht Alt [sound recording]; Op. 4 / A. Schenck, A. Siegfried Idyll / Wagner Trauermusik / Hindemith.

246 3 Transfigured night

246 3 Siegfried Idyll
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260  Hollywood, Calif : 4b Angel, 4 [1968]

500  1 audio disc : 4b 33 1/3 rpm, stereo, 4c 12 in.

306  0103125

336  performed music 4b 4 rpm 2 rda content

337  audio 4b 2 rda media

338  audio disc 4b 4 ad 4 rda carrier

500  Verklarte Nacht arranged for string orchestra, originally for string sextet

511  0 English Chamber Orchestra, Daniel Barenboim, conductor; Cesti Aronowitz, viola (in the Hindemith work).

500  Duration: 61 min, 26 sec; 19 min, 41 sec; and 8 min, 17 sec.

500  Program notes by Christopher Bremign on container.

505  0 4g s.1 # Verklarte Nacht, op. 4 # (Schoenberg) - 4g s.2 # A Siegried idyll # (Wagner) ; # Trauermusik 4r (Hindemith).

650  0 String orchestra music, Arranged.

660  0 Orchestral music.

660  0 Viola with strings orchestra.

650  7 Orchestral music : 42 fast 40 (OCdLC)01147269

660  7 String orchestra music, Arranged : 42 fast 40 (OCdLC)01138305
1. Verklärte Nacht op. 4
   by Arnold Schoenberg, Daniel Barenboim, ...
   http://music.lp [1968]
   Database: WorldCat

2. Verklärte Nacht, Op. 4
   by Arnold Schoenberg, Daniel Barenboim, ...
   http://music.lp [1967]
   Database: WorldCat

3. Trauermusik
   by Paul Hindemith, Cecil Aronowitz, Daniel...
   http://music.lp [1969]
   Database: WorldCat

Description:
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   OCLC Number: 159917575
   LCCN: r66002966
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   Music LP [1968]  
   Database: WorldCat

2. *Verklärte Nacht, Op. 4*  
   by Arnold Schoenberg, Daniel Barenboim, ...  
   Music LP [1967]  
   Database: WorldCat

3. *Trauermusik*  
   by Paul Hindemith, Cecil Aronowitz, Daniel Barenboim, ...  
   Music LP [1968]  
   Database: WorldCat

**Description**

- **Publication:** Hollywood, Calif. : Angel, [1968]
- **Physical:** 1 audio disc : 33 1/3 rpm, stereo. ; 12 in.
- **Description:**
- **Language:** No Linguistic Content
- **OCLC Number:** 16907575
- **LCCN:** r 66002986
- **Uniform Title:** *Verklärte Nacht, arranged*
- **Contents:** s.1 *Verklärte Nacht, op. 4* (Schoenberg) -- s.2 *Siegfried Idyl* (Wagner) ; Trauermusik (Hindemith).
- **Subjects:** String orchestra music, Arranged. Orchestral music. Viola with string orchestra.
- **Performers:** English Chamber Orchestra, Daniel Barenboim, conductor, Cecil Aronowitz, viola (in the Hindemith work).
- **Notes:** Verklärte Nacht arranged for string orchestra; originally for string sextet. Durations: 31 min., 25 sec.; 19 min., 41 sec.; and 9 min., 17 sec. Program notes by Christopher Breunig on container.
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<td>Verklärte Nacht, Op. 4</td>
<td>Verklärte Nacht, Op. 4 is a musical work by Arnold Schoenberg. It is a 12-tone composition for orchestra and vocal soloists. The work is considered a significant work in the development of the twelve-tone technique. The main theme of the piece is the transformation of a simple musical idea through the use of the twelve-tone row. The work is often performed as a part of the larger cycle of Schoenberg's Opus 16 compositions.</td>
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Verklärte Nacht, Op. 4

by Arnold Schoenberg, Daniel Barenboim, Richard Wagner, Paul Hindemith

Music LP [1967]

Database: WorldCat

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Description

Holding Libraries

Editions & Formats

Availability

Libraries Worldwide

Request Item
Verkläerte Nacht, Op. 4

by Arnold Schoenberg, Daniel Barenboim, Richard Wagner, Paul Hindemith

Publication: Australia : EMI His Master's Voice, [1967?]
Physical: 1 sound disc : 33 1/3 rpm, stereo. ; 12 in.

Language: Undetermined
OCLC Number: 220390083
Uniform Title: Verklärte Nacht
Performers: Cecil Aronowitz, viola ; English Chamber Orchestra, conducted by Daniel Barenboim
1. Verklärte Nacht op. 4
   by Arnold Schoenberg, Daniel Barenboim, ...
   Database: WorldCat

2. Verklärte Nacht, Op. 4
   by Arnold Schoenberg, Daniel Barenboim, ...
   Database: WorldCat

3. Traumusik
   by Paul Hindemith, Cecil Aronowitz, Daniel ...
   Database: WorldCat

Database: WorldCat

**Description**

**Publication:** Australia : EMI His Master's Voice, [1967?]

**Physical**
1 sound disc : 33 1/3 rpm, stereo ; 12 in

**Language:** Undetermined

**OCLC Number:** 20339034

**Uniform Title:** Verklärte Nacht

**Performers:** Cecil Aronowitz, viola ; English Chamber Orchestra, conducted by Daniel Barenboim.

**Notes:** EMI : DSAD-2346

**Holding Libraries**
2 Libraries

**Editions & Formats**
144 Found
6.28.3 Constructing Authorized Access Points Representing Musical Expressions

Construct an authorized access point representing a particular expression of a musical work or a part or parts of a musical work by combining (in this order):

a) the authorized access point representing the work (see 6.28.1) or the part or parts of a work (see 6.28.2)
b) one or more of the following elements:

i) the content type (see 6.9)
ii) the date of the expression (see 6.10)
iii) the language of the expression (see 6.11)
iv) other distinguishing characteristic of the expression of a musical work (see 6.12)
Beatles vs. Stones Pt. 1

100 1_ Lennon, John, $d 1940-1980.
245 12 A hard day's night / $c the Beatles.
700 1_ McCartney, Paul.
710 2_ Beatles.
[All songs written by Lennon and McCartney]

100 1_ Jagger, Mick.
245 10 Between the buttons / $c the Rolling Stones.
700 1_ Richards, Keith, $d 1943-
710 2_ Rolling Stones.
[All songs written by Jagger and Richards]
Beatles vs. Stones Pt. 2

AAP 130 0_ Rubber soul (Beatles)
245 10 Rubber soul / $c the Beatles.
700 1_ Lennon, John, $d 1940-1980.
700 1_ McCartney, Paul.
700 1_ Harrison, George, $d 1943-2001.
710 2_ Beatles.

[All but two songs written by Lennon and McCartney]

AAP 130 0_ Beggars banquet (Rolling Stones)
245 10 Beggars banquet / $c the Rolling Stones.
710 2_ Rolling Stones.

[All but one song written by Jagger and Richards]
What about jazz?

100 1_ Coltrane, John, $d 1926-1967.
245 10 Giant steps / $c John Coltrane. [All compositions by John Coltrane]

130 0_ My favorite things (John Coltrane)
245 10 My favorite things / $c John Coltrane.
700 1_ Coltrane, John, $d 1926-1967. [Jazz performances of standards by Rodgers & Hammerstein and others]
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<td>Concertos. $k$ Selections</td>
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<td>Recorded in performance at 2013 November 30 at Cadogan Hall, London.</td>
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<td>0 Symphonies, 7 Symphonies, 7 Live sound recordings, 7 kgf</td>
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Music cataloging will always be a challenge. It’s the nature of the catalog to impose order and predictability; it’s the nature of art to challenge order and be unpredictable.

--arp