

A COMPLETE DISCOGRAPHY OF THE RECORDINGS OF
EMANUEL FEUERMANN

by
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Emanuel Feuermann was born in Galicia, Kolomea (then controlled by the Austrian Empire, now part of the Soviet Union) on November 22, 1902. He died less than forty years later in New York City on May 25, 1942. It was an especially tragic loss, because it was so totally unnecessary, occurring as the result of a minor operation. Despite his short life, he left a lasting impression on the music world, convincing a significant portion of them that he was not only the greatest 'cellist of the twentieth century, but perhaps its finest string instrumentalist as well.

It seems ironic that Feuermann, who spent much of his career in the shadow of the reknowned older 'cellist, Pablo Casals, should have his life cut down just after he had established his own world-wide reputation and that the then-retired Catalan should renew his concert career and continue to perform for more than thirty years after Feuermann's untimely demise.

Due to this, many people are completely unaware of the legacy Feuermann has bequeathed to us, through his fairly extensive recordings. A fact that should not be overlooked in comparing the recordings of Casals and Feuermann, however, is that Casals cut his first discs (in 1915) at the same age (thirty-nine) that Feuermann cut his last. Yet in listening to Feuermann's playing, one becomes aware that it is unmatched, that the uniquely rich "Feuermann tone" demonstrates the way the 'cello can and should be played.

It is terribly unfortunate that very little of Feuermann's recorded output has ever been re-issued on L.P., and that almost none of it is presently made available by the commercial companies. This is especially sad, because most of his recordings never received wide-spread circulation on 78 R.P.M. and are very rare today. It has been said that although the Feuermann recordings are not the rarest records, there are more of them that are rare than for any other artist. A little more than one year ago, RCA Victor had considered releasing a three record set in tribute to him, but plans for it were shelved, when RCA temporarily (one must hope) decided to discontinue such projects.

When I started this discography more than two years ago to commemorate the seventy-fifth anniversary of Feuermann's birth, I became amazed first at the lack of documentation concerning his recordings and then at the number which had been made, especially since he hated to record. Like many artists, he felt uncomfortable about making his art permanent; he always felt that there was something he could add or improve. Still, his commercial recording career spanned twenty years; starting at nineteen in December, 1921 and concluding September, 1941.

This discography attempts to be as definitive and comprehensive as possible. It supplies: (1) date, and local time (where known) and place of recording; (2) names of the other performing musicians (where known); (3) name of composer; (4) title of composition; (5) name of arranger (where known) for all recordings. In addition, for the commercial recordings it contains (6) matrix and take numbers; (7) original and subsequent issuing companies including all issue numbers; (8) whether the recording is acoustic or electric; (9) size and speed of records; (10) which ones are known to still survive; and (11) which ones are still in print. A list of the non-commercial recordings known to exist (in house, radio broadcast, etc.) is provided with broadcast time (Eastern Standard or Daylight) added where applicable and known. Also included are the known broadcasts not yet located. The discography is divided into two basic sections; the first in chronological order and the second in alphabetical by composer and composition. (The commercial, the non-commercial and the attributed recordings are separated within the first section.) The complete list of releases is included in the second section, as well as a separate artist index.

A discography like this would not be possible without great assistance on the part of countless people. They include: The British Institute of Recorded Sound, Nathan E. Brown of Western Sound Archive, Albert Catell, Thomas L. Clear, William J. Collins, Leslie Gerber, Gerald Gibson and James Smart of the Library of Congress, Michael H. Gray of Voice of America, Keith Harvey of the Gabrieli Quartet, David Hall and Gary-Gabriel Gisondi of Rodgers and Hammerstein Archive at Lincoln Center, Seymour Itzkoff (author of the only biography on Feuermann, published by University of Alabama Press), H. Ward Marston IV, Christopher Nozawa, RCA Records, Steve Smolian, Gary Stucka, Richard Warren, Jr. of Historical Sound Recordings, Yale University Library, Dr. Frieder S. Weissmann, and most of all, Feuermann's sister, Sophie Feuermann Brown and his widow, Eva Feuermann Lehnsen and her husband, Hans Lehnsen.

More information has come to light concerning the recordings of Emanuel Feuermann than I thought was obtainable. Yet gaps do exist and it would be tremendously appreciated if missing information could be provided by any reader of this discography.

A Note about Feuermann's 'celli

Feuermann used five different 'celli during his recording career. Up until the early 1920's he played on a Nicolo Amati 'cello. Then he switched to a small Petrus Guarneri model. By the mid-1920's, feeling the need for a powerful instrument, he obtained a very large, 31" David Tecchler. In the Spring of 1932, he traded in his Tecchler for a mid-size, 30" Domenico Montagnana 'cello. Finally, in late November, 1935 (just before his commercial recording of the Haydn 'cello Concerto in D), Feuermann obtained for a trial period the last instrument he would use, the small, 29 1/2" "DeMunck" Stradivarius, believed built in 1730-31, and sometimes called "The Last 'cello." Though he would revert back to the Montagnana twice for short periods during the next year (1936), he would eventually purchase the Strad, using it for all the recordings (both commercial and non-commercial) he would make between 1935 and 1942.

SECTION I CHRONOLOGICAL

Part I Commercial Recordings

Preface

Part I of this discography is fairly straightforward. Each separate commercial recording date is assigned a session number, in chronological order. Each session provides the recording date, location of recording, and a list of all assisting artists. The body of each session is then divided into three columns. The first is an abbreviated listing of the composer, arranger (if any and if known) and composition. Column two is devoted to the original issue and side number, while the third column shows the corresponding matrix and take numbers. Finally, detailed notes describe all known information concerning the Feuermann recordings.

A more detailed listing of the composer, arranger and composition as well as complete commercial release information can be found in Section II.

Recordings made for the Parlophon Company, Germany

NOTES: 12" matrices are prefixed by "2-".

Take numbers do not appear for take 1. Subsequent takes appear halfway above the matrix numbers and are underlined, i.e. "2-500Q²."

All (Feuermann) recordings were made at 78 R.P.M. Those made prior to 1927 are acoustic; the rest are electric.

"(W)" used as a prefix signifies an electric recording made using the Western Electric system of recording. "(L)" (or in reality, the English symbol for the pound) used as a prefix signifies an electric recording made using the Carl Lindstrom (Parlophon company owner) system of recording. "(L(W))" used as a prefix signifies an electric recording made using the Western Electric system of recording with some variation by Lindstrom.

Recordings made for the Telefunken Company, Germany

NOTES: 12" matrices are prefixed by "0".

Take numbers do not appear for the Feuermann recordings.

All (Feuermann) recordings were made at 78 R.P.M. and are electric.

Recordings made for the Columbia Graphophone Company,
United Kingdom

NOTES: 12" matrices are prefixed by "©AX"; 10" matrices are prefixed by "©A". The "©" is the code for the moving coil system of electric recording. The "A" refers to the country of recording (in this case, England). The "X" is the code for a 12" matrix.

Accepted and issued takes are underscored, i.e., "©AX 5000-1,2".

All (Feuermann) recordings were at 78 R.P.M. and are electric.

Recordings made for the Nipponophone Company Ltd.,
Kawasaki, Japan (Japanese Columbia)

NOTES: The M39000 and M201000 matrix series are 10" matrices. The M55000 matrix series are 12" matrices. I have not determined what the "M" matrix prefix refers to.

All (Feuermann) recordings are at 78 R.P.M. and are electric.

Accepted and issued takes have been underscored, i.e., "M39000-1,2".

I have not determined what the "D" matrix prefix signifies, when used in conjunction with the "M" prefix ("M D" or "DM"). It might refer to a re-recorded or dubbed matrix.

Recordings made for the RCA Victor Company, U.S.A.

NOTES: 12" matrices are prefixed by either "CS" or "PCS". The "C" is the code for a 12" matrix. The "P" is used for West Coast (U.S.A.) based recordings; when not used, the recording was made on the East Coast (U.S.A.). I have not determined what the "S" refers to, although it probably signifies a type of electrical recording process.

10" matrices are prefixed by "BS". The "B" is the code for a 10" matrix.

Issued takes are underscored, i.e., "CS-040000-1".

All (Feuermann) recordings were made at 78 R.P.M. and are electric.

All of Feuermann's RCA Victor recordings are listed, so no attempt has been made to use matrix borders, i.e., "not a Feuermann recording" (see the notes for Session No. 33). Also, they are listed in the exact order in which they were recorded in each session.

RCA Victor often used two machines when recording artists. These were signified in the take numbers, i.e., "1, 1A". The "A" represents the same performance as the non-"A" take.

Sometimes RCA Victor would re-record or dub a matrix because the sound quality was not satisfactory. These were signified in the take numbers, i.e., "5R". The "5" refers to the fifth dub, not the fifth take.

<u>Composer, Arranger and Composition</u>	<u>Original Issue/ Side</u>	<u>Matrix/Take</u>
<u>Recordings made for the Parlophon Company, Germany</u>		
<u>Session No. 1:</u> Ca. Wednesday, December 21, 1921 Berlin (exact location unknown)		
Dr. Frieder S. Weissmann conducting members of the Berlin State Opera Orchestra		
not a Feuermann recording		
HAYDN: 'cello Concerto in D, Op. 101:2nd Mvt.	P.1298-I	2-5652
3rd Mvt.	P.1298-II	2-5653
unknown		2-5654
		2-5655
NOTES: The approximate recording date was calculated from the known dates for matrix numbers 2-5642 (December 13, 1921) and 2-5681 (January 10, 1922).		
No copy of this recording has been located.		
<u>Session No. 2:</u> Ca. Wednesday, April 5, 1922 Berlin (exact location unknown)		
Dr. Frieder S. Weissmann conducting members of the Berlin State Opera Orchestra or playing piano		
not a Feuermann recording		
CHOPIN-POPPER: Nocturne in E-flat, Op.9, No. 2	P.1342-I	2-5834
SARASATE-FEUEMANN: <u>Zigeunerweisen</u> : 1st part	P.1342-II	2-5835
SCHUMANN-POPPER: <u>Träumerei</u> , Op.15, No.7	P.1395-I	2-5836
SCHUMANN-POPPER: <u>Abendlied</u> , Op.85, No.12	P.1395-II	2-5837
not a Feuermann recording		2-5838
		2-5839
NOTES: The approximate recording date was calculated from the known dates for matrix numbers 2-5748 (February 17, 1922) and 2-5841 (April 8, 1922).		
Matrix numbers 2-5835 and 2-5836 are with piano accompaniment only. Matrix numbers 2-5837 and 2-5838 are believed to be with orchestral accompaniment (accompaniment is too faint to be absolutely certain).		
<u>Session No. 3:</u> Ca. Monday, January 21, 1924 Potsdamerstrasse 4 Studio, Berlin		
Fritz Ohrmann playing the Dominator harmonium and unnamed playing the piano		
not a Feuermann recording		
ANONYMOUS: Old Italian Love Song	P.2037-I	2-6952
		2-6953

SCHUMANN-POPPER: <u>Abendlied</u> , Op.85, No.12	P.1395-II	2-6954
SCHUMANN-POPPER: <u>Träumerei</u> , Op.15, No.7	P.1395-I	2-6955
J.S. BACH: Air, BWV 1068	P.1762-I	2-6956
GOUDON (after J.S. BACH): <u>Ave Maria</u>	P.1762-II	2-6957
DVOŘÁK: Rondo, Op.94	P.1797-I	2-6958
POPPER: Serenade Español, Op.54, No.2	P.1797-II	2-6959
CUI: <u>Cantabile</u> , Op.36, No.2	P.2037-II	2-6960
unknown		2-6961

NOTES: The approximate recording date was calculated from the known dates for matrix numbers 2-6355 (May 23, 1923) and 2-7604 (October 10, 1924).

Matrix numbers 2-6953, 2-6958, 2-6959 and 2-6960 are with piano accompaniment only.

Session No. 4: Ca. Monday, June 28, 1926
Potsdamerstrasse 4 Studio, Berlin

Michael Taube conducting unnamed orchestra or playing the piano

not a Feuermann recording		2-8757
unknown		2-8758
DVOŘÁK: 'cello Concerto, Op.104: 2nd Mvt. - Part 1	E 10482	2-8759
	Part 2 E 10482	2-8760
POPPER: Hungarian Rhapsody, Op.68 - Part 1	P.2233-I	2-8761
	Part 2 P.2233-II	2-8762
unknown		2-8763
unknown		2-8764
HAYDN: 'cello Concerto in D, Op.101: ? Mvt(s).		2-8765
unknown		2-8766
POPPER: Concert Polonaise, Op.? (14?)		2-8767
unknown		2-8768

NOTES: The approximate recording date was calculated from the known dates for matrix numbers 2-8515 (December 14, 1925) and 2-8880 (September 29, 1926).

Matrix number 2-8767 is believed to be with piano accompaniment only. The others are with orchestral accompaniment only.

No copy of either matrix number 2-8765 or 2-8767 has been located. A copy of record E 10482 (matrix numbers 2-8759/60) has been found, but I have neither seen nor heard it.

The orchestra is probably comprised of members of the Berlin State Opera Orchestra.

English Parlophone matrix cards for 2-8765 and 2-8767 say that the masters were destroyed March 13 or 15, 1944.

Session No. 5: Ca. Thursday, April 7, 1927
Potsdamerstrasse 4 Studio, Berlin

Michael Taube, piano

not a Feuermann recording		Ⓛ Ⓜ 2-20212
SCHUMANN-POPPER: <u>Träumerei</u> , Op.15, No.7	P. 9109-I	Ⓛ Ⓜ 2-20213
SCHUMANN-POPPER: <u>Abendlied</u> , Op.85, No.12	P. 9109-II	Ⓛ Ⓜ 2-20214
POPPER: Serenade Español, Op.54, No.2	P. 9123-I	Ⓛ Ⓜ 2-20215
CHOPIN-POPPER: Nocturne in E-flat, Op.9, No.2	P. 9110-I	Ⓛ Ⓜ 2-20216
SARASATE-FEUERMANN: <u>Zigeunerweisen</u> : 1st part	P. 9110-II	Ⓛ Ⓜ 2-20217
SAINT-SAËNS: Allegro appassionato, Op.43	P. 9112-II	Ⓛ Ⓜ 2-20218
J.S. BACH: Air, BWV 1068	P. 9123-II	Ⓛ Ⓜ 2-20219
VALENSIN-DANBE: Symphony No. 1 in G: Menuett	E. 11072	Ⓛ Ⓜ 2-20220
not a Feuermann recording		Ⓛ Ⓜ 2-20221

NOTES: The approximate recording date was calculated from the known dates for matrix number Ⓛ Ⓜ 2-20112 (January 26, 1927) and Ⓛ Ⓜ 2-20255 (May 4, 1927).

English Parlophone matrix card for Ⓛ Ⓜ 2-20218 says that the master was destroyed January 4, 1933.

English Parlophone matrix card for Ⓛ Ⓜ 2-20219 says that the master was destroyed March 29, 1933.

English Parlophone matrix card for Ⓛ Ⓜ 2-20220 says that the master was destroyed February 28, 1942.

Session No. 6: Ca. Tuesday, May 1, 1928
Potsdamerstrasse 4 Studio, Berlin

Michael Taube conducting members of the Berlin State Opera Orchestra or playing the piano

not a Feuermann recording		Ⓜ 2-20747
DVOŘÁK: 'cello Concerto, Op.104: 1st Mvt.-Part 1	E. 10856	Ⓜ 2-20748
Part 2	E. 10856	Ⓜ 2-20749
Part 3	E. 10857	Ⓜ 2-20750
2nd Mvt.-Part 1	E. 10857	Ⓜ 2-20751
Part 2	E. 10858	Ⓜ 2-20752
Part 2	P. 9669-I	Ⓜ 2-20752 ²
Part 3	E. 10858	Ⓜ 2-20753
GIORDANI-POPPER: <u>Caro mio ben</u>	P. 9270-I	Ⓜ 2-20754
GOUNOD (after J.S. BACH): <u>Ave Maria</u>	P. 9270-II	Ⓜ 2-20755
SAINT-SAËNS: <u>Le Cygne</u>	P. 9291-I	Ⓜ 2-20756
GRANADOS: <u>Andalusia</u> , Op.37, No.5	P. 9291-II	Ⓜ 2-20757
not a Feuermann recording		Ⓜ 2-20758

NOTES: The approximate recording date was calculated from the known dates for matrix numbers Ⓜ 2-20736 (April 25, 1928) and Ⓜ 2-20771 (May 7, 1928).

Matrix numbers (W) 2-20748/53 are with orchestral accompaniment only. The others are with piano accompaniment only.

Matrix number (W) 2-20757 is an arrangement by Emanuel Feuermann of prior arrangements by Pablo Casals and Fritz Kreisler.

English Parlophone matrix cards for (W) 2-20748, (W) 2-20749, (W) 2-20750, (W) 2-20751, (W) 2-20752, (W) 2-20752², (W) 2-20753, (W) 2-20756 and (W) 2-20757 say that the masters were destroyed February 28, 1942.

Session No. 7: Ca. Monday, October 14, 1929
Potsdamerstrasse 4 Studio, Berlin

Michael Taube conducting members of the Berlin State Opera Orchestra

DVORÁK: 'cello Concerto, Op.104: 1st Mvt.-Part 3	P.9668-I	(L) 2-20750 ³
2nd Mvt.-Part 1	P.9668-II	(L) 2-20751 ²
not a Feuermann recording		(L) 2-21581
DVORÁK: 'cello Concerto, Op.104: 3rd Mvt.-Part 1	E.11071	(L) 2-21582
Part 2	E.11071	(L) 2-21583
Part 3	E.11072	(L) 2-21584
not a Feuermann recording		(L) 2-21585

NOTES: The approximate recording date was calculated from the known dates for matrix numbers (L) 2-21571 (September 20, 1929) and (L) 2-21691 (April 28, 1930).

Matrix (?) 2-20750² was never issued and the recording date is unknown; it was probably either recorded as part of Session No. 6 or No. 7.

English Parlophone matrix cards for (L) 2-20750³, (L) 2-20751² and (L) 2-21584 say that the masters were destroyed on February 28, 1942.

Session No. 8: Ca. Wednesday, February 12, 1930
Potsdamerstrasse 4 Studio, Berlin

Dr. Frieder S. Weissmann conducting members of the Berlin State Opera Orchestra

not a Feuermann recording		(L) 2-21648
BRUCH: <u>Kol Nidrei</u> , Op.47-Part 1	P.9500-I	(L) 2-21649
Part 2	P.9500-II	(L) 2-21650
not a Feuermann recording		(L) 2-21651

NOTES: The approximate recording date was calculated from the known dates for matrix numbers (L) 2-21571 (September 20, 1929) and (L) 2-21691 (April 28, 1930).

Recordings made for the Telefunken Company, Germany

Session No. 9: Ca. Friday, September 2, 1932
Berlin (exact location unknown)

Paul Kletzki conducting the Berlin Philharmonic
Orchestra

unknown		(O)18641
POPPER: Hungarian Rhapsody, Op.68-Part 1	B 1235-1	18642
	Part 2	18643
unknown		(O)18644

NOTE: The approximate recording date was calculated from the known dates for matrix numbers 018486 (June 11, 1932) and 018776 (November 12, 1932).

Recordings made for the Columbia Graphophone Company, United Kingdom

Session No. 10: Sunday, January 21, 1934
Studio No. 3, Abbey Road, London

Paul Hindemith, viola and Szymon Goldberg, violin

not a Feuermann recording		(C) AX 7060
HINDEMITH: String Trio No.2: 1st Mvt.-Part 1	LX 311	(C) AX 7061- <u>1</u>
	Part 2	(C) AX 7062- <u>1</u>
	2nd Mvt.-Part 1	(C) AX 7063- <u>1</u>
	Part 2	(C) AX 7064- <u>1</u>
	3rd Mvt.-Part 1	(C) AX 7065- <u>1</u>
	Part 2	(C) AX 7066- <u>1</u>

NOTES: Only one take per matrix is known; it is believed that there were two per matrix.

Only the issued takes have been located.

Session No. 11: Monday, January 22, 1934
Studio No. 3, Abbey Road, London

Paul Hindemith, viola and Szymon Goldberg, violin

BEETHOVEN: Serenade, Op.8: 1st Mvt.-Part 1	LX 354	(C) AX 7067-1,2
1st Mvt.-Part 1, 2nd Mvt.	LX 354	(C) AX 7068-1,2
3rd Mvt.	LX 355	(C) AX 7069-1,2
4th Mvt.	LX 355	(C) AX 7070-1,2
5th Mvt.-Part 1	LX 356	(C) AX 7071-1,2
	Part 2	(C) AX 7072-1,2
not a Feuermann recording		(C) AX 7073

NOTES: Only two takes per matrix are known; it is believed that there were only two.

The first take of each matrix might have been recorded in Session No. 10 (January 21, 1934).

Only the issued takes have been located.

English Columbia matrix cards for ©AX 7067-2, ©AX 7068-2, ©AX 7069-2, ©AX 7070-2, ©AX 7071-2, and ©AX 7072-2 say that the masters were destroyed January 28, 1944.

Session No. 12: Tuesday, January 23, 1934
Studio No. 3, Abbey Road, London

Paul Hindemith, viola

unknown
HINDEMITH: Scherzo for viola and 'cello D.B. 1789 ©A 14294
unknown ©A 14295-1,2
©A 14296

NOTES: Only two takes per matrix are known; it is believed that there were only two.

Only the issued take has been located.

Session No. 13: Saturday, January 27, 1934
Studio No. 3, Abbey Road, London

not a Feuermann recording
HINDEMITH: Solo Sonata, Op.25, No.3-Mvts. 1-3-Part 1 69001-D-I ©AX 7075
Mvts. 3-Part 2, 4-5 69001-D-II ©AX 7076-1
unknown ©AX 7077-1
©AX 7078

NOTES: Only one take per matrix is known; it is believed that there were two per matrix.

Only the issued takes have been located.

English Columbia matrix cards for ©AX 7076-1 and ©AX 7077-1 say that the masters were destroyed November 30, 1945.

Session No. 14: Tuesday, July 10, 1934
Studio No. 3, Abbey Road, London

Theo van der Pas, piano

not a Feuermann recording
BRAHMS: 'cello Sonata No.1, Op.38:1st Mvt.-Part 1 J 8317-A ©AX 7210
Part 2 J 8317-B ©AX 7211-1,2
2nd Mvt. J 8318-A ©AX 7212-1,2
©AX 7213-1,2

NOTES: Only the issued takes have been located.

All the above Feuermann matrices were recorded specially for Nipponophone Co., Ltd., Kawasaki, Japan (Japanese Columbia).

Records J 8317/8 were issued as part of Japanese Columbia Art Album No. 194.

Session No. 15: Wednesday, July 11, 1934
Studio No. 3, Abbey Road, London

Theo van der Pas, piano

BRAHMS: 'cello Sonata No.1, Op.38:3rd Mvt.-Part 1	J 8318-B	© AX 7214-1,2
Part 2	J 8319-A	© AX 7215-1,2
BEETHOVEN: 7 <u>Magic Flute</u> Variations Wo. 46:		
Theme, Var. 1-4	LX 331	© AX 7216-1,2
Var. 5-7	LX 331	© AX 7217-1,2
GLUCK-GRÜNFELD: <u>Orphée: Melodie</u>	J 8319-B	© AX 7218-1,2
not a Feuermann recording		© AX 7219
not a Feuermann recording		© A 14596
CHOPIN-FEUERMANN: Waltz No.3, Op.34, No. 2	L.B.18	© A 14597-1,2
SØAMBATI: <u>Serenata Napoletana</u> , Op.24, No. 2	L.B.18	© A 14598-1,2
not a Feuermann recording		© A 14599

NOTES: Only the issued takes have been located.

All the above Feuermann matrices were recorded specially for Nipponophone Co., Ltd., Kawasaki, Japan (Japanese Columbia).

English Columbia matrix cards for © AX 7216-2 and © AX 7217-2 say that the masters were destroyed December 23, 1942.

English Columbia matrix cards for © A 14597-2 and © A 14598-1 say that the masters were destroyed November 3, 1941.

Records J 8318/9 were issued as part of Japanese Columbia Art Album No. 194.

Recordings made for the Nipponophone Company Ltd., Kawasaki,
Japan (Japanese Columbia)

Session No. 16: Monday, October 15, 1934
Tokyo (exact location unknown)

Fritz Kitzinger, piano

not a Feuermann recording		M39475
TAKI-YAMADA: <u>Kojyo No Tsuki</u>	35450-1	M39476-1

YAMADA: <u>Karatachi No Hana</u>	35456-1	M39477-1,2,3,4,5,6
YAMADA: <u>Nobara</u>	35450-2	M39478-1,2
YAMADA: <u>Oshoro Takashima</u>	35456-2	M39479-1,2
not a Feuermann recording		M39480

NOTES: It is not known how many takes were recorded per matrix.

Only the issued takes have been located.

Recordings made for the Columbia Graphophone Company,
United Kingdom

Session No. 17: Monday, November 25, 1935
Studio No. 1, Abbey Road, London

Dr. Malcolm Sargent conducting Symphony Orchestra

not a Feuermann recording			Ⓢ AX 7675
HAYDN: 'cello Concerto in D, Op.101: 1st Mvt.-Part 1	LX 472		Ⓢ AX 7676-1,2
	Part 2	LX 472	Ⓢ AX 7677-1,2
	Part 3	LX 473	Ⓢ AX 7678-1,2
	Part 4(w/cadenza)	LX 473	Ⓢ AX 7679-1,2
2nd Mvt.- Part 1	LX 474		Ⓢ AX 7680-1,2
	Part 2	LX 474	Ⓢ AX 7681-1,2
3rd Mvt.- Part 1	LX 475		Ⓢ AX 7682-1,2
	Part 2(w/cadenza)	LX 475	Ⓢ AX 7683-1,2
not a Feuermann recording			Ⓢ AX 7684

NOTES: Only the issued takes have been located.
"Symphony Orchestra" was a British Columbia euphemism for a pick-up group of professional London musicians.
All the above Feuermann matrices were recorded specially for Nipponophone Co., Ltd., Kawasaki, Japan (Japanese Columbia).

Recordings made for the Nipponophone Company Ltd., Kawasaki,
Japan (Japanese Columbia)

Session No. 18: late April, early May, 1936
Tokyo (exact location unknown)

(Edward) Wolfgang Rebner, piano

unknown		M55139
HÄNDEL: <u>Xerxes</u> : Largo		M55140-1
J.S. BACH: Air, BWV 1068		M55141-1
CHOPIN: Nocturne in E-flat, Op.9, No.2	LX 719	M55142-1
SCHUMANN-POPPER: <u>Träumerei</u> , Op.15, No.7	DX 855	M55143-1
GOUNOD (after J.S. BACH): <u>Ave Maria</u>	DX 855	M D55144-1
unknown		M55145
unknown		M201720
TCHAIKOVSKY: <u>Valse Sentimentale</u> , Op.51, No.6	J 5515-B	M201721-1,2

MEDELSSOHN: <u>Spring Song</u> , Op.62, No. 6	J 5511-A	M201722- <u>1</u>
BLOCH: <u>Jewish Life</u> No. 1: <u>Prayer</u>	J 5511-B	M201723- <u>1,2</u>
GODARD: <u>Jocelyn: Berceuse</u>	J 5515-A	M201724- <u>1,2,3</u>
unknown		M201725/30
SCHUMANN: <u>Zigeunerleben</u> , Op.29, No.3	J 5528-A	DM201731- <u>1</u>
SCHUBERT: <u>Schwanengesang</u> : Ständchen	J 5578-B	M201732- <u>1</u>
WRIGHTON: <u>Her Bright Smile Haunts Me Still</u>	J 5534-B	M201733- <u>1,2,3</u>
VALENTINI-PIATTI: <u>Sonata</u> , Op. 8, No. 1C Gavotta and Allegro	J 5534-A	M201734- <u>1,2</u>
unknown		M201735/8
SAINT-SAENS: <u>Le Cygne</u>	J 5578-A	M201739- <u>1</u>
RUBINSTEIN-POPPER: <u>Melody in F</u> , Op.3, No.1	J 5528-B	DM201740- <u>1</u>
unknown		M201741

NOTES: The approximate recording date was calculated by the concerts Feuermann gave in Japan in 1936. These concerts took place April 23, April 24, April 27, April 30, and May 1. The recordings were probably made on non-concert days, perhaps April 28-29, the only two days off he had in succession which did not fall on the weekend.

It is not known how many takes were recorded per matrix.

Only the issued takes have been located. Matrices M55140 and M55141, both unissued, also have not been located.

Recordings made for the Columbia Graphophone Company, United Kingdom

Session No. 19: Tuesday, December 22, 1936
Studio No. 3, Abbey Road, London

Gerald Moore, piano

not a Feuermann recording		© AX 7904
WEBER: <u>Konzertstück in F: Andantino</u>	LX 643	© AX 7905- <u>1,2</u>
not a Feuermann recording		© AX 7906

NOTES: Only the issued take has been located.

The above Feuermann matrix was recorded specially for Nipponophone Co., Ltd., Kawasaki, Japan (Japanese Columbia).

Session No. 20: Monday, June 28, 1937
Studio No. 3, Abbey Road, London

(Julia) Myra Hess, piano

not a Feuermann recording		© AX 8003
BEETHOVEN: 'cello Sonata No.3, Op.69: 1st Mvt.		
Part 1	LX 641	© AX 8004- <u>1,2</u>
Part 2	LX 641	© AX 8005- <u>1,2</u>

NOTE: Only the issued takes have been located.

Session No. 21: Tuesday, June 29, 1937
Studio No. 3, Abbey Road, London

(Julia) Myra Hess, piano (in the Beethoven)
Gerald Moore, piano (in the Schubert)

BEETHOVEN: 'cello Sonata No. 3, Op.69: 2nd Mvt.	LX 642	Ⓢ AX 8006- <u>1</u> ,2
3rd Mvt.-Part 1	LX 642	Ⓢ AX 8007- <u>1</u> ,2
Part 2	LX 643	Ⓢ AX 8008- <u>1</u> ,2
SCHUBERT: Arpeggione Sonata: 1st Mvt.-Part 1	LX 717	Ⓢ AX 8009- <u>1</u> ,2
Part 2	LX 717	Ⓢ AX 8010- <u>1</u> ,2
2nd Mvt.	LX 718	Ⓢ AX 8011- <u>1</u>

NOTE: Only the issued takes have been located.

Session No. 22: Wednesday, June 30, 1937
Studio No. 3, Abbey Road, London

Gerald Moore, piano

SCHUBERT: Arpeggione Sonata: 3rd Mvt. - Part 1	LX 718	Ⓢ AX 8012- <u>1</u> ,2
Part 2	LX 719	Ⓢ AX 8013- <u>1</u> ,2

not a Feuermann recording Ⓢ AX 8014

NOTE: Only the issued takes have been located.

Recordings made for the RCA Victor Company, U.S.A.

Session No. 23: Saturday, January 14, 1939
Studio No. 2, New York City

Hulda Lashanska, soprano, Mischa Elman, violin and
Rudolf Serkin, piano

OCHS: <u>Arioso</u> -"Dank Sei Dir, Herr"	15365-A	CS-031473- <u>1</u> ,1A
SCHUBERT-PASTERNAK: <u>Litanei</u> , D.343	15365-B	CS-031474- <u>1</u> ,2

NOTES: Matrix CS-031473 is often mistakenly attributed to George Frederic
Händel (1685-1759). It is so attributed on all releases.

Only the issued takes have been located.

This session took place between 12:00 Noon and 2:30 P.M.(E.S.T.).

Recordings made for the Columbia Graphophone Company, United Kingdom

Session No. 24: Tuesday, February 7, 1939
Studio No. 3, Abbey Road, London

not a Feuermann recording

Ⓢ AX 8438

REGER: Solo Suite in G, Op.131c, No. 1: 1st Mvt.	LX 817	© AX 8439-1,2
2nd Mvt.-Part 1	LX 817	© AX 8440-1
Part 2	LX 818	© AX 8441-1,2
3rd Mvt.	LX 818	© AX 8442-1,2

not a Feuermann recording © AX 8443

NOTE: Only the issued takes have been located.

Session No. 25: Wednesday, February 8, 1939
Studio No. 3, Abbey Road, London

Gerald Moore, piano

not a Feuermann recording		© A 17336
DRIGO: <u>Les Millions d'Arlequin</u> : Serenade	DB 1866	© A 17337-1,2
CUI: <u>Orientale</u> , Op.50, No.9	DB 1860	© A 17338-1
RIMSKY-KORSAKOV-KLENGEL: <u>Sadko</u> : <u>Chant Hindou</u>	DB 1866	© A 17339-1
ALBENIZ-KREISLER: <u>Tango</u> , Op.165, No.2	DB 1860	© A 17340-1,2

not a Feuermann recording © A 17341

NOTE: Only the issued takes have been located.

Recordings made for the RCA Victor Company, U.S.A.

Session No. 26: Monday, July 31, 1939
Studio No. 2, New York City

Franz Rupp, piano

HÄNDEL-FEUERMANN: Organ Concerto, Op.4, No.3:		
1st Mvt.		CS-038164-1
2nd Mvt.		CS-038165-1
BEETHOVEN: 12 <u>Magic Flute</u> Variations, Op. 66:		
Theme, Var. 1-8	17496-A	CS-038166-1,1A, 2,3,3A,4
Var. 9-12	17496-B	CS-038167-1,1A, 2,2A

NOTES: Only the issued takes have been located.

Matrices CS-038164-1 and CS-038165-1 never went past the wax stage and were re-made in Session No. 27.

Record 17496 was withdrawn shortly after its release (October 31, 1940), due to "artist's disapproval". Though no copy of this record has been located, it has been re-released numerous times on L.P. (It is possible that record 17496 was never issued, though all indications point to it.)

This session took place between 1:00 P.M. and 5:00 P.M. (E.D.S.T.).

Session No. 27: Tuesday, August 1, 1939
Studio No. 2, New York City

Franz Rupp, piano

HÄNDEL-FEUERMANN: Organ Concerto, Op.4, No. 3: 1st Mvt.	CS-038164-1
2nd Mvt.	CS-038165-1,1A,2
CHOPIN-FEUERMANN: Introduction and Polonaise brilliante, Op.3-Part 1	CS-038168-1,2,2A
Polonaise brillante, Op.3-Part 2	CS-038169-1,2

NOTES: Only matrix number CS-038164-1 has been located.

This session took place between 10:00 A.M. and 12:00 Noon (E.D.S.T.).

Session No. 28: Tuesday, August 8, 1939
Studio No. 2, New York City

Franz Rupp, piano

CANTELOUBE DE MARALET: <u>Bourrée Auvergnate</u> in A	BS-041514-1,2,2A
DAVIDOV: <u>Am Springbrunnen</u> , Op.20, No.2	BS-041515-1,1A,2,3
J.S. BACH-CASALS-SILOTTI: Organ Toccata in C, BWV 564:Adagio	BS-041516-1,1A
FAURÉ-CASALS: <u>Après un rêve</u> , Op.7, No.1	CAL 292-1 BS-041517,1,1A

NOTES: Only the issued take and matrix numbers BS-041514-1, BS-041515-1,
BS-041515-3 and BS-041516-1 have been located.

Matrix BS-041516 was never issued.

This session took place between 2:00 P.M. and 4:30 P.M. (E.D.S.T.).

RCA Victor recording sheets say that the master for matrix number
BS-041517-1 was destroyed. Although no take of this matrix was ever
issued on 78 R.P.M. records, take 1 was released on L.P.

Session No. 29: Monday, September 11, 1939
Studio No. 2, New York City

Franz Rupp, piano

MENDELSSOHN: 'cello Sonata No.2, Op.58:	
1st Mvt.-Part 1	CS-042656-1
Part 2	CS-042657-1
2nd Mvt.	CS-042658-1
3rd Mvt.-Part 1	CS-042659-1,2
3rd Mvt.-Part 2, 4th Mvt.-Part 1	CS-042660-1
4th Mvt.-Part 2	CS-042661-1,2

NOTES: Only matrix numbers CS042656-1, CS-042657-1, CS-042659-2 and
CS-042661-1 have been located.

This session took place between 10:00 A.M. and 6:15 P.M. (E.D.S.T.).

RCA Victor recording sheets say that the masters for matrix numbers CS-042657-1, CS-042658-1, CS-042659-1, CS-042659-2 and CS-042660-1 were destroyed.

Matrix CS-042659-1 was accepted by Feuermann for issue.

Session No. 30: Tuesday, December 12, 1939
Studio No. 2, New York City

Franz Rupp, piano

FAURÉ-CASALS: <u>Après un rêve</u> , Op.7, No.1			BS-041517-2,3,4
MENDELSSOHN: 'cello Sonata No.2, Op.58:			
1st Mvt.- Part 1	CAL 292-1	CS-042656-2	
Part 2	CAL 292-1	CS-042657-2,3	
2nd Mvt.		CS-042658-2	
3rd Mvt.-Part 1		CS-042659-3,4	
CANTELOUBE DE MARALET: <u>Bourrée Auvergnate</u> in A	2166-B	BS-041514-3,4	
DAVIDOV: <u>Am Springbrunnen</u> , Op.20, No.2	2166-A	BS-041515-4,5	
HÄNDEL-FEUERMANN: Organ Concerto, Op.4, No.3: 1st Mvt.	18154-A	CS-038164-2	

NOTES: Only the issued takes and matrix numbers CS-042657-2, CS-042658-2 and CS-042659-4 have been located.

The Mendelssohn 'cello Sonata No. 2 was never issued on 78 R.P.M. records. CAL 292 is an RCA Camden L.P.

This session took place between 10:00 A.M. and 12:30 P.M. and between 2:00 P.M. and 5:00 P.M. (E.S.T.).

RCA Victor recording sheets say that the masters for matrix numbers BS-041517-2, BS-041517-3 and CS-042659-3 were destroyed.

Session No. 31: Wednesday, December 13, 1939
Studio No. 2, New York City

Franz Rupp, piano

MENDELSSOHN: 'cello Sonata No.2, Op.58:			
3rd Mvt.-Part 1	CAL 292-1	CS-042659-5	
2nd Mvt.	CAL 292-1	CS-042658-3	
3rd Mvt.-Part 2, 4th Mvt.-Part 1	CAL 292-1	CS-042660-2,3	
4th Mvt.-Part 2	CAL 292-1	CS-042661-3	
HÄNDEL-FEUERMANN: Organ Concerto, Op.4, No.3:			
2nd Mvt.		CS-038165-3	
CHOPIN-FEUERMANN: Introduction and Polonaise brilliante, Op.3- Part 1		CS-038168-3,4	

NOTES: Only the issued takes and matrix number CS-042660-2 have been located.

The Mendelssohn 'cello Sonata No. 2 was never issued on 78 R.P.M. records. CAL 292 is a RCA Camden L.P.

This session took place between 10:00 A.M. and 12:45 P.M. and between 1:45 P.M. and 4:30 P.M. (E.S.T.).

Matrices CS-042659-5 and CS-042661-3 were rejected by Feuermann.

Session No. 32: Thursday, December 14, 1939
Studio No. 2, New York City

Franz Rupp, piano

CHOPIN-FEUERMANN: Polonaise brillante Op.3-Part 2	17610-B	CS-038169-3,4
HÄNDEL-FEUERMANN: Organ Concerto, Op.4, No.3: 2nd Mvt.	18154-B	CS-038165-4
CHOPIN-FEUERMANN: Introduction and Polonaise brillante, Op.3-Part 1	17610-A	CS-038168-5
J.S. BACH-CASALS-SILOTI: Organ Toccata in C, BWV 564: Adagio		BS-041516-2
FAURÉ-CASALS: <u>Après un rêve</u> , Op.7, No.1		BS-041517-5

NOTES: Only the issued takes and matrix numbers BS-041516-2, BS-041516-4 and BS-041517-5 have been located.

RCA Victor's file on Feuermann incorrectly lists matrix BS-041517-5 as the issued take (see the notes for Session No. 28).

A copy of matrix BS-041516-4 survives even though there is no corresponding recording sheet for either a take 3 or a take 4 for that matrix number. I have heard take 4, and it is different than either takes 1 or 2. No take of matrix BS-041516 was ever issued.

This session took place between 10:00 A.M. and 1:45 P.M. (E.S.T.).

Session No. 33: Thursday, December 21, 1939
Academy of Music, Philadelphia

Jascha Heifetz, violin and Eugene Ormandy conducting
the Philadelphia Orchestra

BRAHMS: "Double" Concerto, Op.102: 1st Mvt.-Part 1		CS-045645-1,1A
Part 2		CS-045646-1,1A
Part 3		CS-045647-1,1A
Part 4		CS-045648-1,1A
1st Mvt.-Part 1	18132-A	CS-045645-2,2A
Part 2	18132-B	CS-045646-2,2A

	Part 3	18133-A	CS-045647-2,2A
	Part 4	18133-B	CS-045648-2,2A
	2nd Mvt.-Part 1	18134-A	CS-045649-1,1A, 2,2A
	Part 2	18134-B	CS-045650-1,1A, 2,2A
	3rd Mvt.-Part 1	18135-A	CS-045651-1,1A, 2,2A
	Part 2	18135-B	CS-045652-1,1A, 2,2A,3,3A

NOTES: Matrix numbers CS-045648-1, CS-045650-1 and CS-045651-1 (and CS-045645-2 and all the "A" takes except CS-045645-2A) have not been located. A master of CS-045652-2 exists in the RCA Victor vault, but I have neither seen nor heard any form of it. Metal parts of CS-045645-1, CS-045646-1, CS-045646-2, CS-045646-4R, CS-045647-1, CS-045647-2R, CS-045648-2, CS-045648-1R, CS-045649-1, CS-045649-2, CS-045650-2, CS-045651-2, CS-045652-1 and CS-045652-3 also exist in the RCA Victor vault (whether any other of these matrix numbers exist in master form in the vault is unknown).

The issued matrices CS-045646, CS-045647 and CS-045648 bear the "take" numbers "4R", "2R" and "1R", respectively. I have done an A-B comparison between these "takes" and CS-045646-1, CS-045647-1 and CS-045648-2, and only in the case of the CS-045648 matrices were the recordings entirely in synchronization. Therefore, CS-045646-2 and CS-045647-2 must have been the takes chosen for re-recording and issue. This is a direct contradiction of the RCA Victor recording sheets, which clearly state that CS-045646-1, CS-045647-1 and CS-045648-2 were used for the dubs that were subsequently released.

The instrumentation of the Philadelphia Orchestra for this session was as follows: 12-1st violins, 10-2nd violins, 9-violas, 8-'celli, 5-string basses, 2-flutes, 2-oboes, 2-clarinets, 2-bassoons, 5-french horns, 2-trumpets and 1-tympani (60 musicians).

The first movement of the "Double" Concerto (matrices CS-045645, CS-045646, CS-045647 and CS-045648) was recorded without a break (except for a momentary pause to change the wax discs) both times it was done. The last two movements (matrices CS-045649, CS-045650, CS-045651 and CS-045652) were recorded one matrix at a time.

Records 18132/5 were issued in RCA Victor set M-883.

This session took place between 2:00 P.M. and 4:40 P.M. (E.S.T.).

Session No. 34: Saturday, February 24, 1940
Academy of Music, Philadelphia

Alexander Hilsberg, violin, Samuel Lifschey, viola and
Eugene Ormandy conducting the Philadelphia Orchestra

R. STRAUSS: Don Quixote, Op.35:

Introduction - Part 1	17529-A	CS-048027- <u>1</u> ,1A,2,2A
Introduction - Part 2, Theme	17529-B	CS-048028- <u>1</u> ,1A
Variation 1	17530-A	CS-048029- <u>1</u> ,1A
Variations 2,3 - Part 1	17530-B	CS-048030- <u>1</u> ,1A,2,2A
Variation 3 - Part 2	17531-A	CS-048031- <u>1</u> ,1A
Variations 3(3 bars as intro.),4,5-Part 1	17531-B	CS-048032- <u>1</u> ,1A
Variations 5-Part 2,6,7	17532-A	CS-048033- <u>1</u> ,1A,2, <u>2A</u>
Variations 8,9,10-Part 1	17532-B	CS-048034- <u>1</u> ,1A
Variation 10-Part 2	17533-A	CS-048035- <u>1</u> ,1A
Finale (Death of Don Quixote)	17533-B	CS-048036- <u>1</u> ,1A,2,2A

NOTES: None of the "A" takes (except matrix number CS-048033-2A) have been located.

The instrumentation of the Philadelphia Orchestra for this session was as follows: 17-1st violins, 16-2nd violins, 12-violas, 12-'celli, 10-string basses, 2-harps, 4-flutes, 2-oboes, 1-English horn, 5-clarinets, 3-bassoons, 6-French horns, 4-trumpets, 4-trombones, 1-tuba, 1-tympani and 2-battery (102 musicians).

Matrix CS-048027 is without Feuermann's participation (at least without his 'cello).

Records 17529/33 were in RCA Victor set M-720.

This session took place between 10:00 A.M. and 12:25 P.M. (E.S.T.).

Session No. 35: Wednesday, March 27, 1940
Academy of Music, Philadelphia

Leopold Stokowski conducting the Philadelphia Orchestra

BLOCH: <u>Schelomo</u> (Hebrew Rhapsody)-Part 1	17336-A	CS-047816-1,1A, <u>2</u> ,2A
Part 2	17336-B	CS-047817- <u>1</u> ,1A
Part 3	17337-A	CS-047818- <u>1</u> ,1A
Part 4	17337-B	CS-047819- <u>1</u> ,1A,2,2A
Part 5	17338-S	CS-047820- <u>1</u> ,1A

NOTES: None of the "A" takes (except matrix number CS-047816-1A) have been located. Metal parts exist in the RCA Victor vault for all issued takes and for matrix numbers CS-047816-1A and CS-047819-2.

The instrumentation of the Philadelphia Orchestra for this session was as follows: 17-1st violins, 16-2nd violins, 12-violas, 12-'celli, 9-string basses, 2-harps, 4-flutes, 2-oboes, 1-English horn, 5-clarinets, 3-bassoons, 6-French horns, 4-trumpets, 4-trombones, 1-tuba, 1-tympani, and 2-battery (101 musicians).

The "S" in side number 17338-S refers to a single side, with a blank reverse.

Records 17336/8 were issued in RCA Victor set M-698.

This session took place between 5:10 P.M. and 6:05 P.M. (E.S.T.).

Session No. 36: Friday, August 29, 1941
Hollywood Recording Studio, California

William Primrose, viola

BEETHOVEN: Duo in E-flat, WoO, 32-Part 1	11-8620-A	PCS-061569-1,1A, 2,2A,3
Part 2	11-8620-B	PCS-061570-1,2

NOTES: Only the issued takes have been located. This recording was rejected by Feuermann.
This session took place between 10:00 A.M. and 1:30 P.M. (P.D.S.T.).

Session No. 37: Monday, September 8, 1941
Hollywood Recording Studio, California

Jascha Heifetz, violin and William Primrose, viola

DOHNÁNYI: Serenade in C, Op.10: 1st Mvt.	11-8176-A	PCS-061590-1,2,3
2nd Mvt.	11-8176-B	PCS-061591-1,3,4
3rd Mvt.	11-8177-A	PCS-061592-1,2,3
4th Mvt.	11-8177-B	PCS-061593-1,2,3
5th Mvt.-Part 1	11-8178-A	PCS-061594-1,2,3
Part 2	11-8178-B	PCS-061595-1,2,3

NOTES: Only the issued takes have been located.

The issued matrices PCS-061590, PCS-061591, PCS-061592, PCS-061593 and PCS-061595 bear the "take" numbers "3R", "3R", "2R", "2R" and "3R" respectively. The original takes used for the re-recordings are not known, although there is some evidence to support matrix numbers PCS-061590-3, PCS-061591-4, PCS-061592-2 or PCS-061592-3 and PCS-061595-3.

Matrix PCS-061591-2 was never recorded.

There is a rumor to suggest that the two English His Master's Voice sets (DB 6143/5 and DB 8947/9) used take 2 for each matrix. I have not come across a copy of either set.

Records 11-8176/8 were issued in RCA Victor set M-903.

This session took place between 10:30 A.M. and 1:30 P.M. and between 2:30 P.M. and 5:00 P.M. (P.D.S.T.).

Session No. 38: Tuesday, September 9, 1941
Hollywood Recording Studio, California

Jascha Heifetz, violin and William Primrose, viola

MOZART: Divertimento in E-flat, K. 563:

1st Mvt. - Part 1	11-8546-A	PCS-061605-1,2,3
1st Mvt.-Part 2, 2nd Mvt.-Part 1	11-8546-B	PCS-061606-1,2,3
2nd Mvt. - Part 2	11-8547-A	PCS-061607-1,2,3,4
3rd Mvt.	11-8547-B	PCS-061608-1,2,3
4th Mvt. - Part 1	11-8548-A	PCS-061609-1,2,3
4th Mvt. - Part 2	11-8548-B	PCS-061610-1,2,3
5th Mvt.	11-8549-A	PCS-061611-1,2,3
6th Mvt.	11-8549-B	PCS-061612-1,2

NOTES: Only the issued takes have been located.

The issued matrices PCS-061605 and PCS-061606 bear the "take" numbers "3R" and "2R", respectively. The original takes used for the re-recordings are not known, although there is some evidence to support matrix numbers PCS-061605-3 and PCS-061606-1.

Matrix PCS-061612-3 was scheduled, but not made.

Records 11-8546/9 were issued in RCA Victor set M-959.

This session took place between 11:00 A.M. and 2:00 P.M. and between 3:00 P.M. and 6:15 P.M. (P.D.S.T.).

Session No. 39: Thursday, September 11, 1941
Hollywood Recording Studio, California

Jascha Heifetz, violin and Artur Rubinstein, piano

BRAHMS:Piano Trio No. 1, Op.8:

1st Mvt. - Part 1	18513-A	PCS-061622-1,2,3
Part 2	18513-B	PCS-061623-1,2,3
2nd Mvt. - Part 1	18514-A(?)	PCS-061624-1,2,3
Part 2	18514-B	PCS-061625-1,2,3,4
3rd Mvt. - Part 1	18515-A	PCS-061626-1,2,3
Part 2		PCS-061627-1,2,3
4th Mvt. - Part 1	18516-A	PCS-061628-1,2,3,4
Part 2		PCS-061629-1,2,3,4

NOTES: Only the issued takes and matrix numbers PCS-061622-1, PCS-061623-2, PCS-061627-2, PCS-061628-1 and PCS-061629-3 have been located.

The issued matrices PCS-061624 and PCS-061626 bear the "take" numbers "4R" and "5R", respectively. The RCA Victor recording sheets list matrix number PCS-061626-2 (in a number of places) as the original used for re-recording and issue. (Matrix number PCS-061626-2R also exists; it is the same as PCS-061626-5R and it is also listed as a re-recording of PCS-061626-2). The original take used for the re-recording of matrix PCS-061624 is not known (see notes for Session No. 40).

Records 18513/6 were issued in RCA Victor set M-883.

This session took place between 10:30 A.M. and 12:15 P.M. and between 1:15 P.M. and 7:00 P.M. (P.D.S.T.).

Session No. 40: Friday, September 12, 1941
Hollywood Recording Studio, California

Jascha Heifetz, violin and Artur Rubinstein, piano

BRAHMS: Piano Trio No. 1, Op.8:

2nd Mvt.-Part 1	18514-A(?)	PCS-061624-4,5
Part 2		PCS-061625-5,6
3rd Mvt.-Part 1		PCS-061626-4
Part 2	18515-B	PCS-061627-4
4th Mvt.-Part 1		PCS-061628-5
Part 2	18516-B	PCS-061629-5

BEETHOVEN: Piano Trio No. 6, Op.97:

1st Mvt.-Part 1	11-8477-A	PCS-061634-1,2,3
Part 2	11-8477-B	PCS-061635-1,2,3
Part 3	11-8478-A	PCS-061636-1,2,3
2nd Mvt.-Part 1	11-8478-B	PCS-061637-1,2,3
Part 2	11-8479-A	PCS-061638-1,2,3
3rd Mvt.-Part 1		PCS-061639-1
Part 2		PCS-061640-1
Part 3		PCS-061641-1
4th Mvt.-Part 1		PCS-061642-1
Part 2		PCS-061643-1

NOTES: Only the issued takes and matrix numbers PCS-061624-5, PCS-061625-5, PCS-061635-3, PCS-061636-1, PCS-061637-1, PCS-061638-3, and PCS-061640-1 have been located. Matrix numbers PCS-061634-3 and PCS-061643-1 are listed as existing in the Feuermann family collection, but I have not found them.

The issued matrix PCS-061624 bears the "take" number "4R". There is some evidence that the original recording date for matrix number PCS-061624-4R was September 12, 1941. If this is true, then the original is matrix number PCS-061624-4, because PCS-061624-5 is not the same as PCS-061624-4R.

Records 18514/6 were issued as part of RCA Victor set M-883.

Records 11-8477/9 were issued as part of RCA Victor set M-949.

This session took place between 10:30 A.M. and 1:30 P.M. and between 3:00 P.M. and 7:30 P.M. (P.D.S.T.).

Session No. 41: Saturday, September 13, 1941
Hollywood Recording Studio, California

Jascha Heifetz, violin and Artur Rubinstein, piano

BEETHOVEN: Piano Trio No. 6, Op.97:

3rd Mvt.-Part 1	11-8479-B	PCS-061639-2,3
Part 2	11-8480-A	PCS-061640-2
Part 3	11-8480-B	PCS-061641-2,3
4th Mvt.-Part 1	11-8481-A	PCS-061642-2,3
Part 2	11-8481-B	PCS-061643-2,3

SCHUBERT: Piano Trio No. 1, Op.99:

1st Mvt. - Part 1	11-8274-A	PCS-061644-1,2,3
Part 2	11-8275-A	PCS-061645-1,2,3
Part 3	11-8276-A	PCS-061646-1,2,3,4
2nd Mvt. - Part 1	11-8277-A	PCS-061647-1,2,3
Part 2	11-8277-B	PCS-061648-1,2,3,4
3rd Mvt.	11-8276-B	PCS-061649-1,2,3
4th Mvt. - Part 1	11-8275-B	PCS-061650-1,2,3
Part 2	11-8274-B	PCS-061651-1,2,3

NOTES: Only the issued takes and matrix numbers PCS-061639-2, PCS-061641-2, PCS-061645-3, PCS-061646-1, PCS-061647-1, PCS-061649-3, PCS-061650-2 and PCS-061651-2 have been located. Matrix number PCS-061642-3 is listed as existing in the Feuermann family collection, but I have not found it.

The issued matrix PCS-061644 bears the "take" number "2R". The original take used for the re-recording is not known, although there is some evidence to support PCS-061644-2. (Matrix number PCS-061644-1R also exists; it is the same as PCS-061644-2R).
Records 11-9479/81 were issued as part of RCA Victor set M-949.
Records 11-8274/7 were issued in RCA Victor set DM-923.

This session took place between 11:00 A.M. and 2:00 P.M. and between 3:00 P.M. and 9:00 P.M. (P.D.S.T.).

CONCLUSION

There were a number of (Feuermann) recording sessions which were contracted for but never took place. Dr. Frieder S. Weissmann claims that Feuermann and he were supposed to make some orchestral recordings together in 1933, almost assuredly for the German Parlophon Company, but those plans were cancelled after Adolf Hitler took over and Feuermann left Berlin for good in early July of that year.

On February 7, 1936 Artur Schnabel, Bronislaw Huberman and Feuermann joined together for a Town Hall (New York City) Benefit for its Endowment Fund Concert. Plans were finally made in March of 1939 by Huberman to record the Trio in September or October of that year, by His Master's Voice in London. Feuermann stalled a number of times, but finally the recording date was set for the beginning of October, 1939. These recordings were canceled when Great Britain declared war on Germany, September 3, 1939.

Feuermann contracted with RCA Victor to record the Haydn 'cello Concerto in D, Op. 101 with Eugene Ormandy and the Philadelphia Orchestra some time in 1942. He died before this session could take place.

Part II Noncommercial Recordings

PREFACE

Part II is structured very similarly to Part I. Each separate concert, broadcast or film is assigned a performance number in chronological order. Recording date, location of recording, and a list of the other performing artists are provided, as well as all compositions performed at a given concert (or broadcast, or film), at least, all that are known, even if Feuermann was not a participant in a given work. Finally, detailed notes describe all known information concerning the Feuermann non-commercial recordings.

All the known Feuermann radio broadcasts (including those not yet located), extant in-house recordings and his only sound film are catalogued here. The list of broadcasts, while numerous, is quite possibly not exhaustive.

Performance No. 1: Sunday, October 11, 1931 Berlin (exact location unknown)

Paul Hindemith, viola and Szymon Goldberg, violin

REGER: Trio in D minor for Violin, Viola and 'cello, Op. 141b

NOTES: Volume One (1929 - 1935) of the Schallaufnahme (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m.b.H., Berlin lists part of this performance as having been recorded on wax disc for broadcast over the German radio network. The catalog number is 2746 Bln 1183+X. 2746 is simply an index number for use in this volume, Bln refers to the location of recording (Berlin) and 1183 is the disc number. What the +X signifies has not been determined.

The end of the Second Movement (28 seconds), and the complete Third Movement (3 minutes, 29 seconds) were recorded. No copy of this disc has been located.

Performance No. 2: Wednesday, April 20, 1932 Berlin (exact location unknown)

Paul Hindemith, viola and Szyman Goldberg, violin

BEETHOVEN: Trio in C minor for Violin, Viola and 'cello, Op. 9, No. 3

NOTES: Volume One (1929 - 1935) of the Schallaufnahme (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m.b.H., Berlin lists part of this performance as having been recorded on wax disc for broadcast over the German radio network. The catalog number is 2740 Bln 204.2002. 2740 is simply an index number for use in this volume, Bln refers to the location of recording (Berlin) and 204.2002 is the disc number.

The complete Third Movement (3 minutes, 1 second) was recorded. This disc is coupled with part of the work listed in Performance No. 3. No copy of this disc has been located.

Performance No. 3: Sunday, April 24, 1932 Berlin (exact location unknown)

Paul Hindemith, viola and Szymon Goldberg, violin

SCHUBERT: Trio No. 2 in B-Flat for Violin, Viola and 'cello, D.581

NOTES: Volume One (1929-1935) of the Schallaufnahm (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m.b.H., Berlin lists part of this performance as having been recorded on two wax discs for broadcast over the German radio network. The catalog numbers are 2747 Bln 204.2001/02. 2747 is simply an index number for use in this volume, Bln refers to the location of recording (Berlin) and 204.2001/02 are the two disc numbers.

The complete Fourth Movement (4 minutes, 50 seconds) was recorded. Disc 204.2002 is coupled with the work listed in Performance No. 2. No copy of these discs has been located.

Performance No. 4: Tuesday, April 26, 1932 Berlin (exact location unknown)

Georg Kulenkampff, violin and (State Music Director) Max Fiedler conducting the Berlin Radio Orchestra

BRAHMS: Concerto in A minor for Violin, 'cello and Orchestra, Op. 102

NOTES: Volume One (1929-1935) of the Schalleufnahm (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m.b.H., Berlin lists part of this performance as having been recorded on two wax discs for broadcast over the German radio network. The catalog numbers are 2535 Bln 204.2601/02. 2535 is simply an index number for use in this volume, Bln refers to the location of recording (Berlin) and 204.2601/02 are the two disc numbers. The number 20.30 also appears above the date; what it signifies has not been determined.

The complete Second Movement (7 minutes, 45 seconds) was recorded. No copy of these discs has been located.

Performance No. 5: Tuesday, July 5, 1932 Berlin (exact location unknown)

Richard Laugs, piano

HINDEMITH: Sonata for 'cello and Piano, Op. 11, No. 3 (1922)

NOTES: Volume One (1929-1935) of the Schallaufnahmen (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m.b.H., Berlin lists part of this performance as having been recorded on two wax discs for broadcast over the German radio network. The catalog numbers are 2736 Bln 207.0502/03+. 2736 is simply an index number for use in this volume, Bln refers to the location of recording (Berlin) and 207.0502/03 are the two disc numbers. What the + signifies has not been determined.

Letter G to letter J (excluding the last five measures) of the Second Movement (8 minutes, 33 seconds) was recorded. No copy of these discs has been located.

Performance No. 6: Wednesday, October 17, 1934 Hibaya Public Hall, Tokyo

Viscount Konoye conducting the New Symphony Orchestra

DVOŘÁK: Concerto in B minor for 'cello and Orchestra, Op. 104

NOTES: This concert was broadcast by the Japan Broadcasting Corporation (NHK) in Japan. No portion of the broadcast has been located.

Feurermann performed "many encores" at this concert, according to his biographer, Seymour W. Itzkoff (Emanuel Feuermann, Virtuoso, p. 148). Christopher Nozawa recalls hearing Feuermann play Sarasate's Zapateado as an encore over the radio, but he cannot recall whether the concert took place in 1934 or 1936. I know of no other Japanese broadcast with Feuermann playing; and the likelihood of there being another in 1934 is almost non-existent. He gave five concerts in Japan in 1936; (at least, five that I know of) on April 23, April 24, April 27, April 30, and May 1. Any one of these concerts might have been broadcast.

The New Symphony Orchestra later became the NHK Symphony Orchestra.

Performance No. 7: Sunday, February 9, 1936 Studio 8-H, Radio City Music Hall, New York City

Erno Rapée conducting the 70 piece General Motors Symphony Orchestra

NICOLAI: Merry Wives of Windsor Overture

POPPER: Hungarian Rhapsody in D, Op. 68

TCHAIKOVSKY: Valse des Fleurs

MASSENET: Le Cid: Ballet music

DVOŘÁK: Rondo in G minor, Op. 94

GRANADOS-CASSADO: Goyescas: Intermezzo

SAINT-SAËNS: Carnivaux des animaux: Le Cygne

BORODIN: Polevetsian Dances

NOTES: This was a radio program called General Motors Symphony Concerts, broadcast over WEAf, New York and the NBC Red Network from 10:00 P.M. to 11:00 P.M. (E.S.T.). It is almost certain that the host was Milton Cross (host of the March 1, 1936 program). No portion of this broadcast has been located.

This program was broadcast over these NBC Red Network affiliates: KYW, WFBR, WRC, WTIC, WTAG, WEEI, WJAR, WCSH, WGY, WBEN, WTAM, WCAE, WHIO, WCRY, WIRE, WWJ, WMAQ, KSD, WHO, WOW, WDAF, CRCT, WTAR, WRVA, WPTF, WSOC, WWNC, WIS, WJAX, WFLA, WIOD, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYZ, WAVE, WSM, WMC, WSB, WJDX, WSMB, WOOD, WAPI, WKY, WBAP, KTHS, KTBS, KPRC, WOAI, KOA, KDYL, KFI, KTAR, KGW, KOMO, KHQ, KPO, KFSD, KGU, KGIR and KGHL.

Feuermann performed in the compositions by Popper, Dvořák, Granados and Saint-Saëns only. Except for the Popper and the Dvořák, all the works may have been performed with piano accompaniment provided by Edwin MacArthur. (He provided this form of accompaniment for Dusolina Giannini on the March 1 program mentioned above.)

The arrangement of the Goyescas: Intermezzo is attributed to the Spanish 'cellist Gaspar Cassado because I know of no other.

Performance No. 8: Thursday, March 19, 1936 Hollywood, California (exact location unknown)

Pianist unknown (Teddy Saidenberg?)

NOTES: This was a radio program called Kraft-Phoenix Cheese Corporation (later Kraft Music Hall) with hosts Bing Crosby and Bob Burns, broadcast over WEAf, New York and the NBC Red Network from 10:00 P.M. to 11:00 P.M. (E.S.T.). No portion of this broadcast has been located (see the notes to Performance No. 19).

This program was broadcast over these NBC Red Network affiliates: KYW, WFBR, WRC, WTIC, WTAG, WEEI, WJAR, WCSH, WGY, WBEN, WTAM, WCAE, WLW, WWJ, WMAQ, KSD, WHO, WOW, WDAF, CRCT, CFCF, WTAR, WRVA, WPTF, WSOC, WWNC, WIS, WJAX, WFLA, WIOD, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYZ, WAVE, WSM, WMC, WSB, WJDX, KVOO, WKY, WBAP, KTHS, KTBS, KPRC, WOAI, WSMB, KOA, KDYL, KFI, KTAR, KGW, KOMO, KHQ and KPO.

It is not known what compositions Feuermann played on this program. Judging from later shows, he probably played two short works with piano, and then talked with one of the hosts.

The other guests on the program were Fred Stone and family and Lydi Roberti.

Performance No. 9: Thursday, October 29, 1936 Hollywood, California (exact location unknown)

Pianist unknown (Teddy Saidenberg?)

NOTES: This was a radio program called Kraft-Phoenix Cheese Corporation (later Kraft Music Hall) with hosts Bing Crosby, Bob Burns and Jimmy Dorsey's orchestra, broadcast over WEAJ, New York and the NBC Red Network from 10:00 P.M. to 11:00 P.M. (E.D.S.T.). No portion of this broadcast has been located (see the notes to Performance No. 19).

This program was broadcast over these NBC Red Network affiliates: KYW, WFBR, WRC, WTIC, WTAG, WJAR, WCSH, WGY, WBEN, WTAM, WCAE, WLW, WWJ, WMAQ, KSD, WHO, WOW, WDAF, CRCT, CFCF, WTAR, WRVA, WPTF, WSOC, WWNC, WIS, WJAX, WFLA, WIOD, WAVE, WSM, WMC, WSB, WJDX, WSMB, KVOO, WKY, WBAP, KTBS, KTBS, KPRC, WOAI, KOA, KDYL, KFI, KTAR, KGW, KOMO, KBQ, KPO and WNAC. WTMJ, WIBA, KTSP, WEBC, WDAY and KFJR broadcast only the second half of the program, starting at 10:30 P.M. (E.D.S.T.).

It is not known what compositions Feuermann played on this program. Judging from later shows, he probably played two short works with piano, and then talked with one of the hosts.

The other guests on the program were Elissa Landi and Cary Grant.

Performance No. 10: Saturday, March 5, 1938 Carnegie Hall, New York City

Leon Barzin conducting the National Orchestral Association

SAINT-SAËNS: Concerto No. 1 in A minor for 'cello and Orchestra, Op. 33

WEBER: Konzertstück in F, Op. 75

DVORÁK: Concerto in B minor for 'cello and Orchestra, Op. 104

NOTES: An aluminum-based acetate of the Saint-Saëns 'cello Concerto No. 1, attributed to Feuermann and Alexander Smallens conducting the New York Philharmonic-Symphony Orchestra from Lewisohn Stadium dated August 16, 1939 (see Performance No. 20) has been located. Due to irrefutable evidence, I have determined that this attribution is incorrect. The only other performance by Feuermann of this work that I can find with orchestral accompaniment is the one listed above. Though I am inclined to classify it as an authentic Feuermann recording, I do have some doubts. First of all, on the positive side, it does sound like Feuermann's playing to all those who have heard it (though 'cellist Gary Stucka isn't sure). Secondly, it is not the playing of Gregor Piatagorsky and the only other 'cellist that I know of playing this work at that time is Joseph Schuster (principal 'cellist of the New York Philharmonic-Symphony Orchestra, who performed it with Artur Rodzinski on April 4, 1937 in a broadcast concert), which would at the

very least tend to indicate that this concert hall based performance originated from Carnegie Hall. Finally, due to the nature of aluminum-based acetates, each blank side would probably be recorded within a reasonably short time of one another. Since the other side of the acetate definitely is part of the Lewisohn Stadium concert of August 16, 1939, these two dates (a little over a year apart) are close enough together to support this contention. On the other hand, my doubts are not without supporting evidence. The other side of the acetate contains an excerpt of the end of this same concerto from the aforementioned Lewisohn Stadium concert. The playing is quite different, especially in Feuermann's playing of a trill, which he doesn't hold in the Stadium performance. Furthermore, the Stadium concerto is somewhat faster. Also, as far as I can determine, this N.O.A. concert was not broadcast, although a later concert of this series definitely was (see Performance No. 12). While there is tuning of the instruments at the beginning and short applause at the end, there is no announcer; which indicates that it is either an "in-house" recording (which seems unlikely, since the other side is not) or a broadcast recording that did not record the announcements. In addition, one lengthy cut is made in the third movement of the "N.O.A." performance (incidentally, less is cut from the Stadium performance). According to the 'cellist Claus Adam, conductor Leon Barzin almost never took cuts from a score. Lastly, although unquestionably originating from a concert hall, the ambiance of the "N.O.A." performance is markedly different from many other recorded concerts I have heard originating from Carnegie Hall including other in-house recordings of Feuermann with Barzin and the N.O.A. (see Performances Nos. 23, 25 and 31). It is my guess that the person who made this recording forgot to label it when he made it, did so some time later, and assumed that the excerpt from the Stadium concert was the end of the performance from the "N.O.A." concert (see the notes to Performance No. 20).

No copy of the Weber or Dvořák compositions have been located, and the recording of the Saint-Saëns concerto has a snippet missing from it.

This concert began at 2:30 P.M. and ended around 5:00 P.M. (E.S.T.).

Performance No. 11: Saturday, March 19, 1938 Indianapolis, Indiana (exact location unknown)

Fabian Sevitsky conducting the Indianapolis Symphony Orchestra

PURCELL-BARBIROLLI: Suite from Dramatic Suite

WEBER: Konzertstück in F. Op. 75

TCHAIKOVSKY: Variations on a Rococo Theme for 'cello and Orchestra, Op. 33

CASELLA: La Donna Serpente

TAYLOR: Peter Ibbetson: Suite

RAVEL: Daphnis et Chloe

NOTES: This was a radio program called Indianapolis Symphony and a concert, broadcast over WOR, New York and the Mutual Network from 9:15 P.M. to 11:00 P.M. (E.S.T.). No copy or portion of this broadcast has been located, although the 'cellist, Albert Catell vaguely remembers someone (he doesn't recall who) possessing a recording of Feuermann playing the Rocco Variations. The source of that recording may be this performance (see Performance Nos. 27 and 30).

Feuermann performed in the compositions by Weber and Tchaikovsky only.

Performance No. 12: Saturday, March 26, 1938 Carnegie Hall, New York City

Leon Barzin conducting the National Orchestral Association

TOCH: Concerto for 'cello and eleven string, wind and percussion instruments

TARTINI: Concerto in D for 'cello and Orchestra

R. STRAUSS: Don Quixote, Op. 35

NOTES: This was a radio program called National Orchestral Concert and a concert, broadcast over WNYC, New York from 2:30 P.M. to 5:00 P.M. (E.S.T.). No portion of this broadcast has been located.

The Don Quixote performance was also with Milton Katims, solo viola. The solo violinist was probably the concertmaster of the N.O.A. The Toch Concerto was the world premiere performance.

Performance No 13: Monday, May 23, 1938 Queen's Hall, London

Arturo Toscanini conducting the B.B.C. Symphony Orchestra

J.S. BACH: Brandenburg Concerto No. 2 in F, BWV 1047

R. STRAUSS: Don Quixote, Op. 35

BEETHOVEN: Symphony No. 5 in C minor, Op. 67

NOTES: This was a radio program called London Music Festival 1938: Second Concert and a concert, broadcast over the regional B.B.C. station (877kc) (342.lm) in the United Kingdom from 8:15 P.M. to 9:15 P.M. and then from 9:35 P.M. to 10:10 P.M. (Greenwich Time). It was also broadcast shortwave to the United States.

The Bach and the Strauss survive in poor sound (missing numerous snippets), recorded shortwave by the N.B.C. shortwave receiving station in New York City. A poor sounding recording of Beethoven's Fifth Symphony, from B.B.C. transcription discs has also been located. In addition, recently the Cetra label from Italy issued the Strauss Don Quixote on LO 526. Whether the source of this release is the shortwave one mentioned above, or E.M.I. experimental 78 R.P.M. discs or something else is not known, as I have neither seen nor heard this disc.

Feuermann performed in the Don Quixote only. The solo violist was Bernard Shore (the B.B.C. Symphony's principal) and the solo violinist was Paul Beard (the Orchestra's "Leader" or concertmaster).

Performance No. 14: Saturday, October 22, 1938 Studio 8-H, Radio City Music Hall, New York City

Arturo Toscanini conducting the N.B.C. Symphony Orchestra

ROSSINI: Cenerentola Overture

R. STRAUSS: Don Quixote, Op. 35

BEEETHOVEN: Symphony No. 5 in C minor, Op. 67

NOTES: This was a radio program called N.B.C. Symphony Orchestra with host Gene Hamilton, and a concert, broadcast over WJZ, New York and the NEC Blue Network from 10:00 P.M. to 11:30 P.M. (E.S.T.). The entire broadcast has been located.

Feuermann performed in the Don Quixote only. The solo violist was Carleton Cooley (the N.B.C. Symphony Orchestra's principal violist) and the solo violinist was Mischa Mischakoff (the N.B.C. Symphony Orchestra's concertmaster).

A recorded rehearsal of the Don Quixote, probably dated October 21, 1938, may exist in the Toscanini Archives stored at the Rodgers and Hammerstein Archive at Lincoln Center, according to head archivist David Hall.

The Don Quixote has been issued on a 12" L.P. three times. All of the issues are private, released only in the United States; Arturo Toscanini Society ATS 1015 (both sides), Music Masters MJA 5001 (Sides A and B) and Bruno Walter Society IGI 372 (Sides A and B).

Performance No. 15: Sunday, November 20, 1938 New York City (exact location unknown) (Radio City Music Hall, Studio 8-H?)

Dr. Frank Black conducting the Magic Key Orchestra

POLLACK: Dance Español

ANONYMOUS-CHRISTIE: Farmer in the Dell

ANONYMOUS-CHRISTIE: Jonah and the Whale

UNKNOWN: Follies of 1919 - A Pretty Girl is Like a Melody

DVOŘÁK: Concerto in B-flat for 'cello and Orchestra, Op. 104: Second Movement

CARMICHAEL-BLACK: Star Dust

CAMPBELL-TIPTON: Spirit Flower

KERN: Our Song

J. STRAUSS: Tales From the Vienna Woods

UNKNOWN: Follies of 1919 - A Pretty Girl is Like a Melody

NOTES: This was a radio program called The Magic Key of RCA with host Milton Cross (assisted by Ben Grauer) and Master of Ceremonies, Clifton Fadiman, broadcast over WJZ, New York, and the NBC Blue Network from 2:00 P.M. to 3:00 P.M. (E.S.T.). A copy of the complete broadcast, the inside source originally stored in the N.B.C. vaults, is housed at the Library of Congress.

This program was broadcast over these NBC Blue Network affiliates: WFIL, WBAL, WMAL, WORK, WGAL, WICC, WEAN, WBZ, WFEA, WSAN, WCSH, WABY, WSYR, WHAM, WEBR, WLEU, KDKA, WJTN, WXYZ, WJIM, WIBM, WFDF, WELL, WOOD, WWBK, WSPD, WLW, WOOL, WOWO, WENR, WBRE, WIMJ, KWK, WMT, KSC, KOIL, KMA, WREN, WGBF, WBCW, CFCF, WCBF, WRD, WTAR, WPTF, WSOC, WFBC, WWNC, WIS, WCSC, WJAX, WFLA, WIOD, WLAK, WIBA, WEBC, WDAY, KFJR, WTCN, KANS, KSCO, WMFF, WAVE, WSM, WROL, WAPO, WALA, WJDX, WMPS, WSGN, WAGA, WJBO, WDSU, KXYZ, KFDM, KRIS, KRGV, KGBX, KARK, KVOO, WKY, WFAA, KGNC, KTHS, KTBS, WOAI, KOAM, KOA, KDYL, KIDO, KSEI, KGHF, KLO, KMED, KGO, KEX, KJR, KGA, KECA, KFSD, KQIR, WPPA, KGHL, KTAR, KGU, KERN, KMJ, KWG, KFBK, KTFI, KOB, KTSM, WCMQ and KTMS.

Feuermann performed in the Dvořák 'cello Concerto only. The orchestra is probably made up of members of the N.B.C. Symphony Orchestra.

The other guests on the program were the Songsmiths Quartet (male vocal) with Ken Christie, piano, Ida Vollmer (model interviewed in commercial by Ben Grauer), Minnie Dupree (actress) in Ronald McDougall's "Grandma's in the Parlor" and Margaret Speaks (soprano). The Quartet sang Fauner in the Dell and Jonah and the Whale, while Margaret Speaks sang Spirit Flower, Our Song and Tales from the Vienna Woods.

Performance No. 16: Sunday, January 8, 1939 Town Hall, New York City

HAYDN: String Quartet in D, Op. 76, No. 5

HAYDN: String Quartet in G, Op. 76, No. 1

J.S. BACH: Suite No. 6 in D for Unaccompanied 'cello, BWV 1012

HAYDN: String Quartet in G minor, Op. 74, No. 3 ("Reiter")

NOTES: This was a sustaining radio program called New Friends of Music and a concert (part of the New Friends of Music chamber music series), broadcast over WJZ, New York and the NBC Blue Network from 6:00 P.M. to 7:00 P.M. (E.S.T.). (The concert began at 5:30 P.M.). No portion of this broadcast has been located.

This program was broadcast over these NBC Blue Network affiliates: WBS, WBSW and WBLC. WSTE, WNTN, WMS and WNOW broadcast only the second half of the program, starting at 6:30 P.M. (E.S.T.).

Feuermann performed in the 'cello Suite only. The Budapest Quartet (Joseph Roisman, Alexander Schneider, violins, Boris Kroyt, viola, Mischa Schneider, 'cello) performed in the Haydn Quartets.

Performance No. 17: Thursday, January 19, 1939 Hollywood, California (exact location unknown)

Pianist unknown (Teddy Saidenberg?)

NOTES: This was a radio program called Kraft Music Hall with hosts Bing Crosby and Bob Burns, broadcast over WEAF, New York, and the NBC Red Network from 10:00 P.M. to 11:00 P.M. (E.S.T.). No portion of this broadcast has been located (see the notes to Performance No. 19).

This program was broadcast over these NBC Red Network affiliates: KYW, WFBR, WRC, WTIC, WTAG, WJAR, WCSH, WGY, WBEN, WTAM, WCAE, WLW, WWJ, WMAQ, KSD, WHO, WOW, WDAF, WJAR, WPTF, WSOC, WIS, WJAX, WFLA, WIOD, WIMJ, WIBA, KSTP, WEBC, WAVE, WSM, WMC, WSB, WJDX, WSMB, KVOO, WKY, WBAP, KTBS, KPRC, WOAI, KOA, KDYL, KFI, KTAR, KGW, KOMO, KHQ, KPO, WGIR, WSM, WBRC, KARC, WHAM, WSYR, WLAK, WALA, WPFA, WGHL, WFBC, WMBG, WOOD, WIRE, WOBM, WDEL and WNAC.

It is not known what compositions Feuermann played on this program. Judging from later shows, he probably played two works with piano, and then talked with one of the hosts.

The other guests on this program were Anita Louise and Colonel Lemuel Q. Stoopnagle.

Performance No. 18: Summer, 1939 Hollywood, California (exact location unknown)

Teddy Saidenberg, piano

DVOŘÁK: Rondo in G minor, Op. 94

POPPER: Spinnerlied, Op. 55, No. 1

NOTES: The performances listed above were recorded on film by Artists Films. In order to get optimum sound quality, as with other musician's films, the sound track was recorded first, and the picture some time afterward, perhaps early in 1940. (The copyright date is 1941.)

The director was Ernst Matray and the cameraman was Jackson Rose. It was originally made as an educational film for Music Appreciation in High Schools and Colleges. Other such educational films included Jascha Heifetz and Josef Hofmann. In order to recoup their investment, the producers combined it with films of Jose Iturbi, Mildred Dilling, Igor Gorin, Vronsky and Babin and the Coolidge Quartet to make a feature film called "Adventure in Music". It was premiered in New York at the Little Carnegie, ca. 1943-44.

Copies of the Feuermann film have been located, missing the opening measure as well as an additional note shortly thereafter in the Dvořák Rondo.

Performance No. 19: Thursday, August 3, 1939 Hollywood, California (exact location unknown)

Teddy Saidenberg, piano

SARASATE: Danzas Españolas No. 6, Op. 23, No. 2, Zapateado

FAURÉ-CASALS: Après un rêve, Op. 7, No. 1

NOTES: This was a radio program called Kraft Music Hall with host Bob Burns, broadcast over WEAJ, New York and the NBC Red Network from 10:00 P.M. to 11:00 P.M. (E.D.S.T.).

This program was broadcast over these NBC Red Network affiliates: WDEL, KYW, WFBR, WRC, WTIC, WTAG, WJAR, WNAC, WCSH, WGY, WBEW, WCBM, WCAE, WTAM, WWJ, WLW, WIRE, WBAP, WOOD, WMAQ, KSD, WHO, WCN, WDAF, WCBL, WMBG, WTAR, WPTF, WSOC, WFBC, WIS, WJAX, WFLA, WIOD, WIMJ, WIBA, KSTP, WEBC, KVOO, WMC, WSB, WJDX, WSMB, WALA, WBRC, WAVE, WSM, WKY, KTBS, KPRC, KARK, WOAI, KOA, KDYL, KFI, WGIR, WGH, WFFA, KTAR, KGW, KHQ, KPO, WLAK, WSYR, WHAM, KVOA, WYSM, WRCC, WFAM, WCOA, KMJ and WROC.

The performances listed above definitely originate from a Kraft Music Hall radio program, though not necessarily from this one (see notes to Performance Nos. 8, 9 and 19). Teddy Saidenberg (who moved to California in 1935) is pretty sure that he and Feuermann did perform these works on this particular show, although he is not 100% certain. (The fact that this is the second to last Kraft Music Hall appearance for Feuermann (see Performance No. 26) and that his last can be accounted for also supports this contention.)

The performances listed above have been located; if they do originate from this specific show, then part of the program has been located.

The other guests on this program were Melvyn Douglas, Fay Holm (motion picture actress), Pat Friday, and the Music Mails.

Performance No. 20: Wednesday, August 16, 1939 Lewisohn Stadium, City College New York City

Alexander Smallens conducting members of the New York Philharmonic-Symphony Orchestra

MENDELSSOHN: Ruy Blas Overture

WEINBERGER: Schwanda: Polka and Fugue

BLOCH: Schelomo - Hebrew Rhapsody for 'cello and Orchestra

CHABRIER: Rhapsody España

SAINT-SAËNS: Concerto No. 1 in A minor for 'cello and Orchestra, Op. 33

J.S. BACH: Suite No. 3 in C for Unaccompanied 'cello, BWV 1009: Sarabande and Bourrée I & II

BERLIOZ: Damnation of Faust, Op. 24, three excerpts including "Will O' the Wisp"

NOTES: This was a radio program called New York Philharmonic-Symphony, Summer Series - Stadium Concerts with host John Daly, and a concert, broadcast over WABC, New York, and the CBS Network from 9:00 P.M. to 10:30 P.M. (E.D.S.T.).

Much of this broadcast has been located; the Bloch Schelomo almost in its entirety (with a snippet missing), an excerpt of part of the Third Movement of the Saint-Saëns Concerto and the complete Bach encore with Feuermann's announcement (the Chabrier Rhapsody and the Berlioz "Will o' the Wisp" survive, but I have not heard them).

Feuermann performed in the compositions by Bloch, Saint-Saëns and Bach only. The portions of the Bach Suite were played as an encore, which he announced to the Stadium and radio audience.

Performance No. 21: Sunday, December 17, 1939 Carnegie Hall, New York City

John Barbirolli conducting the New York Philharmonic-Symphony Orchestra

SIBELIUS: Finlandia, Op. 26

HAYDN: Concerto in D for 'cello and Orchestra, Op. 101

MAHLER: Symphony No. 5 in C-Sharp minor: Adagietto

RAVEL: Daphnis et Chloe: Suites Nos. 1 and 2

NOTES: This was a radio program called New York Philharmonic-Symphony with host Deems Taylor, and a concert, broadcast over WABC, New York and the CBS Network from 3:00 P.M. to 4:30 P.M. (E.S.T.). No portion of this broadcast has been located.

Feuermann performed in the Haydn 'cello Concerto only.

Performance No. 22: Sunday, January 21, 1940 Town Hall, New York City

Rudolf Serkin, piano and Adolf Busch, violin

BEETHOVEN: Trio No. 4 in D for Piano, Violin and 'cello, Op. 70, No. 1 ("Ghost")

MOZART: Trio No. 5 in E for Piano, Violin and 'cello, K. 542

BRAHMS: Trio No. 2 in C for Piano, Violin and 'cello, Op. 87

NOTES: This was a radio program called New Friends of Music and a concert (part of the New Friends of Music chamber music series), broadcast over WJZ, New York and the NBC Blue Network from 6:00 P.M. to 6:56 P.M. (E.S.T.). No portion of this broadcast has been located.

This program was broadcast over these NBC Blue Network affiliates: WBS, WBSW and WBLC. WSTE, WEOS, WTMJ, WMOP, WNOX, WEBC and WSWT broadcast only the second half of the program, starting at 6:30 P.M. (E.S.T.).

Performance No. 23: Saturday, January 27, 1940 Carnegie Hall, New York City

Leon Barzin conducting the National Orchestral Association

SCHUMAN: American Festival Overture (1939)

REICHA: Concerto in A for 'cello and Orchestra, Op. 4, No. 1

DVOŘÁK: Concerto in B minor for 'cello and Orchestra, Op. 104

NOTES: This concert was recorded for the National Orchestral Association's President, Mary Flagler Cary, perhaps by the Carnegie Hall Recording Corporation, from inside Carnegie Hall. It was not broadcast. This was the Ossip Gabrilowitsch Memorial Concert, and it started at 3:00 P.M. (E.S.T.).

The Reicha and Dvořák 'cello Concerti have been located. (The Schuman Overture probably exists as well, but I have neither seen nor heard it.)

Feuermann performed in the compositions by Reicha and Dvořák only. The Reicha Concerto was the American premiere performance.

Performance No. 24: Sunday, February 25, 1940 Studio 8-H, Radio City Music Hall, New York City

Dr. Frank Black conducting the NBC Symphony Orchestra

DVOŘÁK: Concerto in B minor for 'cello and Orchestra, Op. 104: Second Movement

NOTES: This was a "Special hour program presented by NBC saluting America's Civic Music Association from coast to coast, in commemoration of NBC's ten years' affiliation with the Civic Concert Service"; a sustaining program called N.B.C. Civic Concert with host Milton Cross, broadcast over WJZ, New York, and the NBC Blue Network from 3:00 P.M. to 4:00 P.M. (E.S.T.).

This program was broadcast over these NBC Blue Network affiliates: WBS, WBSW and WBLC. WSTE broadcast only the second half of the program, starting at 3:30 P.M. (E.S.T.).

Feuermann performed in the Dvořák 'cello Concerto only. Other guests on the program were Erica Morini, Elizabeth Rethbert and Ezio Pinza, Dusolina Giannini, Ania Dorfman, Kirsten Flagstad, Edwin McArthur and Lucrezia Bori (who spoke). It is not known what these artists did on this program.

The 'cello Concerto has been located. (The rest of the program probably exists as well, but I have neither seen nor heard it.) It has also been issued on a 12" L.P., by a private company in the United States (Bruno Walter Society IGI 372, Side B).

Performance No. 25: Monday, April 22, 1940 Carnegie Hall, New York City

Leon Barzin conducting the National Orchestral Association

d'ALBERT: Concerto in C for 'cello and Orchestra, Op. 20

NOTES: This concert was recorded for the National Orchestral Association's President, Mary Flagler Cary, perhaps by the Carnegie Hall Recording Corporation, from inside Carnegie Hall. It was not broadcast. It is not known what else (if anything) was played at this concert. The d'Albert 'cello Concerto has been located.

Performance No. 26: Thursday, August 22, 1940 Hollywood California (exact location unknown)

Teddy Saidenberg, piano

CHOPIN-POPPER: Nocturne No. 2 in E-flat, Op. 9, No. 2

DE FALLA-MARÉCHAL: Caniones Populares Espanolas Songs (Blas de Laserna)
No. 4 Jota

NOTES: This was a radio program called Kraft Music Hall with host Bob Burns, broadcast over WEAJ, New York and the NBC Red Network from 9:00 P.M. to 10:00 P.M. (E.D.S.T.). A copy of the above listed works, followed by Feuermann in conversation with Bob Burns (who then talks with Marie Green) has been located.

This program was broadcast over these NBC Red Network affiliates: KYW, WFER, WRC, WTIC, WTAG, WJAR, WCSH, WGY, WBEN, WTAM, WCAE, WLW, WWJ, WMAQ, WDEL, WMBG, WCBM, KSD, WHO, WOW, WDAF, WSPD, WHAM, WCBL, WIRE, WOOD, KRCC, KFAM, KYSM, WSYR, WMC, WSB, WJDX, WSMB, KVOO, WKY, WBAP, KTBS, WBRC, KARK, WIS, WJAX, WFLA, WIOD, KPRC, WOAI, WTAR, WPTF, WSOC, WFBC, WOLS, WISE, WLAK, WIMJ, WIBA, WAVE, WSM, WEBC, WROL, WALA, WCOA, KOA, KDYL, KPO, KGW, KOMO, KHQ, RMJ, KFI, KGIR, KPFA, KGHL, KRBM, KTAR, KVOA, KYCM and KINY.

The other guests on this program were Gail Patrick, Marie Green and her Merry Men and Brian Aherne.

Performance No. 27: Sunday, December 22, 1940 Carnegie Hall, New York City

Dr. Fritz Stiedry conducting members of the Orchestra of the New Friends of Music

WAGNER: Siegfried Idyll

IBERT: Concerto for 'cello and ten wind instruments

TCHAIKOVSKY: Variations on a Rococo Theme for 'cello and Orchestra, Op. 33

HAYDN: Symphony No. 82 in C

NOTES: This was a sustaining radio program called New Friends of Music and a concert (part of the New Friends of Music chamber music series), broadcast over WJZ, New York and the NBC Blue Network from 6:30 P.M. to 7:00 P.M. (E.S.T.). The concert began at 5:30 P.M., and the program was scheduled to start at 6:15 P.M. At 6:35 P.M., the broadcast was interrupted by a bulletin announcing a British cabinet change. No portion of this broadcast has been located (see the notes to Performance No. 11).

This program was broadcast over these NBC Blue Network affiliates: WMS, WBFL, WBSE, WIMJ, WEBC, WHOS, WBS, WSWT, WBSW and WBLC. WFLD and WTAR were scheduled to begin broadcasting at 6:30 P.M. (E.S.T.).

Feuermann performed in the Ibert 'cello Concerto and the Tchaikovsky Rocco Variations only.

Performance No. 28: Sunday, February 9, 1941 Town Hall, New York City

Albert Hirsh, Piano

BEETHOVEN: Twelve Variations on "Ein Mädchen oder Weibchen" from Mozart's opera The Magic Flute, Op. 66
BEETHOVEN: Seven Variations in E-flat on "Bei Männern, welche Liebe fühlen" from Mozart's opera The Magic Flute, WoO. 46
BEETHOVEN: Sonata No. 5 in D, for 'cello and Piano, Op. 102, No. 2
BEETHOVEN: Sonata No. 1 in F, for 'cello and Piano, Op. 5, No. 1

NOTES: This was a sustaining radio program called New Friends of Music with host Gene Hamilton, and a concert (part of the New Friends of Music chamber music series), broadcast over WJZ, New York and the NBC Blue Network from 6:05 P.M. to 6:56 P.M. (E.S.T.). The first 'cello Sonata was not broadcast. The last few measures of the Second Movement and the complete Third Movement of the Fifth 'cello Sonata have been located.

This program was broadcast over these NBC Blue Network affiliates: WBSE, WBFL, WBS, WBSW, WBLC and WHOS. KDKA, WLW and WHAM broadcast only the first half of the program, ending at 6:30 P.M. (E.S.T.). WSWT, WTAR, WSM, WEBC, WNOX, WMOP and KFDM broadcast only the second half of the program, starting at 6:30 P.M. (E.S.T.). WEX, WERE, KANS, BZ-A (BASIC Stations) broadcast it also.

Performance No. 29: Sunday, February 16, 1941 Town Hall, New York City

Albert Hirsh, piano

BEETHOVEN: Sonata No. 4 in C, for 'cello and Piano, Op. 102, No. 1
BEETHOVEN: Twelve Variations in G on a Theme from Händel's oratorio, Judas Maccabeus, WoO. 45
BEETHOVEN: Sonata No. 3 in A, for 'cello and Piano, Op. 69
BEETHOVEN: Sonata No. 2 in G minor, for 'cello and Piano, Op. 5, No. 2

NOTES: This was a sustaining radio program called New Friends of Music probably with host Gene Hamilton, and a concert (part of the New Friends of Music chamber music series), broadcast over WJZ, New York and the NBC Blue Network from 6:09 P.M. to 6:57 P.M. (E.S.T.). The Second 'cello Sonata was not broadcast.

This program was broadcast over the same NBC Blue Network affiliates listed in the notes to Performance No. 28.

Performance No. 30: Thursday, November 6, 1941 WOR Studios, New York City

Alfred Wallenstein conducting the WOR Sinfonietta

BEETHOVEN: Symphony No. 5 in C minor, Op. 67 (first part)

TCHAIKOVSKY: Variations on a Rococo Theme for 'cello and Orchestra, Op. 33

J. STRAUSS: Artists Life

NOTES: This was a radio program called America Preferred, a United States Treasury program with host Deems Taylor, broadcast over WOR, New York and the Mutual Network from 9:30 P.M. to 10:00 P.M.(E.S.T.). No portion of this broadcast has been located (see the notes to Performance No. 11).

Feuermann performed in the Tchaikovsky Rococo Variations only.

Performance No. 31: Monday, November 10, 1941 Carnegie Hall, New York City

Leon Barzin conducting the National Orchestral Association

FULECHAN: Fiesta

DVOŘÁK: Waldesruhe, Op. 68

DVOŘÁK: Rondo in G minor, Op. 94

BLOCH: Schelomo - Hebrew Rhapsody for 'cello and Orchestra

NOTES: This concert was recorded for the National Orchestral Association's President, Mary Flagler Cary, perhaps by the Carnegie Hall Recording Corporation, from inside Carnegie Hall. The concert began at 8:45 P.M. (E.S.T.). It was not broadcast.

Feuermann performed in the works by Dvořák and Bloch only. These performances have been located. The Fulechan Fiesta probably exists as well, but I have neither seen nor heard it.

Performance No. 32: Sunday, December 14, 1941 Town Hall, New York City

MOZART: String Quartet No. 16 in E-flat, K. 428

MOZART: String Quartet No. 23 in F, K. 590

MEYERBEER: Sonata No. 2 in D, for 'cello and Piano, Op. 58

NOTES: This was a sustaining radio program called New Friends of Music and a concert (part of the New Friends of Music chamber music series), broadcast over the NBC Blue Network from 6:06 P.M. to 6:30 P.M. (E.S.T.). (It was not broadcast by WJZ, New York, which instead broadcast a speech by Mayor Fiorello LaGuardia.) No portion of this broadcast has been located.

This program was broadcast over these NBC Blue Network affiliates: WBSE, WBFL, WBSW and WBLC. WEX, WBRE, KSOO and KANS (BASIC stations) broadcast it also.

Feuermann performed (with Albert Hirsh, pianist) in the Mendelssohn 'cello Sonata only. The Kolisch Quartet performed in the Mozart Quartets.

Performance No. 33: Thursday, March 5, 1942 New York City (exact location unknown)

NOTES: This was a radio program called Music You Want When You Want It: Sounding Board, broadcast over WAAF, New York from 11:15 P.M. to 11:30 P.M. (E.S.T.). No portion of this broadcast has been located.

It is not known what Feuermann did on this program. All that is known is that he was listed as the "Guest". He probably talked with the host, and perhaps played a short work as well.

Performance No. 34: Friday, March 6, 1942 Academy of Music, Philadelphia

Eugene Ormandy conducts the Philadelphia Orchestra

VIVALDI: Concerto in A minor for 'cello and Orchestra
HAYDN: Concerto in D for 'cello and Orchestra, Op. 101
R. STRAUSS: Don Quixote, Op. 35

NOTES: This was a radio program called Philadelphia Orchestra and a concert, broadcast over WOR, New York and the Mutual Network from 2:30 P.M. to 4:15 P.M. (E.S.T.). No portion of this broadcast has been located.

The records of the Philadelphia Orchestra do not list the Vivaldi 'cello Concerto as having been performed at this concert. The other soloists in the Strauss Don Quixote were Samuel Lifschey, violist and (almost assuredly) Alexander Hilsberg, violinist.

A repeat of this concert, given with these artists in Carnegie Hall on March 11, 1942 is the last concert (that I am aware of) that Feuermann gave.

Performance No. 35: Sunday, May 10, 1942 WQXR Studios, New York City

NOTES: This was a radio program called Evening Concert with commentator Emanuel Feuermann, broadcast over WQXR, New York from 9:00 P.M. to 9:55 P.M. (E.D.S.T.). No portion of this broadcast has been located.

This broadcast was a program of recorded music. The music played was the Overture to Fidelio by Beethoven, the "Adagio" and "Allegro" from the Organ Concerto in G minor by Händel (presumably the RCA Victor recording with Feuermann and Rupp), Good Friday Spell by Wagner and Schelomo by Bloch (presumably the RCA Victor recording with Feuermann, Stokowski and the Philadelphia Orchestra).

Part III Attributed Recordings

PREFACE

Part III lists all recordings, commercial and non-commercial, which have in any way been attributed to include Emanuel Feuermann, and which have not been verified either in favor of or against that possibility. The structure is the same as Part I for the commercial recordings, and the same as Part II for the non-commercial recordings.

<u>Composer, Arranger and Composition</u>	<u>Original/Issue</u>	<u>Matrix/Take</u>
<u>Recordings made for the Parlophon Company, Germany</u>		
<u>Attributed Session No. 1: Recorded pre-October 1925, Berlin</u> (exact location unknown)		
SCHUMANN-POPPIER: <u>Träumerei</u> , Op. 15, No. 7	B 3535	13880
THOMAS: <u>Mignon: Kennst du das Land</u>	B 3535	13881
BRAGA: <u>Leggenda Valacca</u>	B 3536	14296
GOUNOD (after J.S. BACH): <u>Ave Maria</u>	B 3536	14800
GIORDANI-POPPIER: <u>Caro mio ben</u>	B 3538	14801
THOMÉ: <u>Simple aveu</u>	B 3537	14842
MENDELSSOHN: <u>Spring Song</u> , Op. 62, No. 6	B 3537	14844
DRIGO: <u>Les Millions d'Arlequin: Serenade</u>	B 3538	14846
MENZEL: <u>Süsses Sehnen, Romanze</u>	B 3539	14858
RIMBAULT: <u>Annie-Laurie, Scottish Ballade</u>	B 3539	14869
PERGOLESI-POPPIER: <u>Nina! Song</u>	B 3540	14870
SCHUBERT: <u>Am Meer</u>	B 3540	15535
TITL: <u>Serenade for 'cello, Flute and Piano</u>	B 3477	16134
LANGER: <u>Grossmütterchen</u>	B 3477	16406

NOTES: All of the above are 10" 78 R.P.M. recordings released in Germany and recorded acoustically. They are listed in a 1925 German Parlophon catalog simply as pieces for 'cello with no performers. (Matrix numbers 16134 and 16406 are listed under the heading "Cello, Violin and Flute", while 14296 is also found in the "Violin" section.) The record B 3538 is listed in a 1930 Belgium Parlophon catalog as having been performed by Feuermann, and thus all the above are listed as attributed. No copy of any of these recordings has been located.

Attributed Session No. 2: Recorded in the 1920's

FAURÉ-CASALS: Après un rêve, Op. 7, No. 1 not known
SARASATE: Zapateado, Op. 23, No. 2 not known

NOTES: Seymour Itzkoff states that Smith College in Amherst, Massachusetts possesses a copy of these recordings. He claims they are unissued Parlophons. They have white labels marked "MC 132" and "MC 131" respectively. They originally came from the Feuermann family collection. I have never seen nor heard these recordings. It is my belief that they are actually the same recordings as those listed in Performance No. 19.

Attributed Session No. 3: unknown recording date

VAN BIENE: A Broken Melody not known

NOTES: Historical Sound Recordings, Yale University Library, has a preliminary Feuermann discography that has an entry "Van Beines: Am Springbogen". The closest anyone can come to this (which makes no sense in German) is the above listed work (which incidentally is for 'cello and Piano). That discography lists "Am Springbogen" as being issued on acoustical Odeon. No issue number was provided.

Attributed Session No. 4: 1930's (Winter, 1935-36?)
South America (Teatro Colon, Argentina?)

PAGANINI: Caprices, Op. 1

NOTES: Les Gerber recalls being told (he doesn't remember by whom) that a recording of Feuermann doing some Paganini Caprices had been seen in South America. Feuermann did on occasion play arrangements of these Caprices on his recital programs. In addition, there are fairly substantial rumors that the Teatro Colon in Argentina recorded all their concerts back then. (Keith Harvey told me that when he was there, the head of the concert hall told him this fact.)

Attributed Session No. 5: late 1930's (after 1934), Chicago, Illinois

BEETHOVEN: Sonata No. 3 in A for 'cello and Piano, Op. 69

NOTE: Gary Stucka states that a man he knows in Chicago claims to have a recording of this work with Feuermann and a Chicago pianist, made in the pianist's home on paper records.