

On label:

Johann
STRAUSS II
Eine Nacht in Venedig
(A Night in Venice)

• 1954 RECORDING •

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International Ltd.

NAXOS
8.111254

Schwarzkopf • Loose • Gedda
Klein • Kunz
Philharmonia Orchestra and Chorus
Otto Ackermann

On the part of the inlay card visible through the container:

GREAT OPERETTA RECORDINGS

On container spine:

NAXOS Historical

On container verso:

8.111254
ADD

Johann
STRAUSS II
(1825-1899)
Eine Nacht in Venedig
(A Night in Venice)

Playing
Time
78:51

Guido, Duke of Urbino
Caramello
Delacqua
Pappacoda
Annina
Ciboletta
Agricola
Barbara

Nicolai Gedda
Erich Kunz
Karl Dönch
Peter Klein
Elisabeth Schwarzkopf
Emmy Loose
Hanna Ludwig
Hanna Ludwig

Johann Strauss II's *Eine Nacht in Venedig*, heard on this recording in a version prepared by Ernst Marischka and Erich Korngold for a 1923 Berlin revival, is modelled, like so many of his stage works, on Offenbach's French operettas. When this recording appeared in 1955, *The Gramophone* critic wrote. . . .

Philharmonia Orchestra and Chorus
Otto Ackermann

Recorded 25th – 28th and 31st May and 25th September,
1954 in Kingsway Hall, London

NAXOS



On p. 2 of booklet:

Great Operetta Recordings

Johann
STRAUSS II
(1825-1899)

Eine Nacht in Venedig

(A Night in Venice)

Operetta in Three Acts
Libretto by F. Zell and Richard Genée
Edited by Erich Wolfgang Korngold and Ernst Marischka

Guido, Duke of Urbino	Nicolai Gedda (tenor)
Caramello	Erich Kunz (baritone)
Delacqua	Karl Dönch (bass-baritone)
Pappacoda	Peter Klein (tenor)
Annina	Elisabeth Schwarzkopf (soprano)
Ciboletta	Emmy Loose (soprano)
Agricola	Hanna Ludwig (contralto)
Barbara	Hanna Ludwig (contralto)

Speaking parts:

Barbaruccio	Karel Stepanek
Barbara	Hanna Norbert
Enrico	Anton Diffring
Agricola	Lea Seidl

Philharmonia Orchestra and Chorus
Otto Ackermann

Recorded 25th – 28th and 31st May and 25th September, 1954 in Kingsway Hall, London
First issued on Columbia 33CX 1224 and 1225

On p. 5 of booklet:

“The three-act libretto for *Eine Nacht in Venedig* was written by F. Zell (Camillo Walzel) and Richard Genée, adapted from *Château Trompette* by Eugène Cormon and Michel Carré. Zell worked primarily on the dialogue and the action while Genée concerned himself with the song-texts. . . .

When preparing for a Berlin revival in 1923 the author Ernst Marischka and composer Erich Korngold made a series of revisions to both music and dialogue in an attempt to simplify some of the problems inherent in the original work. They re-ordered Strauss's original, made cuts and re-orchestrated the music in part. They also added a couple of numbers for the part of the Duke (sung by the immortal Richard Tauber) by taking music from Strauss's *Simplicius* and adapting one of Annina's songs. It is this 1923 version by which the operetta has become best known and that is used as the basis of this recording. In Korngold's version the baritone rôle of Pappacoda is given to a tenor. Here the part of Caramello is undertaken by a baritone, thereby necessitating the transposition of his part. There are other small changes too numerous to detail here.”

AACR2 RECORD

Rec stat n	Entered 20070530	Replaced 0090208121129.4			
Type j	ELvl M	Srce d	Audn	Ctrl	Lang ger
BLvl m	Form	Comp op	AccM fiz	MRec	Ctry cc
Desc a	Part n	TrAr n	DtSt r	Dates 2007	, 1955
	FMus n	LTxt			
007	s #b d #d f #e u #f n #g g #h n #i n #j m #k m #l n #m e #n e				
040	CaQMU #c CaQMU				
024 1	747313325429				
028 02	8.111254 #b Naxos				
028 00	33CX 1224 #b Columbia				
028 00	33CX 1225 #b Columbia				
041 0	#d ger #b eng #g eng				
100 1	Strauss, Johann, #d 1825-1899.				
240 10	Nacht in Venedig				
245 15	Eine Nacht in Venedig #h [enregistrement sonore] = #b A night in Venice / #c Johann Strauss II ; [libretto by F. Zell and Richard Genée ; edited by Erich Wolfgang Korngold and Ernst Marischka].				
246 31	Night in Venice				
260	[Hong Kong] : #b Naxos, #c p2007.				
300	1 sound disc (78 min., 51 sec.) : #b digital ; #c 4 3/4 in.				
306	011851				
490 1	Great operetta recordings				
500	Operetta in 3 acts.				
546	Sung in German.				
500	Based on: Le Château-Trompette / Eugène Cormon and Michel Carré.				
511 0	Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.				
500	"First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, p. 2.				
518	Recorded 25th-28th and 31st May and 25th Sept., 1954 in Kingsway Hall, London.				
500	"Naxos Historical"--Container.				
500	Compact disc.				
500	Analog recording.				
500	Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 p.) inserted in container.				
650 0	Operas.				
700 1	Zell, F., #d 1829-1895. #4 lbt				
700 1	Genée, Richard, #d 1823-1895. #4 lbt				
700 1	Korngold, Erich Wolfgang, #d 1897-1957. #4 arr				
700 1	Marischka, Ernst.				
700 1	Schwarzkopf, Elisabeth. #4 voc				
700 1	Loose, Emmy. #4 voc				
700 1	Gedda, Nicolai. #4 voc				
700 1	Klein, Peter, #d 1907-1992. #4 voc				
700 1	Kunz, Erich, #d 1909-1995. #4 voc				
700 1	Ackermann, Otto, #d 1909-1960. #4 cnd				
710 2	Philharmonia Orchestra (London, England) #4 prf				
710 2	Philharmonia Chorus (London, England) #4 prf				
700 1	Cormon, Eugène, #d 1810-1903. #t Château-Trompette.				
830 0	Great operetta recordings.				

RDA RECORD

Core elements are marked with an asterisk.

RDA Ref	RDA Element	Data Recorded
2.3.2	Title proper*	Eine Nacht in Venedig
2.3.3	Parallel title	A night in Venice
2.4.2	Statement of responsibility relating to title*	Johann Strauss II
2.4.2	Statement of responsibility relating to title	libretto by F. Zell and Richard Genée
2.4.2	Statement of responsibility relating to title	edited by Erich Wolfgang Korngold and Ernst Marischka
2.4.2	Statement of responsibility relating to title	adapted from Château Trompette by Eugène Cormon and Michel Carré
2.8.2	Place of publication	[Hong Kong]
2.8.4	Publisher's name*	Naxos
2.11	Copyright date*	©2007
2.11	Copyright date*	©2007
2.12.2	Title proper of series*	Great operetta recordings
2.13	Mode of issuance	single unit
2.15	Identifier for the manifestation	Naxos: 8.111254
2.15	Identifier for the manifestation*	UPC: 747313325429
2.20.2	Note on title	Title from label
2.20.7	Note on publication statement	"Naxos Historical"--Container.
3.2	Media type	audio
3.3	Carrier type*	audio disc
3.4	Extent*	1 audio disc
3.5	Dimensions	12 cm
3.16.2	Type of recording	digital
3.16.2	Type of recording	Analog recording
3.16.4	Playing speed	1.4 m/s
3.19.3	Encoding format	CD audio
7.2	Nature of the content	Operetta in 3 acts.
7.11.2	Place of capture	Kingsway Hall, London
7.11.3	Date of capture	1954 May 25-28, 31
7.11.3	Date of capture	1954 September 25
7.12	Language of the content	Sung in German
7.22	Duration	78:51
7.23	Performer, narrator and/or presenter	Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein, tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and Chorus ; Otto Ackermann, conductor.
17.10	Expression manifested*	Strauss, Johann, 1825-1899. Nacht in Venedig (Korngold and Marischka). Performed music. 1954
19.2	Creator*	Strauss, Johann, 1825-1899
18.5	Relationship designator	composer
19.2	Creator	Zell, F., 1829-1895
18.5	Relationship designator	librettist
19.2	Creator	Genée, Richard, 1823-1895
18.5	Relationship designator	librettist
20.2	Contributor	Korngold, Erich Wolfgang, 1897-1957
18.5	Relationship designator	arranger of music

20.2	Contributor	Marischka, Ernst
18.5	Relationship designator	editor
20.2	Contributor	Schwarzkopf, Elisabeth
18.5	Relationship designator	singer
20.2	Contributor	Loose, Emmy
18.5	Relationship designator	singer
20.2	Contributor	Gedda, Nicolai
18.5	Relationship designator	singer
20.2	Contributor	Klein, Peter, 1907-1992
18.5	Relationship designator	singer
20.2	Contributor	Kunz, Erich, 1909-1995
18.5	Relationship designator	singer
20.2	Contributor	Philharmonia Chorus (London, England)
18.5	Relationship designator	performer
20.2	Contributor	Philharmonia Orchestra (London, England)
18.5	Relationship designator	performer
20.2	Contributor	Ackermann, Otto, 1909-1960
18.5	Relationship designator	conductor
25.1	Related work	Cormon, Eugène, 1810-1903. Château-Trompette ¹
18.5	Relationship designator	libretto based on (work)
25.1	Related work	Great operetta recordings ¹
18.5	Relationship designator	in series (work)
27.1	Related manifestation	Program notes and biographical notes on the performers by Malcolm Walker and synopsis by Keith Anderson in English (8 pages) inserted in container. ²
27.1	Related manifestation	"First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, page 2. ²

¹ Related work recorded using a preferred access point

² Related manifestation recorded using an unstructured description

Rec stat n		Entered 20090208		Replaced 20090208	
Type j	ELvl M	Srce d	Audn	Ctrl	Lang ger
BLvl m	Form	Comp op	AccM fiz	MRec	Ctry cc
	Part n	TrAr n			
Desc ?	FMus n	Ltxt	DtSt r	Dates 2007	, 1955

007 s #b d #d f #e u #f n #g g #h n #i n #j m #k m #l n #m e #n e
 040 CaQMU #c CaQMU
 024 1 747313325429
 028 02 8.111254 #b Naxos
 028 00 33CX 1224 #b Columbia
 028 00 33CX 1225 #b Columbia
 041 0 #d ger #b eng #g eng
 100 1 Strauss, Johann, #d 1825-1899.
 240 10 Nacht in Venedig (Korngold and Marischka). #h Performed music. #f 1954
 245 15 Eine Nacht in Venedig = #b A night in Venice / #c Johann Strauss II ;
 libretto by F. Zell and Richard Genée ; edited by Erich Wolfgang Korngold
 and Ernst Marischka ; adapted from Château Trompette by Eugène Cormon and
 Michel Carré.
 246 31 Night in Venice
 260 [Hong Kong] : #b Naxos, #c ©2007, ©2007.
 300 1 audio disc (78 min., 51 sec.) : #b digital, 1.4 m/s, CD audio ; #c 12 cm.
 306 011851
 336³ performed music #2 rdacontent⁴
 336³ text #2 rdacontent⁴ #3 liner notes
 337³ audio #2 rdamedia⁴
 338³ audio disc #2 rdacarrier⁴
 490 1 Great operetta recordings
 500 Title from label
 500 Operetta in 3 acts.
 546 Sung in German.
 511 0 Elisabeth Schwarzkopf, Emmy Loose, sopranos ; Nicolai Gedda, Peter Klein,
 tenors ; Erich Kunz, baritone ; other soloists ; Philharmonia Orchestra and
 Chorus ; Otto Ackermann, conductor.
 500 Program notes and biographical notes on the performers by Malcolm Walker
 and synopsis by Keith Anderson in English (8 pages) inserted in container.
 500 "First issued [in 1955] on Columbia 33CX 1224 and 1225"--Booklet, page 2.
 500 "Naxos Historical"--Container.
 518 Place of capture: Kingsway Hall, London.
 518 Date of capture: 1954 May 25-28, 31; 1954 September 25.
 500 Analog recording.
 650 0 Operas.
 700 1 Zell, F., #d 1829-1895, #e librettist.
 700 1 Genée, Richard, #d 1823-1895, #e librettist.
 700 1 Korngold, Erich Wolfgang, #d 1897-1957, #e arranger of music.
 700 1 Marischka, Ernst, #e editor.
 700 1 Schwarzkopf, Elisabeth, #e singer.
 700 1 Loose, Emmy, #e singer.
 700 1 Gedda, Nicolai, #e singer.
 700 1 Klein, Peter, #d 1907-1992, #e singer.
 700 1 Kunz, Erich, #e 1909-1995, #e singer.
 700 1 Ackermann, Otto, #d 1909-1960, #e conductor.

³ This field has not been authorized for use yet.

⁴ The term in \$2 is taken from MARC Proposal No. 2009-01/1 and is for demonstration only. The final term is to be determined by LC.

710 2 Philharmonia Orchestra (London, England), †e performer.
710 2 Philharmonia Chorus (London, England), †e performer.
700 1 Cormon, Eugène, †d 1810-1903. †t Château-Trompette.
830 0 Great operetta recordings.

COMMENTS

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- 024 UPC would be a core element because it is an internationally recognized identifier; publishers' numbers would not.
-
- 028 RDA 2.15.1.4 instructs to "precede the identifier with the name of the agency, etc., responsible for assigning the identifier, if readily ascertainable." In the case of the publisher's number, it is not clear if the name recorded should be "Naxos Rights International Ltd." or the brand or trade name associated with the number on the resource, as in AACR2 (i.e. "Naxos").
-
- 240 RDA prescribes no specific order for the added elements. In this exercise, I followed the order that made the most sense.
-
- In Appendix D, Content type is mapped to \$h Medium in fields 130, 1XX, etc., but not in 240.
-
- In E.2.2 Punctuation of access points, instructions on punctuation still refer to the GMD (E.2.2.5: "Precede a general material designation by a full stop and a space.").
-
- In E.2.2, instructions for punctuation preceding or enclosing Other distinguishing characteristics of the expression are missing.
-
- 245 **NEW:** The GMD is no longer used, being replaced with Content type, Medium type and Carrier type in fields 336, 337 and 338.
-
- NEW:** Statements of responsibility taken in accompanying material are not enclosed in brackets since accompanying material is considered as part of the resource in a comprehensive description.
-
- NEW:** RDA contains no instruction to transcribe only statements that are formally presented, i.e. not embedded in text, hence the last statement of responsibility taken from the text of the program notes.
-
- 260 **NEW:** Instruction 2.11.1.3 says: "If the resource has multiple copyright dates that apply to various aspects (e.g., text, sound, graphics), record only the latest copyright date." What to do when these copyright dates are identical is unclear. Based on an example in Appendix M, both dates were recorded (in the Appendix M example, the phonogram symbol has been mistakenly replaced by the copyright symbol, leading the reader to believe that the same copyright date had been recorded twice by mistake).
-
- 300 Duration is mapped to field 306 but not to 300 \$a; duration appears in 300 \$a in Appendix M though.
-
- No format is prescribed in RDA for duration (e.g., "78 min., 51 sec." versus "78:51").
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- Punctuation enclosing duration is not indicated in Appendix D but is taken directly from ISBD.
-
- NEW:** Playing speed is indicated for CDs, even if it is standard for that format.
-
- NEW:** Encoding format ("CD audio"), which makes the "Compact disc" note unnecessary.
-
- Digital file characteristics (of which Encoding format is an element sub-type) is not mapped to 300 \$b in Appendix D although it appears there in the Appendix M examples.
-
- Encoding format is not used in ISBD; ISBD doesn't therefore provide instructions on its placement in the Physical description area. Examples in Appendix M have been followed for this exercise.
-
- NEW:** Dimensions are given in centimetres unless the agency exercises the option to use another system of
-

	measurement.
336	NEW: Content type (MARC content designation not yet authorized for use). One can record as many terms as are applicable to the resource being described.
	In Appendix D, Content type is mapped to GMD for punctuation.
337	NEW: Media type (MARC content designation not yet authorized for use). In Appendix D, mapped to GMD for punctuation.
338	NEW: Carrier type (MARC content designation not yet authorized for use).
5XX	NEW: Order of notes is governed by ISBD, which prescribes a slightly different order than AACR2.
500	NEW: Note on title even if the title is taken from the label; it might be omitted, though, “if the resource bears only a single title and the title appears on the resource itself” (2.20.2.3).
511	Performer, Narrator, and/or Presenter is mapped to the Note area in Appendix D, whereas in ISBD, performers are actually recorded in the Title area.
518	NEW: Place of capture and Date of capture have been established as two different sub-elements.
	It is unclear how the information is supposed to be recorded since RDA includes inconsistent examples. In this exercise, the format from an example at 17.10.1.3 was followed. In Appendix M, the information is given as a note, as in AACR2, although RDA does not allow notes on place and date of capture.
	MARC21 doesn’t provide the same granularity as RDA since place and date of capture are recorded in a single subfield.
	Mapping with ISBD Note area in Appendix D is missing.
7XX	NEW: RDA provides a list of relationship designators in Appendix I for relationships between a resource and persons, corporate bodies, etc., that is much more comprehensive than the designations of functions available in AACR2. These designators can replace MARC relator codes.
	Relationship designators from Appendix I are not mapped to \$e in X00 and X110 fields or \$j in X11 fields in Appendix E although they are coded as such in the Appendix M examples.
700	“Lyricist” can’t be used as a relationship designator for Genée because this designator is restricted to non-dramatic works.
