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Site Supervisor: Scott Landvatter**

RDA AS A CATALOG DISCOVERY TOOL

**Practicum Research Paper
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RDA AS A CATALOG DISCOVERY TOOL

As part of the practicum experience, the practicum student focused on collection management, reference, and cataloging at the University of Chicago's Regenstein Library under the supervisor of music bibliographer Scott Landvatter and music cataloger Kevin Kishimoto. Collection management, reference, and cataloging are essential core competencies of a library and are especially critical in managing a library's music collection. This paper focuses on "music cataloging," an area that the student concentrated on during the second half of the practicum. The first half of the practicum was mostly based on music collection management, particularly preservation and reference. As a result of the experiences during this practicum (within the three month period), the student acknowledges that a library in which librarians possess cataloging skills has a significant impact on improving the public's view of records. Understanding the challenges that arise in cataloging and having an awareness of best practices in dealing with these challenges can significantly enhance the level of service that a librarian can provide to library patrons. Within the cataloging scope, this paper's primary emphasis is to show how Resource Description and Access (RDA) that is the new data formulating system today, changed the public's view of the library catalog. Looking behind catalogs' scenes, understanding how information is recorded in these catalogs, and knowing the kind of information they contain made it possible for this student to understand providing better access to library users.

Libraries are always questioning what resources are essential for library users and which resources should stay behind the scenes. The selection issue is especially relevant for librarians who work with music items unique in their nature. One of the problems that complicate selection

is music notation. Music notation offers very little information about the pieces they refer to, and music notation generally requires some expertise to read. Music is a global language, and because its main feature is based on performing and reading, music items are different from printed books. As maps or other non-book items, they are also in the specialized library items category that needs the expertise to catalog. Music librarians Massimo Gentili Tedeschi and Federica Riva indicate that, "... Music librarianship recognized the need to focus the cataloging process on all kinds of documents preserving music and information about musical events."¹ Tedeschi and Riva pay particular attention to the urgent need to create a cataloging system that focuses on performers and other individuals related to musical works' leading creators.

As of 2013, all libraries in the U.S. and worldwide went through a significant change and accepted implementing the RDA data-formulating concept in the library cataloging system. RDA is designed for the digital world and is much more flexible for recording data for non-book items such as music.²RDA represents a significant shift in cataloging library resources, and music librarians believe that RDA could help define music works better than before. Now, the question is, how could libraries maximize music item search capabilities using new RDA capabilities. Not all libraries could lead or respond fully to this change when this paper is written because it is also a budget and time issue. The University of Chicago, the practicum site, was one of the pilot libraries in the country in 2014 that lead the way in fully implementing RDA rules in its library item records. It is interesting to see how this new change in the library-cataloging world affected reference services by improving the public display of music items and making them easier to discover.

¹ Massimo Gentili Tedeschi and Federica Riva, "Authority Control in the Field of Music: Names and Titles," *Cataloguing & Classification Quarterly*, 39:1-2 (2004): 401, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed March 10, 2014).

² Joint Steering Committee (JSC), "Statement of Purpose," Online Website, <http://www.rda-jsc.org/rda.html>

After brief historical information about RDA, throughout this paper, RDA innovations will be discussed in three main areas by showing examples to show the impact of these RDA changes on the catalog's public view. These three areas are abbreviations, physical descriptions of materials, and their creator relationship identifiers.³ These areas are all about how to record library item data. It is believed that knowing the content of data would impact the discovery of items since users would know what to search and where to look.

Introduction and Background of RDA

Library catalogs formulate, encode, and display item data, so there are three layers of cataloging. For acquiring data, there existed various rules used for formulating until RDA replaced Anglo-American Cataloguing Rules (AACR2). AACR2 created some problems for modern libraries because AACR2 was specifically designed for old card catalogs. For encoding, the Machine Readable Cataloguing (MARC) is still used today, and it is widely hoped that it will be replaced. Besides formulating and encoding, the third and most crucial library catalogs task is to figure out how to present and display these items. It is hoped that RDA rules for formulating item data will have a positive impact on indexing and showing library items since RDA is more suited to today's digital world. RDA has already brought solutions to various problems, such as using abbreviations, separating content from the carrier, and clarifying bibliographic relationships. Because RDA is a very new concept in the library world and most of the records are still formulated in AACR2, implementing RDA is a topic of intense discussion in email list servers. To help speed along with the transition to RDA, conferences are being held around the

³ In Appendix A, there are two record examples created by the practicum student with the assistance of music cataloger Kevin Kishimoto. These two music records are not copy-cataloged. In other terms, they were created from scratch for the first time in the RDA standard and put into the cataloging sharing system in the United States.

world. Also, early drafts of RDA are accessible for public review. RDA incorporated structure, concepts, and terminology from two International Federation of Library Associations (IFLA) documents, *Functional Requirements for Bibliographic Records (1998)* (FRBR) and *Functional Requirements for Authority Data (2009)* (FRAD).⁴ Knowing FRBR means knowing RDA, and knowing FRBR can aid librarians in understanding how RDA plays a role in discovering music items. FRBR is an entity-relationship concept based on item, work, manifestation, and expression of works. Dominican University faculty member Dr. Karen Snow defines FRBR as:

“A generalized view of the bibliographic universe that acknowledges that there is a wide variety of content (such as images, text, and so forth) packaged in various information carriers (such as a book or a website, for example), that there are entities (things in the universe), relationships between these entities, and attributes (the characteristics of these things in the universe).⁵”

FRBR succeeds in identifying these entities and attributes in much more detail. In FRBR, after a work is created, it should be performed and expressed in different ways and forms, so FRBR names different ways of expressing the same work as “expressions,” defines the same work copied at the “item” level, and identifies the different formats in which a work can be stored, (i.e. DVD, a book, or a manuscript in the USB drive) at the “manifestation” level. The FRBR concept goes a long way in addressing the challenges present in cataloging music items because it pays attention to the diverse array of formats used for storing music information. It also addresses a musical piece’s structure and genre. Jean Harden, a music catalog librarian at University of North Texas, supports this assertion and explains how the RDA concept fits the nature of music items by saying:

To the joy of many music catalogers, FRBR also happens to be immensely musically friendly. For years musicians have been thinking in terms of FRBR entities "work,"

⁴ Please see the Joint Steering Committee (JSC) for "Development of RDA" Online Website, <http://www.rda-jsc.org/rda.html> (accessed April 5, 2014).

⁵ Karen Snow, LIS 730.01, Cataloguing and Classification class, Spring 2014, "Lesson1_RDA&FRBR.doc" (accessed January 2014).

"expression," and "manifestation," although we have not precisely used these words. Even most questions from music library patrons tend to fall readily into FRBR categories. For the first time, music cataloguers have a conceptual framework that fits the material they wish to access.⁶

Harden means that the new data formulating system RDA that is based on the FRBR concept enables music librarians to provide access in a way that they have already known for years.

Therefore, Harden supports the idea of how the RDA, because of its based on the FRBR concept, can operate as a viable and beneficial catalog discovery tool for music items.

RDA Changes: Abbreviations

One of the solutions that RDA has brought is the discontinuation of abbreviations and using Latin terminology, which also benefited music items. These changes have made things much more visible and discoverable. There were also changes in musical terminology. To make it easier for international patrons to discover essential materials, RDA has done away with Romanization. In the past, due to the space constraints of cards in card catalogs, abbreviations were the standard method for recording information. However, in RDA, the golden rule is to transcribe every single item as it appears on the item. Latin words and Latin abbreviations do not exist in the RDA world. Here are some common Latin word examples: s.l. (sine loco), s.n. (sine nomine), sic, ca., and et al. The “s.l.” stands for “Place of publication not identified” and “s.n.” stands for “publisher not identified” in RDA.⁷ The table below shows some examples of these terms and compares AACR2 and RDA.

⁶ Jean Harden, “Cataloguing in 2012: On the Cusp of RDA,” *Fontes Artis Musicae* 59, no. 3 (2012): 253, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed April 5, 2014).

⁷ Please see RDA online toolkit for the examples, “Appendix B” for the abbreviations and examples, Resource Description and Access (RDA) toolkit, Chicago: American Library Association, online Website. <http://access.rdatoolkit.org/>

Table 1

AACR2	RDA
[S.I.] : Flower Press	Second edition
Book title / by John Smith ... [et al.].	Book title / by John Smith ...[and three others].
Smith, Jane, ca. 1950-2010.	Smith, Jane, approximately 1950-2010.

RDA and the Library of Congress strongly encourage librarians to obtain a date and a place of publication from outside resources or to guess.⁸ In this case, librarians should transcribe the brackets' information to show that the dating information was taken from outside of the item. It is very important to note here that it is much more beneficial to transcribe something than nothing from the users' perspective. By omitting abbreviations and writing information openly, users can find items more easily. Table 2 below shows how data is transcribed in RDA and compares it with AACR2.⁹

Table 2

AACR2	RDA
2nd ed.	Second edition
Los Angeles, Calif.	Los Angeles, California
Red City Pub. Co.	The Red City Publishing Company
298 p. : ill., 40 cm.	298 pages : illustrations, 40 cm
Arr., acc., unacc.	Arranged, accompanied, unaccompanied

⁸ RDA online toolkit- LC-PSS PS- 2.8.2.6 Rule says “guess” instead of leaving the field blank; Resource Description and Access (RDA) toolkit, Chicago: American Library Association, online Website, <http://access.rdatoolkit.org/> (accessed April 5, 2014).

⁹ Please see RDA online toolkit for the examples, "Appendix B."

The main principle concept of RDA is to describe data as it appears on the item, so if there are no abbreviations on the actual physical item, we cannot create a record with abbreviations.¹⁰ However, there are abbreviations: vol., min, sec., SATB, op., no. cm. that will remain. Some of them are musical terms such as op. that stands for opus number of a musical work. There are several reasons why some of these musical terms and other abbreviations will remain. For example “cm” does not take a period at the end of a three hundred MARC physical description field unless it is a series. It is not considered an abbreviation because it is considered a metric term. In this case, one can say that today’s library catalogs are becoming more user friendly with RDA and that musical terminologies are much more distinct and separate from different word abbreviations. These efforts of the RDA are for making bibliographic data more understandable and visible to library users. It will be much more searchable for complete terms in the library catalog and access to the materials. The discontinuation of abbreviations raises the accessibility of items.

RDA Changes: Physical Description of Materials

Another vital solution that RDA has provided for discovering materials is making the physical description of materials more specific and identified. The physical description of items, especially music items in a bibliographic record, is critical for users’ success in finding the right item. In RDA, the physical description of materials is much more detailed, which improves the discovery of items.¹¹ RDA identifies item content, carrier, and media types, giving much more room to specify the search results and having much more narrow search results. It is more necessary for music items to make such distinctions because music items are unique; to access a

¹⁰ RDA online toolkit – RDA rule 1.7.1- General Guidelines on Transcription.

¹¹ Please see Chapter three for physical descriptions in RDA online toolkit.

music item, it is essential to know the music item's particular form, genre, or specific instrumentation. Let's say a patron is looking for Mozart's *Magic Flute* music score; if there are no specified physical distinctions on the catalog, it would be hard to know how to access this item because there are various formats of it. The *Magic Flute* is a classical piece of Western music that has been performed countless times worldwide and continues to be performed by different performers and record companies. It has also been stored in various formats, such as video recording (DVD or VHS). There are also generic titles such as "sonata" or "concerto," and it is hard to identify the actual item without knowing its particular medium and format. To find the right item, it is extremely important to see the specific identifiers in the catalog; identifying music items has become much more specific with the help of RDA because it identifies the form, genre, and the medium of the music materials, which are all essential pieces of information for patrons looking for them.

In MARC, the three hundred fields are used in the library catalogs to describe items' physical description. These fields are content (336), media (337), and carrier. (338) New MARC fields were created additionally by RDA for physical description. These three hundred MARC fields have a controlled vocabulary that means that these words were created by all cataloguers' general decisions, enabling patrons to use these vocabularies while searching. Therefore, searching for these terms allows users to exclude irrelevant results better and find the right items. Please consult the list of controlled vocabularies for these fields in Appendix B, taken from MLA conference powerpoints from 2014. This list of vocabularies is tentative, and librarians are still trying to develop it. In the previous system, AACR2, the General Material Designator (GMD), was used, but RDA decided to discontinue it. In GMD, the description of materials was not very specific, and all of the data was on one field as a string of terms placed on the item title MARC

245 field. Stephen Henry, a music librarian at the Michelle Smith Performing Arts Library at the University of Maryland, points out that “Improvement in display is made possible by removing the intrusive GMD from the title statement.”¹² RDA replacing GMD and creating new fields with controlled vocabularies has improved the discovery of materials. Controlled vocabularies in RDA that are in separate individual areas help librarians better create satisfying search strategies.¹³ The table below shows the comparison of GMD in AACR2 and RDA physical description fields. Table 3 below shows how RDA fields are more specific and include controlled vocabularies such as “notated music” and “sheet”¹⁴

Table 3

<u>Music Scores</u>
<u>AACR2</u> : Title proper [no GMD]
RDA Content (336): notated music
RDA Media (337): unmediated
RDA Carrier (338): volume {or sheet}
<u>Sound recordings (C.D.s or other audio formats)</u>
<u>AACR2</u> : Title proper [sound recording]
RDA Content (336): performed music
RDA Media (337): audio
RDA Carrier (338): audio disc {or audiocassette, etc.}

For more information about GMD that does not exist anymore in RDA records, please consult the discussion paper prepared by Barbara Tillett, the Library of Congress representative, on the use of general material designations for non-book items. Tillett also agrees with Henry and

¹² Stephen Henry, “RDA and Music Reference Services: What to Expect and What to Do Next,” *Fontes Artis Musicae* 59, no. 3 (2012): 262, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed March 10, 2014).

¹³ Look at Appendix A to the music score and sound recording examples created by the practicum student for these 33x MARC description fields.

¹⁴ " Please see the RDA toolkit for the rules to record musical items for other formats.

supports the idea of discontinuation of GMD to improve the discovery of materials.¹⁵ These newly added RDA fields enable users to identify and find the non-book items more accessible than before. Besides Tillett, the “Emerging Technologies and Services” Committee of the Music Library Association supports this understanding by indicating “RDA content-type / media type/carrier type fields could be used to create displays and search data.”¹⁶ Today, there are ongoing experiments on using RDA rules to create display and search data. Although RDA is very new in the library world and there is not enough solid data on how these new MARC fields would affect the public display and the way users retrieve data, it is very hopeful to see Tillett and other librarians are optimistic about the impact of this change on accessing items.

RDA Changes: Relationship Identifiers for Contributors and Creators

Clarifying bibliographic relationships is another essential factor of RDA to make records more visible to library patrons. The Joint Steering Committee states that the primary focus of RDA is in identifying relationships: “The major focus of RDA will be on providing guidelines and instructions on recording data to reflect attributes of, and relationships between, the entities defined in FRBR and FRAD.”¹⁷ It is hoped that emphasizing relationships will enable patrons to find items much more efficiently since all of the names and their statements of responsibilities will be recorded in the catalog.¹⁸ It is possible with RDA today to store a lengthy number of names on a record—as many as

¹⁵ Barbara Tillett, “General Material Designations (GMDs),” Joint Steering Committee for Development of RDA Online Website, <http://www.rda-jsc.org/rda.html> (accessed April 5, 2014).

¹⁶ Nara L. Newcomer, Rebecca Belford, Deb Kulczak, and Kimmy Szeto with Jennifer Matthews, Misti Shaw, “Music Discovery Requirements: A Guide to Optimizing Interfaces,” *Notes* 69, no. 3 (March 2013), 510, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed March 10, 2014).

¹⁷ Joint Steering Committee (JSC), “Frequently Asked Questions 4.4,” Online Website, <http://www.rda-jsc.org/rda.html>

¹⁸ Please see Appendix B for the screenshot of a MARC record with many identifiers for the names in the record.

twenty names related to an item—and each one of these names includes responsibilities of action for the record and identify whether each of the names cited on the record belongs to contributors or creators. Because it is possible to see more names and identify the attributes of these names, it is much more convenient and easy for library users to discover these items. Rebecca Belford, who is a music cataloger and also a reference librarian at the State University of New York at Buffalo, says:

The role of a person or corporate body is essential for the identification and selection of music materials. This is particularly important for sound recordings, where composers and performers may be equal importance to users, or where it needs to be clear that a single person is both the composer and performer.¹⁹

Belford emphasizes the importance of defining music items' relationships and therefore supports the RDA concept that helps to identify music items. Please see Appendix A, the second MARC record example created by the practicum student. The 511 MARC field defines the names and their relationships with the main work. This field is only dedicated to contributors.

In AACR2, there is the “rule of three” concept: librarians should not transcribe all of the names in the record and should just transcribe only the first three names and refer to the other contributors with “et al.” in brackets.²⁰ This rule is not valid in today's electronic catalog because there is no space issue recording these names. There was a space concern in the past, and the data had to fit into card catalogs. Therefore it was not possible to record all of the names. Lynne C. Howarth and Jean Weihs, who are on the faculty of Information Studies at the University of Toronto, explain how the “rule of three” could not work for

¹⁹ Rebecca Belford, “Evaluating Library Discovery Tools through a Music Lens,” *Library Resources & Technical Services* 58, no. 1 (2014): 55, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed March 16, 2014).

²⁰ Please see table 2 under the abbreviations section of this paper for the “et al.” example.

non-print items with more than three contributors responsible for the creation of intellectual content of an item.²¹ Recording the first three contributors and omitting the other names under the “rule of three” was replaced by the practice of adding all of the names by RDA. Users will be able to search under these recorded names. Thus, recording all of the names would create much higher searchability and help users discover and identify the items, especially so critical for music materials. Howarth and Weihs support this understanding by indicating that “Eliminating the rule of three, for example, plays to the expansive storage, retrieval, and display functionalities of current online systems, while also, incidentally, offering more flexibility to local institutional needs.”²² Howarth and Weihs are very clear about how RDA improves the discovery of materials in the catalog by indicating how omitting the rule of three creates more access points for user search.

Conclusion

Although there might still be some questions and hesitations about fully implementing RDA, the primary consideration should be on how libraries can better serve patrons by making the item discovery process as seamless and intuitive as possible. Music librarians are hopeful that RDA will be an essential tool for music patrons in the near future. RDA provides solutions for discovering library items by discontinuing abbreviations, omitting Latin words and the GMD designator, and clarifying all of the contributors and creators of a work. Also, by RDA, libraries will transform their data into a format that harnesses the electronic world's power. However, it is important to keep in mind that RDA is not a display standard, and it only tells us what

²¹ Lynne C. Howarth and Jean Weihs, “Enigma Variations: Parsing the Riddle of Main Entry and the “Rule of Three” from AACR2 to RDA,” *Cataloguing & Classification Quarterly* 46, no. 2 (2008): 205, *Library, Information Science & Technology Abstracts with Full Text*, EBSCOhost (accessed April 5, 2014).

²² *Ibid*, 216.

information to record. It does not tell us how to encode the data, and it does not focus on how the data is displayed. The decision on how the information is stored and displayed is left to the institution. Since the characteristics of interfaces and the public display of items vary according to the library, Libraries' primary and immediate concern is on data that is based on the FRBR concept. It is believed that more specified and explicit data will eventually support displaying and finding library items. Thus, knowing what is going on behind the scenes, which data is stored in a place, and how that data was recorded also benefits the reference librarians in helping library users access music materials, requiring extra-special consideration and identification.

Appendix A
Original Fully Cataloged MARC Records from University of Chicago library

Example 1 – RDA - Music Score record created by the practicum student

WorldCat: Composições para piano

OCLC 872629366		No holdings in JDE - 1 other holding					
Scores	Rec Stat c	Entered 20140314		Replaced 20140314140652.0			
Type c	ELvl I	Src	d	Audn	Ctrl	Lang zxx	
BLvl m	Form	Comp	zz	AccM	MRec	Ctry bl	
Desc i	FMus z	LTxt n	DtSt t	Dates	2012,2012		
040	CGU	⊥b eng	⊥e rda	⊥c CGU	⊥d CGU		
020	9788574073668						
020	8574073660						
050	_4	M22.G9125	⊥b I57				
049	JDEA						
100	1_	Guerra-Peixe, César,	⊥d 1914-1993,	⊥e composer.			
240	10	Instrumental music.	⊥k Selections				
245	10	Composições para piano /	⊥c Guerra-Peixe.				
264	_1	São Paulo, Brasil :	⊥b Irmãos Vitale S.A.,	⊥c [2012]			
264	_4	⊥c ©2012					
300		1 score (140 pages) ;	⊥c 31 cm				
336		notated music	⊥b ntm	⊥2 rdacontent			
337		unmediated	⊥b n	⊥2 rdamedia			
338		volume	⊥b nc	⊥2 rdacarrier			
500		Primarily works for solo piano. Final two works are for flute or violin and piano.					
546		⊥b Staff notation.					
505	0_	1a suíte infantil -- Prelúdios tropicais no 1 -- Sonatina no 1 -- O gato malhado -- Minúsculas I -- Minúsculas II -- Minúsculas III -- Minúsculas IV -- Minúsculas V -- Minúsculas VI -- Quatro coisas -- A inúbia do caboconlinho.					
650	_0	Piano music.					
650	_0	Flute and piano music					
		⊥v Scores.					
Action Status Delete Holdings _ Export _ Label _ Produce _ Update Holdings _ Validate _							

Example 2 - RDA – Sound Recording record created by the practicum student

WorldCat: Violin sonatas

OCLC 864103667	No holdings in JDE - 2 other holdings					
Sound Recordings	Rec Stat c	Entered 20131122	Replaced 20140416134241.2			
Type j	ELvl I	Srce d	Audn	Ctrl	Lang zxx	
BLvl m	Form	Comp sn	AccM	MRec	Ctry enk	
	Part n	TrAr n				
Desc i	FMus n	LTxt	DtSt t	Dates 2013,2013		

007 s \$b d \$d f \$e s \$f n \$g g \$h n \$i n \$j m \$k m \$l n \$m e \$n d
 040 BTCTA \$b eng \$e rda \$c BTCTA \$d CGU
 024 7_ 00710357624025 \$2 gtin-14
 024 3_ 0710357624025
 028 02 NI 6240 \$b Nimbus Alliance
 092
 049 JDEA
 245 00 Violin sonatas / \$c Elgar & Sawyers.
 264 _1 [England] : \$b Nimbus Alliance, \$c 2013.
 264 _4 \$c ©2013
 300 1 audio disc ; \$c 4 3/4 in.
 336 performed music \$b prm \$2 rdacontent
 337 audio \$b s \$2 rdamedia
 338 audio disc \$b sd \$2 rdacarrier
 344 digital \$g stereo \$2 rda
 347 audio file \$b CD audio \$2 rda
 500 Title from disc label.
 511 0_ Steinberg Duo (Louisa Stonehill, violin; Nicholas Burns, piano).
 518 \$o Recorded \$d 2013 January, \$p Banff Centre, Banff, Alberta.
 505 0_ Violin sonata no. 1 (1969) / Philip Sawyers -- Violin sonata no. 2 (2011) / Philip Sawyers -- Violin sonata in E minor, op.82 (1918) / Edward Elgar.
 650 _0 Sonatas (Violin and piano)
 700 1_ Sawyers, Philip, \$e composer.
 700 1_ Elgar, Edward, \$d 1857-1934, \$e composer.
 710 2_ Steinberg Duo, \$e performer.
 938 Baker and Taylor \$b BTCP \$n BECDNIMB6240

Action Status Delete Holdings _ Export _ Label _ Produce _ Update Holdings _ Validate _
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Appendix B **Controlled Vocabularies²³**

Content type

e.g. text, notated music, cartographic image, still image, two-dimensional moving image, three-dimensional form, performed music, spoken word, tactile text

Media type

e.g. audio, computer, microform, unmediated, video

Carrier type

e.g. audio disc, audio cassette, computer disc, online resource, microfiche, microfilm reel, object, sheet, volume, videocassette, videodisc

²³ MLA (Music Library Association), “RDA and Public Services,” Conference Power Point, presented by the MLA Public Services Committee, March 1, 2014 in Atlanta, slides 11 and 37.

Relationship Identifiers MARC record example

650	0	Operas.
655	7	Filmed operas. #2 lcgt
700	1 2	#i Contains (expression): #a Winter, Peter von. #d 1754-1825. #t Labyrinth. #k Selections.
700	1	#i Sequel to (work): #a Mozart, Wolfgang Amadeus. #d 1756-1791. #t Zauberflöte.
700	1	Schikaneder, Emanuel. #d 1751-1812. #e librettist.
700	1	Fischesser, Christof. #e singer.
700	1	Novikova, Галина. #d 1963. #e singer.
700	1	Hartelius, Malin. #e singer.
700	1	Schade, Michael. #e singer.
700	1	Tatzi, Thomas. #e singer.
700	1	Mühlemann, Regula. #d 1986. #e singer.
700	1	Scharinger, Anton. #e singer.
700	1	Gfrerer, Ute. #e singer.
700	1	Kuffler, Klaus. #d 1971. #e singer.
700	1	Bolton, Ivor. #e conductor.
700	1	Liedtke, Alexandra. #d 1979. #e stage director.
700	1	Voigt, Raimund Orfeo. #d 1984. #e set designer.
700	1	Bisovsky, Susanne. #d 1968. #e costume designer.
700	1	Binder-Neunurer, Elisabeth. #d 1962. #e costume designer.
700	1	Ivo, Ismael. #e choreographer.
710	2	Mozarteum-Orchester. #e performer.
710	2	Salzburger Bachchor. #e performer.

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