

## RICHARD STRAUSS'S RECORDINGS

### A Supplement to the Discography

The appearance of the Strauss discography last year (ARSC Journal, vol. IX, no. 1, pp. 6-65) has brought forth a number of important additions and corrections from correspondents. There have also been several new record releases of Strauss recordings and some new published documentation. This brief supplement is intended to pull together this new information, not as the last word but as an aid to further research. Each new datum is listed here according to the pertinent page number of the original discography.

- p. 8            Welte reproducing piano roll no. 1182 (Salome fragments) was also released on Classics Record Library WV-6633, a special album distributed by the Book-of-the-Month Club. It should be listed under the letter "a," for it is very likely from the same tape as the Welte release. Rolls 1183, 1184, 1185, and 1189, all the ones previously recorded by Telefunken, have again been released: now in Telefunken set 6.35 016 FK.
- p. 10          I described the Hupfeld rolls as being less than true reproducing piano rolls, following a detailed technical explanation in a Bluthner & Co. catalog. Mr. Brian Jonathon Gerl writes that Hupfeld had the capacity to make full-fledged reproducing rolls that could reproduce the loudness as well as the duration of notes, similar to the reproducing rolls of Welte, Ampico, and Duo-Art. He suggests that the Strauss rolls may have originally been full reproducing rolls, later adapted to the more limited "Animatic" format. This would make more sense of the proposal by Ampico (p. 17) to released Hupfeld rolls in America. When searching for actual Hupfeld rolls or catalog listings, therefore, we should keep in mind the possibility that they are true reproducing rolls.
- p. 22          Sides 1 and 2 of the Rosenkavalier music (matrices CR 285 I and CR 286 IA) appear on the LP set variously released as Sonor 98-256.901/08, or BASF 9822.177-6, or Bellaphon/Acanta MA 22 177. The set is entitled "Berlin - Die Staatsoper," and the selection is called "Der Rosenkavalier: Vorspiel." I am grateful to David Hamilton for sending me a tape from the LP, which I have compared directly with the original HMV discs. The mystery described in my Appendix 6 (p. 56) has now been solved.
- p. 24          The recordings of Tod und Verklarung and Intermezzo, Interlude, Act I are newly available on LP in Deutsche Grammophon set no. 2740.160. See my Appendix on p. 63. The wrong matrix numbers for both items are given in the program notes. The Intermezzo Interlude has also been released on DGG record 2535.817.

- p. 26        The Rosenkavalier Waltzes, Act II, on matrices 265 bi and 266 bi have been transferred to LP in Deutsche Grammophon set no. 2740.160, their first LP release.
- p. 30        The recording of Beethoven's 5th Symphony also appears in the LP set Top Classic Historia 690/5, which is a heterogeneous set containing all nine Beethoven symphonies.
- p. 30        The single-side numbers for the Magic Flute Overture on Polydor 66826 are B 21135 and B 21136.
- p. 32        The Flying Dutchman Overture is in DGG set 2721.113, entitled "Grosse Dirigenten der Bayreuther Festspiele."
- p. 32        Salome's Dance is in DGG set 2740.160 and on DGG 2535.817, taken from the dubbed matrices 1235 GS 1D and 1236 GS 1D.
- p. 34        Both Don Juan and Till Eulenspiegel are in DGG set 2740.160 and on DGG 2535.817. Don Juan is also in DGG set 2721.070, entitled "The Early Years." All these LP releases are taken from the dubbed matrices listed in my Appendix 10 (p. 58).
- p. 35        The Bourgeois Gentilhomme Suite is newly transferred to LP in DGG set 2740.160, using matrix 419 1/2 BS II for the final side.
- p. 37        This Don Quixote has been transferred to LP for the first time in DGG set 2740.160. The first set of matrices was used, including 725 1/2 BE.1. and 726 BE.1.
- p. 38        The Japanische Festmusik is in DGG set 2740.160, taken from the matrices used in Germany, with matrix 1086 3/4 GE 5. It also appeared on Deutsche Grammophon 69593 and 69594 (yellow label) in automatic sequence, also using matrix 1086 3/4 GE 5. (Records in the 69000 series of the 1950s are auto-sequence sets of later recordings. 69000 records can also be late acoustic and early electrical recordings of the mid-1920s, with a mauve label. Although there are records in both series with identical numbers, they should be easy to distinguish.)
- p. 39        Ein Heldenleben and Rosenkavalier: Waltzes, Act 3 are in DGG set 2740.160.
- p. 40        Mr. David Hamilton feels that I state too strongly that the Salome excerpts all derive from Strauss-led performances. My source on the first one is a Strauss letter of February 20, 1942, quoted to me by Dr. Fernando Cordova, in which Strauss says that he had conducted Salome on the previous Sunday, i.e. the 14th, with Else Schulz. The May 6th performance, with the cast given and with Strauss, was found by Mr. Hamilton in Vienna Opera records. I am able to identify the voices of Hotter and Schoeffler by ear. Although it is an

assumption that this recording represents these two performances conducted by Strauss, I think it is a fairly likely assumption.

p. 43 Volume 2 of the Preiser series has now been released on LP: Preiser PR 3262. The Strauss songs on it are identical with the program already available on Rococo 5350. (The Rococo also contains two items by Erich Korngold.) While the duplication is a disappointment, the sound quality on the Preiser release is much superior to that on Rococo. In particular, Preiser has left much more of the high-frequency range in the recording. This lets through a little more scratch, but a great deal more liveliness in the vocal sound. Rococo made a mistake in attributing Waldseligkeit to Reining. It is sung by Piltti. Close listening establishes this beyond doubt. Preiser has given the song to Piltti, and it also appears on Preiser LV-199, a Piltti recital that I have also heard personally. (The program notes state that the original broadcast recording of Waldseligkeit bears the matrix number 68756.) David Hamilton discovered that Anton Dermota's recording of Heimkehr, accompanied by Strauss, which appears on Preiser PR 3261, is identical to the same song in BASF set 22 21807-4, a Strauss Liederalbum, where the accompanist is said to be Gerhard Bogert! Despite that attribution, it is certainly an authentic Strauss recording.

p. 45 A memoir by the musicologist, Roland Tenschert, has given us the dates and other information concerning the 1944 Vienna recordings. (See Richard-Strauss Blatter Nr. 10, Vienna, International Richard-Strauss Gesellschaft, December 1977, pp. 12-18.) On his 80th birthday, June 11th, Strauss conducted in concert the Sinfonia Domestica and Till Eulenspiegel. He then had special recording sessions on the four following days, during which he recorded these works:

June 12, 1944 - Bourgeois Gentleman Suite, Don Juan  
June 13, 1944 - Also sprach Zarathustra, Tod und Verklärung  
June 14, 1944 - Divertimento nach Couperin, Festliches Praludium  
June 15, 1944 - Till Eulenspiegel, Ein Heldenleben

This gives dates for every recording except that of the Sinfonia Domestica. Since there is no audible sign of a concert audience in this recording, it was apparently not recorded at the concert of June 11th. It may indeed be a 1943 recording, as stated in the program notes for the Eterna release. The real surprise is the presence of the Couperin Suite and the Festival Prelude in Strauss's recording sessions. Were these deliberately omitted from the Eterna-Clavier-Vanguard release in order to limit the set to Strauss's most popular works? Or have they somehow been separated from the rest and lost over the years? If they are known, I would certainly appeal for their release on record. Nothing can benefit more from the composer's personal attention than Strauss's lesser-known works. Don Juan and Tod und Verklärung from this session have recently appeared on Turnabout THS 65105. Unfortunately, the mastering is not the equal of the Vanguard release (as it was with Zarathustra). It is very much more deficient in high

frequencies. Although it is said to have been issued "by authorization of Dr. Franz Strauss," it cannot be recommended.

Some of these performances have now appeared in Germany on the Intercord label. I strongly suspect, though I have not heard them, that they are the same tapes that have already appeared on Vox's Turnabout label. They are arranged as follows:

- Intercord 125 807 -- Don Juan, Tod und Verklarung
- Intercord 125 808 -- Also sprach Zarathustra, Schlagobers Waltz (p. 47)
- Intercord 125 809 -- Sinfonia Domestica

David Hamilton has pointed out an embarrassing lapse on my part. Vanguard has made an error in the mastering of Also sprach Zarathustra. An entire section of 28 measures (pp. 76-83 in the Eulenberg score) has been repeated. The Clavier, Turnabout, and Olympic records of that same performance do not have the repeat, so it is clearly an error in tape splicing, not a Strauss idiosyncrasy. I should have caught it myself. Has Vanguard corrected it? By the way, I mentioned in my review of the Vanguard set, in criticism of the sound, that "the important tam-tam (gong) . . . is never really audible" in Tod und Verklarung. Tenschert points out, however, who was really responsible: "Strauss kept the tam-tam down, and this actually introduced more of a new instrumental color . . ."

p. 51        Recording C. Mr. Stuart Pollard has supplied the date of the concert at which this recording was made: November 7, 1936. The unpublished recording that I have heard may derive from a group of acetates discovered in a North London junk shop some 12 or 15 years ago. Mr. Pollard made a tape at the time and gave copies to friends. Important recordings can sometimes be saved only by pure chance.

p. 57        Appendix 7. I have heard the Parsifal excerpt on BASF, as I described on p. 63 of that same issue. I still have some doubts about its authenticity because the tempo is extremely slow, which is the diametric opposite of how Strauss's performances of Parsifal have been described. I don't rule it out; I just ask for more information.

p. 58        Appendix 10. The new Deutsche Grammophon album, 2740.160, gives the date of these Strauss dubbings as September 12-13, 1939.

Since completing the discography, I have heard a performance of Beethoven's Symphony No. 6 ("Pastorale") that is said to have been conducted by Strauss. It is an LP transfer owned by Mr. Thomas L. Clear. He obtained it without any provenance. The handwritten paper label states that it is a 1944 performance by the Vienna Philharmonic, conducted by Richard Strauss. There is a serial number 632152-01 on the label, which means nothing to me at present. Some German

radio transcription discs of the early 1940s, however, do seem to bear numbers in a 60000 or 600000 series. The matter deserves further attention. The performance is an excellent one, in a way that would be quite typical of Strauss. In general, it is very true to the score, has a steady pulse throughout, and is done with notable transparency in the instrumental playing. In my Bibliography (p. 65) is a reference to Strauss's published notes on the Beethoven symphonies. In that compilation, he has made more than a hundred specific annotations for the performance of the 6th Symphony. It would be a tedious job to compare every comment to this recording. I have not yet attempted it, but it could ultimately provide a very clear authentication of this performance. Meanwhile, further documentation is needed. Clearly, though, this recording deserves serious consideration as a probable addition to the Strauss canon.

Another Strauss recording has been called to my attention by Mr. Stuart Pollard. During Strauss's 1947, he obtained a composite recording of Till Eulenspiegel, using a single 78-rpm disc cutter. On October 28, 1947, he recorded parts 1 and 3 of Till with the BBC Symphony conducted by Strauss, playing in the Royal Albert Hall. (This was presumably taken from a radio broadcast.) A day or two later, he recorded parts 2 and 4 from a studio performance by the same musicians. I have not heard this recording, but it is certainly a significant one.

Four previously unknown Strauss performances have just been released on Bellaphon/Acanta DE 23 055. There is a detailed review of the records in this issue. There is a 1933 recording of Don Juan (and a rehearsal excerpt) with the Berlin Radio Orchestra, and 1939 recordings of Also sprach Zarathustra, Till Eulenspiegel, and Tod und Verklarung, all with the National Broadcast Orchestra of Berlin.

Mr. Michael Gray has recently discovered in the wartime German magazine, Reichs Rundfunk, the following listing for a broadcast on the Deutschersender network, at 21:00 hours on September 6, 1943. The conductor is Richard Strauss; the orchestra is not specified:

Mozart: Eine Kleine Nachtmusik  
Strauss: Waltz from "Schlagobers"  
Strauss: Four Lieder for Tenor and Orchestra (with Patzak)  
Strauss: Till Eulenspiegel

If this program was recorded on tape, it may be the original source for the Schlagobers Waltz of Session 24 and the four Lieder, with Patzak, of Session 25. The Mozart and the Till Eulenspiegel were previously unknown to me. Now they are two more tantalizing clues to possible Strauss tapes.

Through the courtesy of a collector who wishes to remain anonymous, I have now heard the 1917 recording of Till Eulenspiegel (session 3) and previously unknown tape of Till Eulenspiegel, recorded by Strauss with the BBC Symphony on October 28th and 30th, 1947. The two performances, thirty years apart, are remarkably similar in detail.

I want to express my special gratitude to the following correspondents who wrote me after the publication of the discography in order to contribute additions and corrections: David Hamilton, Stuart Pollard, Dr. Helmut Haack, Leslie Gerber, Brian Gerl, Richard C. Burns, Jack Saul, Thomas L. Clear, Alan Jefferson, Dr. Fernando Cordova, and Richard Warren, Jr. If I have forgotten anyone, please forgive me. I am delighted to know that someone out there is studying the Strauss discography and finding it useful.

Peter Morse