

To: Joint Steering Committee for Development of RDA

From: Kevin Marsh, ACOC Representative

Subject: Musical arrangements – Discussion paper

ACOC thanks EURIG for this discussion paper relating to musical arrangements in RDA. The ideas proposed are far-reaching, and we think there may be significant discussion to be had around the questions posed. The following comments are provided for advance consideration.

With regard to the matter of treating musical arrangements by composers as new works rather than new expressions of the same work, ACOC recognizes that some arrangements may be considered more substantial or significant than others; the example provided of Liszt's arrangement of Wagner is such a case, and another example is Schoenberg's arrangement of Brahms' Op.25 for orchestra. But not all arrangements occupy this level of significance. Mahler's re-orchestrations of Schumann's symphonies, or his piano arrangement of Bruckner's third symphony, do not seem as significant in this way.

The proliferation of arrangements of orchestral works for piano in the 19th century were essentially reductions to bring these large works into the homes of the musically inclined (pre-dating the availability of recorded music). Not all of them became part of the sustained repertoire of western art music; Liszt's did.

ACOC notes EURIG's inclusion of RDA 6.28.1.5 in the discussion; we consider that the criteria set forth are sufficient and adequate to account for these more significant arrangements. The inclusion of other examples here may strengthen the instruction.

We further consider there may be difficulties in consistently applying an instruction to treat arrangements by composers differently to arrangements by non-composers (e.g., performers and pedagogues); it is not always clear-cut that a given musician is a composer as sometimes a musician may be better known for one activity, and at other times for another activity, and sometimes known equally for all three activities (e.g., Max Roach). The example of Liszt is clear cut because it is an historical example.

With regard to the matter of modelling the relationships the gist is of this is that in treating arrangements by composers as new works the relationships are better handled and described; but this would still leave arrangements by non-composers (e.g., performers and pedagogues) unaffected and problematic.

ACOC acknowledges and generally supports the comments provided by CCC in their response to EURIG's discussion paper.