

Clues to Composer Discography

by J. F. Weber

Many discographers begin with the enthusiasm that comes from an intense love for an area of recorded sound, often joined to a profound knowledge of the subject. When this informed interest is combined with skill in finding and analyzing the necessary data, the result is often published as a contribution to general knowledge. Other amateurs may be willing to do the same but don't know where to look for the information they need. This sample discography along with a description of how it was compiled may encourage others to try their hand.

There are three basic types of discography. A label discography treats the commercial enterprise which brings records into existence. An artist discography treats the performers who originate the sounds in the grooves. A subject discography treats the intellectual content of the material on the records; this is the most complicated type, since it transcends all the convenient limits of companies and people and continues to proliferate as long as new records are made. Given the importance of music on records, and classical music in particular, composer discography is an interesting and useful category of subject discography.

The method of compiling a composer discography can scarcely be demonstrated by a single example, since each type of music has its own sources of reference, but the method of pursuing the material will suggest comparable methods for sources in other fields. It can't be demonstrated too well by doing a single composition, either, since it won't show how to arrange the works of a given composer in a logical order best suited to that composer's work, but in any case that would vary from one composer to another. The World's Encyclopaedia of Recorded Music (WERM)¹ gives many good examples of consistent solutions to that problem. It will likewise not show how to solve the problem of identifying the recorded works of composers whose output has not been catalogued systematically; many composer discographies must tackle the question of what precise works have actually been performed on each record.

The Symphonie Fantastique, Op. 14a of Hector Berlioz (completed in 1830), is not one of the most overworked warhorses in the orchestral repertory, but its recorded history is fairly typical. There was a sudden interest in complete symphonic works at the end of the acoustic era, an increased interest in issuing new electrical recordings on 78 r.p.m., a greatly intensified duplication of the repertoire on LP, a sudden rush of many stereo recordings with continued duplication thereafter, a temporary conversion to quadraphonic recordings, and finally the current switch to digital recordings. The hundred or so recordings of this work exemplify many of the problems and pitfalls which a discography ought to overcome if it is to be more than a record list. Any discography ought to answer the questions which the composition and its recordings present and solve the problems which they offer. This piece offers us an interesting batch of questions and problems.

Basic references. Eventually we're going to have to refer to the records themselves and consult the critical comments that have been published about them. But first let's start by building a database to work on and then refine

it. It certainly makes sense to check any previous discographies, first of all to see if the subject has already been covered adequately, but also to make sure that information included in a previous discography is not omitted in a later one. The Bibliography of Discographies² lists eighteen discographies of Berlioz, none of which includes any of the significant features which Gray and Gibson indicate by code numbers (such as dates or matrix numbers, indicative of serious research). It also lists a discography of this work alone in the French monthly review, Diapason, No. 176 (April 1973), but consulting the article in the Library of Congress reveals that it includes only twenty-two citations, the earliest being #20 and the latest being #80 in the list below. The latest Berlioz discography appears in the French monthly Harmonie for September 1982, but it mentions only twenty-four recordings of this work from #16 to #106.

To begin, a broad source of data is the Index to Record Reviews, compiled by Kurtz Myers,³ listing most records issued in this country between 1948 and 1977. In Volume 1, pages 197-200, sixty citations of fifty-one different recordings are given. On page 194 there is another citation of one of these, #75 in the discography below (first issued as a set with Lélio, Op. 14b). In Volume 3, page 282, an additional recording (#70) is cited in the addenda, where it may easily be overlooked. We should also look in Volume 5, page 31, for recordings issued in collections of more than one composer, even though we correctly suspect that this piece which fits so neatly on an LP may not turn up there.

Before we go any further, we might as well combine Myers' citations of recordings issued more than once. Ten recordings are so listed,⁴ and Myers has tried to call attention to each reissue. In one case (#51, SRW-18098) he refers back to the wrong Mercury recording (#26), and in another case (#52, S-60165) he correctly points out that this is not the same recording as #33 but fails to cite its earlier appearance in his index as ASD 399 (where he equated it incorrectly with the mono number ALP 1633 belonging to #33).

While this is a respectable list, we'll eventually find out that it's less than half of the total number of recordings which will make up the discography. The earliest and latest recordings are among those missing, so we might turn next to WERM, which covers 1925-50 in its basic list and 1950-56 in three supplements (the period before 1936 is covered less thoroughly than the rest). The base volume includes ten recordings and the supplements thirteen more, of which eight items in the base⁵ and three more in the supplements⁶ are new to our database. We can also add more issue numbers to our entries, including the 78 r.p.m. numbers, since we'll continue to encounter the problem of distinguishing one recording from another as they appear under different issue numbers.

Another source for the same period is the three successive editions of The Gramophone Shop Encyclopedia of Recorded Music,⁷ which tended to include only records which were available at the time of publication. Yet they sometimes (though not in this case) list additional items omitted from WERM, sometimes add more issue numbers (American Decca 78s for #6), and help to narrow down the issue dates to 1925-36, 1936-42, and 1942-48, in addition to WERM's 1948-50,⁸ 1950-51, 1951-52, and 1953-56. In this case it can be misleading, since #10, already issued and deleted by 1942, is omitted from the second edition. The third edition has an artist index, which is as valuable for 78s as the artist indexes in the Myers work are for LPs.⁹

For records issued after Myers' Index, his work continues in Notes, the Music Library Association quarterly, but the Index to Record and Tape Reviews by

Antoinette O. Maleady¹⁰ provides an annual service which is very similar and quicker to use for reference than Notes. A check of Notes since 1977 yields fourteen more entries.¹¹ Checking Maleady's volumes since 1977 adds all of these except #41 (which Myers caught by going back over old releases which had never been reviewed in his sources) and #108 as well as five more,¹² chiefly by virtue of its complete coverage of English periodicals. The different strengths of these two services are obvious--Myers goes beyond his professed purpose of covering reviews, while Maleady goes beyond releases on American labels.

National catalogues. Although these resources have given us comprehensive coverage of the period since 1925, we need to check the national LP catalogues. The most accessible catalogue in American libraries is Schwann (monthly since October 1949), since it's available on microfilm to libraries which don't have a collection of originals. We find #49 and #86, which had not been reviewed in Myers' or Maleady's sources. We also check Schwann-2 (semiannual from August 1964 to February 1983), but in this case nothing new is found. André Perrault, the Vermont mail-order dealer, issued an annual catalogue from 1978 to 1980; in listing imports not included in Schwann he catches #84, which never even got into the Gramophone catalogue below. The Musical Heritage Society has issued a large catalogue almost every year; #87 is in Myers' Index, but #41 was listed in Notes only recently, since no reviews had shown up. This catalogue is an indispensable source for issues not easily found elsewhere.

A significant run of the Gramophone Classical Catalogue for England (quarterly since June 1951) may be found in some libraries and most archives. It has always catalogued individual pieces in much more detail than Schwann (not a problem with major works like this one), and it indexes reviews in the parent magazine. It also has an artist index. This search yields four more items.¹³

The Bielefelder Katalog Klassik for Germany (generally semiannual since 1953) has always provided a good amount of cataloging detail, and in the last decade its cataloging of individual works surpasses even Gramophone. It provides complete numerical lists of all labels, and its listing of minor European issues (as imports in Germany) has made it even more valuable lately. In this work, however, only #85 and #96 are added to our database.

The Diapason Catalogue Général Classique for France (annual since 1964) also indexes reviews in its parent periodical, although the dates are more significant than the brief comments which pass for reviews. Three more entries are found here.¹⁴ It had a competitor in the Harmonie Catalogue Classique from 1976 to 1979, which also indexed the reviews in its parent monthly. Both of these catalogues have artist indexes. From 1958 to 1961 Disques Catalogue Général served the same purpose, but the index to reviews in the parent magazine (published from 1947 to 1962) was enormously helpful, for the quality of these reviews was outstanding.

Unfortunately, collections of these German and French catalogues are much harder to find in this country (the Library of Congress and Yale have good collections). Yet all four major national catalogues belong in every library which intends to serve the record collecting public. If back issues are lacking, current subscriptions can at least begin to provide reference service. Each country has its own issue numbers, more often than not, and the discographer is required to determine which numbers correspond to the same recordings. The languages should not be intimidating--anyone who has become familiar with trilingual record sleeves of D.G. and other major labels (even C.B.S. lately!)

should have little trouble finding composers and titles, allowing for such peculiar spellings as Chostakovitch (in French).

Other national catalogues are even more of a problem. Italy had the Angelicum Santandrea Dischi Microsolco bimonthly or so from 1954 to 1976, but searching a few issues revealed nothing new. It was succeeded by Tuttidisch from 1978 to 1980, and Ricordi started publishing Discoteca Classica last year. Similarly, the 1977 and 1981 editions of the Polcar catalogue from Spain (annual since 1976) added nothing to the list. Titles also tend to be less familiar in languages other than French and German.

The Soviet Union issues monthly supplements of new releases and a cumulative annual catalogue (the Library of Congress and the University of Toronto have extensive sets), but the only complete catalogues I've seen were dated between 1957 and 1970. These were issued in separate Russian, English, French, and German editions, with a numerical list as index. The label discography Melodiya: A Soviet Russian L.P. Discography,¹⁵ though not complete, is cumulative of the LP era, and while all four recordings in this book have already turned up,¹⁶ it does add the original Soviet issue numbers. Checking my copies of the 1965-66 and 1970 annual catalogues reveals nothing further.

In the German Democratic Republic, VEB Deutsche Schallplatten (Eterna and other labels) published an annual catalogue from the mid-50s to 1970, but the only collection I've seen is in the Library of Congress. Since 1971 the Berlin (DDR) Stadtbibliothek has issued annually a handy little pamphlet of its accessions, and this can be a start in catching up on recent issues of Eterna, Muza, Melodiya, Balkanton--and Supraphon and Qualiton, too, more readily found here as imports. In this case nothing new shows up.

One of the most informative catalogues anywhere is published annually in Japan by the monthly classical record review, The Record Geijutsu; it also indexes reviews in the parent magazine (the Rodgers and Hammerstein Archives has some of these catalogues and magazines). They're valuable because both advertisements and reviews in Japan routinely give recording dates and timings. Fortunately, they're also useful, since composer and label names are in roman type, and issue numbers, dates, and timings are in arabic numerals, laid out in a consistent format which is not too hard to decipher. The titles of works and names of artists are given in kanji--Japanese characters which represent syllables in western languages. Michael Gray has a sizable collection of both reviews and catalogues and finds that with a little practice one can develop some facility in reading the kanji. Another feature which facilitates using these sources is the postage-stamp-size reproductions of record sleeves, generally identical to the western issues, which routinely illustrate ads and reviews. The catalogue added only #30 to the list, but the timings and dates of recording increase the value of this catalogue and the reviews it indexes.

Additional sources. We're getting to the point where we need help. There are other sources, both published and unpublished, which will furnish further information about the recordings we've listed and may incidentally add new listings as well. If the discography covers a subject close to our record-collecting heart, we may already know a great deal about the recordings on our list, but we can examine (if not also play) the records we've missed in well-stocked record stores and major libraries. We can read about them in bound volumes of record magazines in libraries. We can consult extensive collections of company catalogues in most archives and a few libraries (a huge collection

was donated to the Metropolitan Toronto Public Library by Ross, Court, and Company). Discographies (in this case, of conductors and orchestras as well as labels) can help a lot.

We haven't found any pre-electric recordings yet. Vocal collectors, who have always been among the most intense addicts in the whole field, have had such references as the series of label discographies published as Voices of the Past, but now a forthcoming ARSC Monographic Series book will catalog all the acoustic orchestral recordings, and its compiler, Claude Arnold, furnished #2, which I wouldn't have thought to look for in old Parlophon catalogues. I had already found #4 in the Polydor 1927 catalogue when I did some work on Oskar Fried, #1 in Volume 5 of Voices of the Past¹⁷ and in the annual index to reviews in The Gramophone, and #3 in Christopher Dymont's Weingartner discography (which listed it next to #5).

File cards for a planned continuation of WERM have been maintained and updated since 1956 by Eric A. Hughes, the associate editor of the WERM supplements and the longtime information officer of the National Sound Archive (formerly the British Institute of Recorded Sound). A query to him brought five more entries¹⁸ (six if you count #49, since I hadn't searched Schwann yet), but in each case further information, even fair dates, has proved elusive. A similar query about the Mozart Requiem for a recent Fanfare discography added nine entries to the 53 already compiled, an even more impressive amount of help.

Conductor and orchestra discographies will furnish a lot of facts, including recording dates. Besides the Weingartner work and my own work on Fried, other published discographies used for this purpose include Walter, Rodzinski, the Cleveland Orchestra, Barbirolli, Karajan, Beecham, Monteux, and Stokowski; unpublished discographies include the New York Philharmonic (Steven Smolian), the Philadelphia Orchestra (Michael Gray), and Charles Munch (E. Robert Malone, furnished by his associate Brendan Wehrung).

The periodicals devoted to record reviews can provide a comprehensive view of any subject if the indexes are thorough, for critics often mention points of fact which are more or less common knowledge at the time but fail to survive in permanent reference sources. A set of the monthly Gramophone starting in May 1923 may be found in many libraries, and the annual indexes make it possible to find a review of every record issued in England in the last sixty years (Syracuse University has an easily accessible complete set that I've used repeatedly, while the Library of Congress and the Rodgers and Hammerstein Archives also have complete sets). Note that in the early years advertising pages were often removed before binding, a shortsighted procedure which ignored the valid interest which we now have in the information they provided.

Other periodicals are also useful. Robert H. Reid gave me a complete set of the French monthly Disques (1947-62), a valuable source of data since the reviews tended to be thorough and retrospective (a reading knowledge of French is helpful, but a lot of factual data will be apparent even to those who can't make head or tail of the reviews). The Rodgers and Hammerstein Archives has a set which includes part--1937 to 1940--of the earlier series of the same title. Less useful, but covering the American market quite thoroughly for a longer period than any other periodical, is The Phonograph Monthly Review (1926-32), The Music Lover's Guide (1932-35), and The American Music Lover/American Record Guide (1935-72). The first incarnation of this phoenix-like periodical is rare (although the Library of Congress and the Rodgers and Hammerstein Archives have

complete sets of all three), but my nearly complete set of the other two runs (also a gift from Reid) has proved to be a handy source. Readers may form their own conclusions about the relative merits of the revived American Record Guide (1976-), now a bimonthly, and the newer bimonthly Fanfare (1977-). High Fidelity has reprinted annual collections of its reviews since 1955, but it should be remembered that the magazine used to have much interesting material (including reviews of reissues and imports as well as important articles) which was omitted from the books.

One source of data which could have been pursued further is the record companies. Some of the best artist and label discographies have been compiled with full cooperation from the companies involved, but the complexity of a composer discography makes that approach less practical. I've found that some companies (RCA, CBS, Philips, DG) have been consistently helpful in answering specific questions. Some others may not have the desired data in convenient form, while still others just don't reply. It's advisable to focus inquiries carefully: Asking for a few specific dates is not unreasonable for the companies mentioned, but don't expect them to do all your research for you. Several dates of recording in this list have been obtained from Philips, Decca, and EMI.

Finally, we have to keep our eyes open. While this article was being prepared, #107 was reviewed in High Fidelity and Stereo Review, #110 was listed in The Record Geijutsu, #109 and #111 were advertised as new issues, #22, #43, and #59 showed up on dealers' shelves, and #112 was announced in a magazine article. In time, they may be listed in our standard references.

Recorded tapes (invariably duplicates of discs) have been omitted from this list. Nevertheless, this was a popular work on open-reel tape, starting with #28 in mono (issued in England as CAT 264) and #29 in two-track stereo (issued here as GSC 6). Many other two-track and then four-track open-reel issues followed,¹⁹ but after the mid-60s the cassette format became more popular than the reel and cassette duplications of new issues became common. At present all the national LP catalogues list cassette tape numbers along with LP.

Problems to be solved. There is no unchallengeable way to lay out a discography, although my own preference is chronological. Arranging the fundamental material in alphabetical order says nothing about the material itself, but merely indexes it for rapid retrieval. The very arrangement itself should convey something about the data. But the reference value of the discography is also important, and this need should be served by adequate indexes. In the present case an index of conductors is provided; other indexes may be added as the specific material suggests. Arrangements of compositions are usually added separately; in this case, the piano arrangement by Liszt which has been recorded three times recently is cited at the end.

The discographer has a responsibility to reconcile variant sources. He is not a cataloger, faithfully copying down everything he finds. When he discovers an error or a misprint, all he needs to do is preserve the correct reading and ignore the rest. He may choose to cite the error, knowing that otherwise it may continue to mislead, but he has no responsibility to give erroneous citations equal space with correct ones. A recent review²⁰ claimed that AGL 1-2706 (under #29) is a previously unreleased recording from 1960, issued in stereo for the first time. He's wrong on both counts. The Gramophone catalogue's last six issues have listed a recording under Robert Pikler; merely looking up the review cited by date reveals that the disc is a collection of short Berlioz works. The

first Diapason catalogue listed #52 as FALP 532/ASDF 164; the citation was changed in the next edition, but until we find out what actually appeared under those numbers we won't know why that error was made. Older catalogues are full of such errors as Camden CAL 281 for #7 rather than #10, as well as the usual typos, and these errors have often remained uncorrected for years.

Furnishing dates of recording invariably makes a discography more useful than it would be otherwise. The date is a key to two significant aspects of each recording--the maturity of the artist and the quality of the engineering. When artists remake a particular piece, as many conductors have done here, dates of recording are enormously helpful in identifying the various issues. Dates also enable the discographer to indicate the relationship among the various recordings of each work. Some discographies have been published with only release dates, usually because the discographer felt unable to establish the dates of recording accurately. The accuracy of the dates can be refined by starting with the earliest review date given in the sources and gradually pushing each date back as far as possible. By pursuing the various catalogue listings, we tend to fix the earliest citation of each item. Some recording dates are found on the sleeves²¹ or in other published references, and the chronological list takes shape, not unlike a puzzle. When a version (usually from a concert or broadcast) is released long after it was made, such as #9, 22, 30, 43, 59, and 70, it's useful to add the release date as well.

As for remakes, ten conductors have recorded this symphony twice with the same orchestra (or three times in the case of Ormandy and the Philadelphia), eight of them on the same label,²² and nine other conductors have remade it with different orchestras.²³ The degree of confusion varies: The first Weingartner was never issued; the later Bernstein/New York version is identified clearly as a new version, and the later Beecham was publicized as new, but this doesn't help much if you're only aware of the first version. On the other hand, when the second Monteux/San Francisco version was released, many reviewers called it a reissue of the first,²⁴ and Myers merely cites the confusion of reviewers without resolving the question (it was compounded by RCA's use of one issue number with DM prefix for the 78 r.p.m. issue of the old version and the same number with WDM prefix for the 45 r.p.m. issue of the new). The Munch/Boston and Karajan/Berlin duplications have been reissued so many times that it's hard to tell which issue numbers belong to each version, and several of the numbers assigned here are questionable. Even so, AGL 1-5203 is definitely #29, even though the liner notes are borrowed from #63.

Special situations. Sometimes a discography presents a unique problem not to be anticipated in any other project. In this case a survey of the record reviews will show that critics have consistently been concerned about the splitting of the third movement of the Symphonie Fantastique on LP. There has been no pattern in this matter, and some labels have shifted from one format to the other as engineering decisions were made case by case. Some recordings have been issued both ways at different times. The engineering problem is obvious from an examination of the timings (even though playing times vary considerably from one version to another). No one apparently has ever put the first, second, and third movements all on one side. The third, fourth, and fifth movements make a shorter group, but the end of a side which runs about half an hour is a bad place for the sonic spectacular in the last movement. Splitting the movement, although decried by virtually all critics, is a serious temptation for an engineer, who otherwise will usually have to reduce the cutting level as well as risk end-of-side distortion. The latest approach, a three-sided issue of

#107,²⁵ is the only such solution since a Soviet release of #23 from a period when long LP sides were routinely avoided.²⁶

We can help to clarify this matter by citing the timings and side breaks in the discography. If the third movement is split, the two figures for that movement are parenthesized. In a few cases the last two movements are timed together on label or sleeve (#87, #89, #97), only side times are stated there (#48, #53, #70), or the timing is quoted from The Record Geijutsu without indicating the side-break (#79). On #73 the last movement, certainly timed erroneously, had to be corrected. Otherwise, all the timings except #17, #33, #36, and #45 have been copied from labels or sleeves. The list of timings cited here ranges from 43 minutes (Fourestier, #35, split!) to 57 minutes (Klemperer, #65, intact as reissued!). Repeats in the first and fourth movements, usually omitted, will affect the total playing time somewhat (Colin Davis includes both repeats in both of his recordings). In this discography issue numbers on discs which have an unbroken third movement are marked * and issue numbers on discs which split that movement are marked #. Based on copies actually examined, thirty-three recordings are undivided, thirty-nine have a split movement, five have been issued in both formats, and two are three-sided issues.

The compact disc, however, solves all of these problems. Of the first three digital recordings which have been made, each exemplifies on LP one of the stated problems: #105 has the long second side, #108 has the third movement split, and #107 is on three sides in its alternative analogue version. The CD issue of Lorin Maazel's new recording on Telarc clearly avoids all three problems, with unbroken movements, undiminished sonic impact throughout its length, and a list price considerably below the competing two-disc LP set. The performance is on the brisk side, the repeats in the first and fourth movements are omitted, and the recorded sound captured in Severance Hall (Maazel's earlier version was made in Masonic Auditorium) is natural and smooth. One reviewer asserted that he heard the LP side break on the CD; my copy shows that this statement is totally unfounded.

More work to do. By organizing a body of data, any discography offers opportunities for further research. First, one might start by comparing all the multiple versions by each conductor who has made more than one. It's worth noting that Pierre Monteux called his first recording of this work "by far the best I have ever made. I prefer to listen to those old recordings, even today."²⁷ Second, after measuring the timings not cited already, one might analyze the differences in interpretation based on tempo and other considerations. Third, one might examine the pseudonymous versions to see if they can be identified; some or all may be the same performance, and may or may not be found elsewhere on the list. For example, #83-84-85-86 appeared in suspiciously rapid sequence; this is only one of many major works which appeared in quick succession on Sonopresse, Intercord, and Oryx at the same time, while Summit has released other discs originating with Oryx. Some or all of these might also have come from a readily licensed source such as Vox or Everest. None of these four is presently accessible for checking, but merely obtaining the movement timings for all four might offer one clue to their identity. Fourth, one could study the impact of the two repeats, the use of the cornet (reviewers usually comment on its presence), and the occasional doubling of the chimes with piano. For these purposes the score will be helpful, and fortunately this work is available in the excellent Norton Critical Scores series.²⁸

Any discography will be more nearly complete in proportion to the amount of

research devoted to it. This example is presented as it stands to demonstrate what results from the use of the sources described. Six months or a year of additional work, involving the acquisition of some records, correspondence with record companies and archivists, and a lot of listening to each recording, would result in a considerably more complete job, and for some purposes this should be encouraged. But not many discographies will be published under those conditions, and for certain other requirements something as complete as this will serve the purpose. Potential discographers need to balance the benefit of waiting for the last scraps of data against the desirability of furnishing a useful basis for further work by others. Too often, we find the opposite extreme of gathering less material than might easily be found.

One of the most thorough composer discographies ever published was Richard Warren Jr.'s Charles Ives, which was based on a complete collection of the recordings of the Yale alumnus at that institution (well, two obscure 78s were unavailable). The opportunities for avoiding errors and omissions are far better when the project is approached from such a basis. But there has not been a second issue in the Yale series which began with Ives a decade ago, and if we are to have a wide range of discographies available many discographers will have to tackle their own special areas with the resources they can find. They can at least attempt to cover as much ground as the subject requires.²⁹

¹Compiled by Francis F. Clough and G. J. Cuming. London: The London Gramophone Corporation in association with Sidgwick and Jackson Limited, 1952; Supplement II, 1953; Supplement III, 1957. Reprinted by The Greenwood Press, Westport, CT.

²Volume 1: Classical Music, 1925-1975. Compiled by Michael Gray and Gerald Gibson. New York and London: R. R. Bowker, 1977.

³5 vols.; Boston: G. K. Hall & Co., 1978. Reviewed ARSC Journal, XIII:1.

⁴#10, 32, 37, 47, 51, 52, 53, 71, 75, and 78.

⁵#5, 6, 7, 8, 12, 13, 14, and 15.

⁶#21, 23, and 27.

⁷Compiled by R. D. Darrell; [1st ed.] New York: The Gramophone Shop, 1936. Compiled by George Clark Leslie; [2nd ed.] New York: Simon and Schuster, 1942. Compiled by Robert H. Reid; 3rd ed.; New York: Crown Publishers, 1948. The third edition was reprinted by The Greenwood Press, Westport, CT.

⁸The great majority of records listed in WERM 1950 but not in GSE 1948 can be identified as 1948-50 issues.

⁹The Schwann Artist Issue in all ten editions between 1953 and 1981 also constitutes a valuable resource.

¹⁰San Anselmo, CA: Chulainn Press, 1971-.

¹¹#41, 62, 64, 68, 91, 94, 95, 97, 101, 102, 103, 105, 106, and 108.

¹²#9, 81, 92, 93, and 104.

- ¹³#40, 44, 55, and 79.
- ¹⁴#60, 61, and 83.
- ¹⁵Compiled by John R. Bennett. Westport and London: The Greenwood Press, 1981. Reviewed in the ARSC Journal, XIII:3, and Fanfare, V:3 (Jan-Feb. 1982).
- ¹⁶#9, 23, 64, and 72.
- ¹⁷Michael Smith [compiler]. The Catalogue of 'D' and 'E' His Master's Voice Recordings. Lingfield, Surrey: The Oakwood Press, [1961, 1971].
- ¹⁸#34, 56, 98, 99, and 100.
- ¹⁹Additionally, #32, 35, 39, and 45 were issued on two-track stereo tape, #37, 39, 45, 47, 48, 54, 58, 63, 69, and 76 on four-track tape (both at 7 1/2 i.p.s.), and #72 was issued on four-track tape at 3 3/4 i.p.s. The best source for these issue numbers is the Harrison Tape Catalogue, quarterly from 1955 to at least 1976. In summer 1969 the cassette section replaced the open-reel section in the place of prominence at the head of the catalogue.
- ²⁰In Fanfare, July-August 1981, p. 74.
- ²¹Dates are given on the sleeves for #9, 15, 22, 43, 59, 62, 64, 70, 72, 73, 76, 80, 81, 93, 101, 103, 106, 108, 111, and by implication 37, 74, and 78.
- ²²#3, 12, 13, 14, 17, 29, 33, 66, 69, 97, and the remakes noted after each one. Some of these conductors (Karajan, Munch, Monteux, Bernstein, Maazel) have further remakes with other orchestras.
- ²³Fried, Walter, Paray, Markevitch (three times), Cluytens, Van Otterloo (three times), Colin Davis, Ozawa, and Fournet.
- ²⁴This error was perpetuated by Erich Kunzel in his Monteux discography (lacking dates) appended to Doris Monteux's biography of her husband, It's All in the Music (New York: Farrar, Straus & Giroux, 1965).
- ²⁵Varèse Sarabande will transfer its digital version of the same performance to two sides.
- ²⁶This is not the only work usually recorded on two 12" sides which has appeared on three. Others include the Tchaikovsky Symphony No. 6 conducted by Munch (London LLP 166-7), the Beethoven Symphony No. 3 conducted by Albert (Tempo MTT 2070 and 2072), the Schubert Symphony No. 9 conducted by Furtwängler (D.G.G. LPM 18015-6 and Decca DX 119), the Tchaikovsky Symphony No. 5 conducted by Rodzinski (Westminster W-LAB 8001), and the Mahler Symphonies Nos. 1 and 4 conducted by Levine (RCA quad CRD 3-1040). All of these works are about as long as the Fantastique, and all of these recordings except the Tempo were soon reissued on single LPs.
- ²⁷Quoted in Doris Monteux, op. cit., p. 164.
- ²⁸Hector Berlioz, Fantastic Symphony, edited by Edward T. Cone. New York: W. W. Norton and Company, 1971. Pp. viii+301.

²⁹Special thanks go to Michael Gray for his invaluable collaboration and to Eric A. Hughes, Claude Arnold, Richard Warren Jr., Steven Smolian, Edwin Mathias (Library of Congress), and Telarc Records for their assistance in this research.

BERLIOZ: Symphonie Fantastique

- 1>Rhené-Baton, Padeloup Orchestra
(ac78: H.M.V. W 608-13; D 987-92: mx. CL 85-1, 86-2, 87-2, 88-1, 114-2, 118-2, 119-2, 120-2, 121-1, 115-2, 116-2, 117-2) -- rec. early 1925?
(released April 1925)
- 2>Frieder Weissmann, Berlin State Opera Orchestra
(ac78: Parlophon P 1934-39: mx. 2-8024, 2-8025, 2-8026, 2-8112, 2-8113, 2-8121, 2-8122, 2-8123, 2-8027, 2-8114, 2-8115, 2-8116) -- rec. early 1925?
(released May 1925)
- 3>Felix Weingartner, London Symphony Orchestra (see 5)
(ac78: Columbia not issued: mx. AX 920-923, 929-932, 940-942, 944-946) --
rec. 10-13 Mar'25
- 4>Oskar Fried, Berlin State Opera Orchestra
(ac78: Polydor 69808-11; B 20600-606: mx. 2030 1/2 as, 2031 as, 2033 as, 838 1/2 az, 2009 1/2 as, 836 az, 2032 as) -- rec. mid-1925? (released December 1925) [3rd mvt. omitted]

(ac78: Polydor 66356-60; B 20600-603, 20646-648, 20604-606: additional mx. 2222 as, 2224 as, 2223 as) -- 3rd mvt. rec. early 1926? (released spring 1926) [complete]
- 5>Felix Weingartner, London Symphony Orchestra (see 3)
Past Masters PM 10 *
(78: Columbia 67174-9 in set M 34; L 1708-13: mx. WAX 1111-1122) -- rec. 28-29 Oct and 1 Nov'25
- 6>Gabriel Pierné, Colonne Orchestra
(78: Odéon 123536-9; Decca 25308-11: mx. XXP 6619-1, 6620-2, 6621-2, 6622-2, 6623-1, 6634-2, 6635-2) -- rec. 1928? N.B. Movements 5, 2, 4 only; mvt. 2 only is on Parlophone R 20073.
- 7>Pierre Monteux, Paris Symphony Orchestra
(78: Victor 11093-8 in set M 111; H.M.V. D 2044-9; W 1100-5: mx. CF 2757-1, 2758-3, 2799-2, 2786-2, 2787-1, 2800-1, 2807-2, 2808-2, 2801-3, 2806-2, 2816-2, 2817-3, also 69247-69258) -- rec. end of 1929(?)
- 8>Selmar Meyrowitz, Paris Symphony Orchestra
(78: Pathe PDT 10-15; Columbia 68675-80 in set M 267; LX 372-7: mx. CPTX 5-16) -- rec. end of 1934?
- 9>Oskar Fried, USSR State Radio Orchestra
Melodiya D 031239-40; Ariola XA 88329 K -- rec. in concert 1937 (released 1971)

- 10>Bruno Walter, Paris Conservatoire Orchestra
Camden CAL 281; Rococo 2016; Voix de son Maître 2C 051-03611 M; Turnabout
THS 65109; GR 2307
(78: RCA Victor 12692-7 in set M 662; H.M.V. DB 3852-7; DB 8704-9: mx.
2LA 3080-3082, 3090-3091, 3086-3089, 3083-3085) -- rec. 19 May'39
- 11>Artur Rodzinski, Cleveland Orchestra
Entre RL 3059 *
(78: Columbia 11685-90 in set M 488; LX 25025-30: mx. XCO 30954-30965) --
rec. 12 & 14 Apr'41
- 12>Pierre Monteux, San Francisco Symphony Orchestra (see 16)
(78: RCA Victor 11-9027-9032 in set M 994; H.M.V. DB 6670-5; DB 9342-7) --
rec. 27-28 Feb and 15 Apr'45
- 13>Eduard van Beinum, Amsterdam Concertgebouw Orchestra (see 20)
London LLP 35 #
(78: Decca K 1626-31 in set EDA 56; London set LA 111: mx. AR 10548-10559)
-- rec. 25 Sep'46
- 14>John Barbirolli, Hallé Orchestra (see 50)
(78: H.M.V. C 3563-9; C 7664-70: mx. 2ER 958-971) -- rec. 2 Jan'47
- 15>Charles Munch, French National Radio Orchestra
Voix de son Maître TRX 6104
(78: Columbia LFX 880-5; LFX 8128-33; M 15169-74: mx.) -- rec. Jul'49
- 16>Pierre Monteux, San Francisco Symphony Orchestra (see 12)
RCA Victor LM 1131; A12R 0092; H.M.V. ALP 1137 * ; FALP & QALP 118;
GM 43359 [with Benvenuto Cellini Overture]; RED 2002
(45: set WDM 994) -- rec. 27 Feb'50
- 17>Eugene Ormandy, Philadelphia Orchestra (see 54 and 95)
Columbia ML 4467 * ; Philips A 01159 L -- rec. 30 Oct'50
[12:52, 5:49 + 15:28, 4:21, 8:50]
- 18>Paul Paray, Colonne Concerts Orchestra
Vox PL 6950 -- rec. 1951?
- 19>Willem van Otterloo, Berlin Philharmonic Orchestra
Epic LC 3005 * ; Philips A 00123 L # ; A 00254 L * ; G 03026 L;
ABL 3019 # * ; GBL 5547; PC 1568 -- rec. 18-25 Jun'51
- 20>Eduard van Beinum, Amsterdam Concertgebouw Orchestra (see 13)
London LLP 489; B 19010; R 23205 [with Roman Carnival Overture];
LXT 2642 # ; ACL 27; ECS 561 [with Roman C.O.]; LK 40159; 220017 [with
Roman C.O.] -- rec. Sep'51
- 21>Joseph Balzer, Berlin Symphony [pseudonym]
Royale 1325 -- released October 1952 N.B. Anonymous performance on
Gramophone 2091 is probably a reissue of this.
- 22>Igor Markevitch, Berlin RIAS Symphony Orchestra
Movimento Musica 01042 # -- rec. in concert 18 Sep'52 (released 1983)

- 23>Nathan Rakhlin, Moscow Radio Symphony Orchestra
M.K. D 01440-2 * [3 sides, with Wagner Siegfried Idyl] -- 1953?
- 24>Hermann Scherchen, London Symphony Orchestra
Westminster WL 5268; XWN 18279; Nixa NLP 908 # ; Pye PVC 16001; ND 30-018
-- rec. ?Sep'53
- 25>Igor Markevitch, Berlin Philharmonic Orchestra
D.G.G. LPM & DGM 18167 # ; Decca DL 9783 * -- rec. 23-29 Nov'53
- 26>Antal Dorati, Minneapolis Symphony Orchestra
Mercury MG 50034 * ; MGW 14005/SRW 18005; Pickwick PC/PCS 4040; MRL 2532;
MLP 7522; 200 046 WGL; WL 1004 -- rec. Dec'53 (fake stereo)
- 27>George Sebastian, Berlin RIAS Symphony Orchestra
Remington 199-176; Orbis BL 733; Webster HLP 6; Freunde guter Musik 7330 --
1954?
- 28>Herbert von Karajan, Philharmonia Orchestra
Angel 35202; CX & WCX 1206 # ; C 90396; FCX 396; QCX 10136; set RLS 7715;
2M 055-03859; set 2C 137-54364/67 M; EAC 37018 -- rec. 7-9 & 21 Jul'54
- 29>Charles Munch, Boston Symphony Orchestra (see 63)
RCA Victor LM 1900 * ; AGL 1-2706; AGL 1-5203; A12R 0179; 630 301; 730 050;
H.M.V. ALP 1384; VICS 1415; set VICS 6055 [with Harold]; set 26.48014 DM
[with Harold]; LALP 317; SHP 2070; RCL 1022 -- rec. 14-15 Nov'54 (stereo)
- 30>Bruno Walter, New York Philharmonic
Seven Seas K22C 178 -- rec. in concert 21 Nov'54 (released 1982)
- 31>André Cluytens, French National Radio Orchestra
Angel 35448 # ; CX 1439; FCX 459; PLM 30094; QCX 10233; EAC 47195 -- rec.
1955
- 32>Dimitri Mitropoulos, New York Philharmonic
Columbia ML 5188/MS 6030 * ; 3216 0204; C.B.S. set 78211; 61465; Philips
ABL 3293/SABL 108; 835 512 AY; C-12; 13AC 84; 13AC 951 -- rec. 24 Feb'57
(stereo) [49:58]
- 33>Thomas Beecham, French National Radio Orchestra (see 52)
Capitol G 7102 # ; ALP 1633; FALP 591; QALP 10241 -- rec. 8-9 Nov'57 and
14 May'58 [12:03, 5:51 (7:47 + 5:52) 4:52, 9:56]
- 34>Konstantin Iliev, Sofia State Philharmonic Orchestra
Balkanton [BKA?] 0314 -- ca. 1957??
- 35>Louis Fourestier, Cento Soli Orchestra
Omegadisk OSL 9 # ; Record Society RS/RSS 1; Club Français du Disque 119/
1119; Musidisc RC 830 [pseudonym Thomas Greene, London Festival] -- 1957-
58? [12:19, 5:40 (6:40 + 5:21) 4:13, 8:40]
- 36>Ralph DeCross, Paris Promenade Orchestra [pseudonym]
Period SHO 325/SHOST 2325 # -- 1957-58?
[14:00, 6:30 (5:34 + 10:20) 4:18, 10:11]

- 37>Ataulfo Argenta, Paris Conservatoire Orchestra
 London LL 3016; CM 9227/CS 6025 # ; STS 15006; LXT 5423/SXL 2009; ADD/SDD
 115; 116115 # ; GT 9032; SLC 1011 -- rec. Nov'57
 [12:43, 6:21 (8:34 + 7:00) 6:29, 9:40]
- 38>René Leibowitz, Vienna State Opera Orchestra
 Westminster XWN 18839/WST 14046; Heliodor 478634/429003; Westminster P 278/
 PWS 713; Ricordi CS 5079 -- rec. ?May'58
- 39>Alfred Wallenstein, Virtuoso Symphony of London
 Audio Fidelity FCS 50003 * ; Fontana 200 003 WGL; Vedette VSC 4046 --
 rec. Sep-Oct'58
- 40>André Cluytens, Philharmonia Orchestra
 Columbia CX 1673/SAX 2314; CFP 168 # ; FCX 858/SAXF 132; PLM 30545;
 PLM 130545; 2M 055-03352; AA 5009; EAC 30009 -- rec. 4-5 Nov'58
- 41>Louis Frémaux, Monte Carlo National Opera Orchestra
 Erato LDE 3112/STE 50015; EFM 8045; MHS 801 # ; OS 906; OS 2166 -- 1958-59?
 [13:00, 6:05 (8:19 + 6:52) 4:23, 9:12]
- 42>Carlo Zecchi, Czech Philharmonic Orchestra
 Supraphon DV 5616; SUA 10103/SUAST 50011; SUAST 50103; 151029; Parliament
 PLP(S) 131 # ; Legend LGD 001; Eurodisc 914114; OS 2146; OC 7004 -- 1959?
- 43>Pierre Monteux, New York Philharmonic
 Paragon LBI 53002 # -- rec. in concert 28 Feb'59 (released 1983)
 [13:15, 5:53 (7:10 + 8:28) 4:44, 9:37]
- 44>Rudolf Kempe, Berlin Philharmonic Orchestra
 H.M.V. (S)XLP 20088 # ; WCLP 628/CSDW 754; E/STE 80491; TRX 6148;
 CTRE 6148; 1C 051 & 1C 037-03013; 5113-4 -- rec. 6-8 Mar'59
- 45>Eugene Goossens, London Symphony Orchestra
 Everest LPBR 6037/SDBR 3037 # ; Top Rank 35/057; World Record Club T/ST 93;
 Hallmark HM 548; Adès 13016 -- rec. ?Mar'59
 [13:12, 5:47 (5:37 + 11:28) 4:44, 10:18]
- 46>Willem van Otterloo, Hague Residentie Orchestra
 Epic LC 3665/BC 1068 * ; Philips CFL 1059 * /SCFL 125 # ; 610801 VL/
 838601 VY; 698032 CL; 875025 CY; 700046; 894035 ZKY; 6540 014; Contour
 6870 575; Metronome 140126 -- rec. Jun'59
 [12:55, 6:00 + 15:27, 4:35, 8:59]
- 47>Pierre Monteux, Vienna Philharmonic Orchestra
 RCA Victor LM/LSC 2362 # ; VIC(S) 1031; London STS 15423 * ; R.C.A.
 RB 16215/SB 2090; Decca DPA 13-14; SPA 222; 6.42149 AF; R.C.A. 630534/
 640675; VIC 5; SMR 8007; 592023; GT 9101; K18C 8224 -- rec. 1959?
 [13:55, 6:01 (4:50 + 11:37) 4:50, 9:50]
- 48>Jonel Perlea, Bamberg Symphony Orchestra
 Vox PL 11090/STPL 511090; GBY 11090/STGBY 511090 # ; SBBH 1490 -- 1959?
 [28:40, 26:40]

- 49>Pierre-Michel LeConté, Paris Opera Orchestra
 Concert Hall (Gilde) M/SMS 2122; HM 111; SMS 5029; Harmony HL 7220/11022
 -- 1959?
- 50>John Barbirolli, Hallé Orchestra (see 14)
 Vanguard SRV 181 SD # ; Pye GGC 4005/GSGC 14005; GSGC 15010; MAL(S) 911;
 GSGC 2025; Pop ZS 10056 P; MDINT/STMDINT 9316; FG 271 -- rec. 2-3 Sep'59
- 51>Paul Paray, Detroit Symphony Orchestra
 Mercury MG 50254/SR 90254 * ; SRW 18098; MMA 11104/AMS 16055; GL/SGL 5829;
 120504/130504; 6513 015; 6538 001 -- rec. Nov'59
 [11:29, 5:33 + 14:41, 4:27, 8:55]
- 52>Thomas Beecham, French National Radio Orchestra (see 33)
 H.M.V. ASD 399; Seraphim S 60165 # ; SLP 30295; ASDF 198; ASDF 591; 1C &
 2C 053-00150; Time-Life STL 1-140; STL 2-140 -- rec. 30 Nov & 1-2 Dec'59
 [12:37, 6:47 (5:59 + 11:04) 5:22, 10:44]
- 53>Vladimir Golschmann, Vienna State Opera Orchestra
 Vanguard SRV 120 (SD) # ; SRV 170 SD; Amadeo AVRS 6270; AVRS 12056;
 KS 20000 -- 1960? [26:05 + 20:38]
- 54>Eugene Ormandy, Philadelphia Orchestra (see 17 and 95)
 Columbia ML 5648/MS 6248 # ; (S)BRG 72032; 61013; SOCJ 23; SOCF 22003;
 SOCT 8 -- rec. 10 Apr'60 [12:50, 6:05 (8:40 + 6:45) 4:30, 9:30]
- 55>Constantin Silvestri, Paris Conservatoire Orchestra
 H.M.V. (S)XLP 20036; MFP 2066; FALP 656/ASDF 224; CVL 2037 # ; 2C 045-
 12181; 33147; QIM 6312 -- 1960?
- 56>O. Strauss, Berlin Philharmonia [pseudonym]
 Fidelio ATL 4146 -- ca. 1960???
- 57>Igor Markevitch, Lamoureux Orchestra
 D.G. LPM 18712/SLPM 138712 # ; 135057; 136911; 2542 002; 2548 172; 2538
 092; MH 5007; MGW 5106; Ex Libris XL 172 550; Eterna 820284/825284 -- rec.
 11-17 Jan'61 [14:08, 6:02 (5:46 + 10:05) 4:42, 11:00]
- 58>André Vandernoot, French National Radio Orchestra
 Command 11009 SD; Sine Qua Non SQN 7743; OC 8001 -- 1961?
- 59>Lorin Maazel, Berlin RIAS Symphony Orchestra
 Grandi Concerti GLC 18 # -- rec. in concert 4 Oct'61 (released 1983)
- 60>Louis de Froment, Radio Luxembourg Orchestra
 Odéon XOC 823 # ; C.B.S. 51023; VER 34129 -- 1962?
- 61>Pierre Dervaux, Colonne Orchestra
 EMI Ducretet-Thomson CC/SCC 503; Plaisir Musical CC/SCC 511-15; KLTC 97 --
 rec. 14 Jan'62
- 62>Massimo Freccia, Royal Philharmonic Orchestra
 Reader's Digest RDS 9639; Quintessence PMC 7057 # [with Rakoczy March] --
 rec. 21-23 Feb'62 [12:07, 5:53 (7:44 + 7:10) 4:26, 8:50]

- 63>Charles Munch, Boston Symphony Orchestra (see 29)
 RCA Victor LM/LSC 2608 # ; RB/SB 6521; 630722/640722; set FVL 3-7033 [with Harold and overtures]; AVL 1-0898; set VL 42711; set 940.001-4 [with Damnation]; GL 43707; KVS 216; RGC 1021; SX 2764; SHP 2164; RX 2353 -- rec. 9 Apr'62 [13:53, 6:21 (8:03 + 6:50) 4:22, 9:11]
- 64>Arvid Yansons, Leningrad Philharmonic Orchestra
 Melodiya D 012931-2/S 0755-6; Westminster WGS 8350 # -- rec. Dec'62 [14:18, 6:07 (5:40 + 10:38) 4:38, 10:15]
- 65>Otto Klemperer, Philharmonia Orchestra
 Angel (S) 36196 # ; CX 1898/SAX 2537; set SLS 5003; EMX 2030 * ; C/STC & SMC 91352; FCX/SAXF & CVB 1013; SAXQ 7375; AA 7158; EAC 40067 -- rec. 23-26 Apr and 17 Sep'63 [16:10, 6:41 (6:29 + 11:41) 5:06, 10:46]
- 66>Leonard Bernstein, New York Philharmonic (see 76)
 Columbia ML 6007/MS 6607 * ; (S)BRG 72271; 13AC 22 -- rec. 27 May'63 [13:05, 6:10 + 17:15, 4:50, 9:45]
- 67>Colin Davis, London Symphony Orchestra
 Philips PHM 500101/PHS 900101 # ; AL/SAL 3441; A 02313 L/835188 AY; 641904/836904; 6833 062; 6580 127; 6570 031 # ; 6570 593; 88523 DY; 6515 001; 6866 003; 6599 051; 6527 081 -- rec. May'63 [15:25, 6:08 (6:04 + 10:55) 6:26, 9:51]
- 68>Pierre Monteux, Hamburg NDR Symphony Orchestra
 Concert Hall (Gilde) SMS 2357 # ; Turnabout TV-S 34616; Festival FC 404; OQ 7083; OC 7258 -- rec. 6-14 Feb'64
- 69>Herbert von Karajan, Berlin Philharmonic Orchestra (see 90)
 D.G. LPM 18964/SLPM 138964 * ; 2725 004; 2535 256; 2543 036; 2543 534 [with Inv. to Dance]; 2720 111; MG 2008; MG 4008; 20MG 0332 -- rec. 27-30 Dec'64
- 70>Charles Munch, Budapest Symphony Orchestra
 Hungaroton SLPX 11842 # ; Fidelio FL 3349; SLA 6222 -- rec. in concert 15 Apr'66 (released 1976) [29:06 + 20:22]
- 71>Seiji Ozawa, Toronto Symphony Orchestra
 C.B.S. 3211 0035; Y 31923 * ; 61659; SOCM 101; SONC 10046 -- rec. 1-3 Dec'66 [13:06, 6:14 + 13:39, 3:55, 8:58]
- 72>Gennadi Rozhdestvensky, Moscow Radio Symphony Orchestra
 Melodiya D 020739-40/S 01549-50; Angel SR 40054 # ; Eurodisc 27158; 78017 KK; 85746 ZK; Ariola 201 984250; Chant du Monde LDX-A 78416 -- rec. Sep'67 [14:10, 6:27 (6:01 + 11:18) 4:34, 10:26]
- 73>Ernest Ansermet, Suisse Romande Orchestra
 London CSA 2101 * ; LXT/SXL 6343; SLA 1002; SLC 8081 [all with Corsaire Ov.] -- rec. 3-10 Sep'67 N.B. Second disc has rehearsal segments of all five movements. [Corsaire 8:35; 13:30, 6:05 + 16:00, 5:00, 10:08]
- 74>Charles Munch, Orchestre de Paris
 Angel S 36517 # ; RL 32061; ASD 2342; CVB 2037; 1C 063- & 2C 069- & 1C 037- 10595; SME 91685; set 2C 165-52511/14; EAC 70123; EAC 81031 -- rec. 23-26 Oct'67 [13:42, 6:15 (5:10 + 9:40) 4:26, 9:42]

- 75>Pierre Boulez, London Symphony Orchestra
C.B.S. set 3221 0010; set 77226; set 77408; set 35AC 1227-8 [all with
Lélio]; M 30587 * ; 72704; 73122; 75704; 25AC 593 -- rec. 24-25 Oct'67
[13:41, 6:28 + 14:58, 6:04, 11:20]
- 76>Leonard Bernstein, New York Philharmonic (see 66)
Columbia MS 7278 * ; M 31843; MY 38475; SPR 21; 61910; 60004; SOCL 1073;
23AC 535 -- rec. 5 Mar'68 N.B. Includes 7" disc titled "Berlioz takes a
trip," BTS 6. [12:30, 6:00 + 15:00, 4:25, 9:25]
- 77>Leopold Stokowski, New Philharmonia Orchestra
London SPC 21031 # ; JL 41028 * ; PFS 4160; SDD 495; SAD 22064; SLC 5024;
GT 9187; K15C 8008 -- rec. 19-20 Jun'68
[14:01, 6:16 (6:27 + 11:09) 4:25, 10:21]
- 78>Georges Prêtre, Boston Symphony Orchestra
RCA Victor LSC 3096 * ; VICS 1646; CCV 5048; GL 42136 -- rec. Feb'69
[13:33, 6:21 + 16:37, 4:43, 9:30]
- 79>Lajos Vasady-Balogh, Postás Symphony Orchestra
Hungaroton SHLX 90052; GT 1127 [with Liszt Les Préludes] -- 1972?
[16:00, 6:38, 16:03, 5:30, 11:58]
- 80>Georg Solti, Chicago Symphony Orchestra
London CS 6790 * ; SXL 6571; JB 135; 6.41 482 AS; 7148; SLA 1042; GXP 9005-
6; K15C 9054-5; L25C 3024; L18C 5005; L25C 3024 -- rec. May'72
[15:30, 6:15 + 15:00, 4:50, 10:05]
- 81>Zdeněk Košler, Slovak Philharmonic Orchestra
Opus 9110 0211 # ; VIC 2040 -- rec. Oct-Nov'72
- 82>Seiji Ozawa, Boston Symphony Orchestra
D.G. 2530 358 * ; MG 2409; 20MG 0189 -- rec. 19 Feb'73
[12:57, 6:17 + 14:27, 3:58, 9:08]
- 83>Hanspeter Gmür, Süddeutsche Philharmonic Orchestra
Sonopresse UM 64047 -- 1973?
- 84>John Randolph Masters, Les Musiciens de l'Opéra, Paris [pseudonym]
Oryx ORPS 51 -- 1973?
- 85>George Randolph Warren, New Classical Philharmonic Orchestra [pseudonym]
Saphir 25741-0 SB; Intercord 120836 -- 1974?
- 86>Ernest Graf, Vienna Opera Great Symphony Orchestra [pseudonym]
CMS Summit 1010 -- released 1978
- 87>Alain Lombard, Strasbourg Philharmonic Orchestra
Erato STU 70800; EQ 2009; ZL 30620 AW; MHS 3102 * -- 1973? (quad)
[12:33, 6:17 + 15:35, 13:33]
- 88>Jean Martinon, French National Radio Orchestra
Angel S 37138 # ; Q4ASD 2945; ASD 3263; 2C 063-12512 Q; C 187-52229/30
[with Lélio]; EAC 85018 -- rec. 19-29 Jun'73 (quad)
[15:10, 6:46 (9:32 + 7:57) 4:56, 9:59]

- 89>Colin Davis, Amsterdam Concertgebouw Orchestra
Philips 6500 774 # ; set 6747 271; 411425-1; SFX 8720; X 8596; 20PC 1005 --
rec. 9-10 Jan'74 [15:11, 6:08 (6:18 + 10:46) 16:35]
- 90>Herbert von Karajan, Berlin Philharmonic Orchestra (see 69)
D.G. 2530 597 * ; MG 2505 -- rec. 14-15 Oct'74 and 21 Feb'75
[14:23, 6:13 + 16:42, 4:32, 10:47]
- 91>André Previn, London Symphony Orchestra
Angel S 37485 * ; ASD 3496; Cfp 4401; 1C 063-03427; EAC 80498 -- rec.
19 May'75 and 14 Dec'76 (quad) [15:28, 6:27 + 17:11, 5:30, 10:48]
- 92>Willem van Otterloo, Sydney Symphony Orchestra
R.C.A. GL 25012 -- 1976?
- 93>James Loughran, Hallé Orchestra
Classics for Pleasure Cfp 40281 * -- rec. Jun'76
- 94>Leonard Bernstein, French National Orchestra
Angel S 37414 * ; ASD 3397; 1C 065-02898 Q; EAC 80762; EAC 55002; EAC
47145-6 -- rec. 3 Nov'76 (quad) [13:37, 6:53 + 16:29, 4:58, 10:09]
- 95>Eugene Ormandy, Philadelphia Orchestra (see 17 and 54)
R.C.A. ARL 1-2674 * ; SX 2775; RX 2325 -- rec. 16 Dec'76
[13:47, 6:35 + 16:18, 5:05, 10:25]
- 96>Hans Wallat, Junge Deutsche Philharmonie
RBM 3054 -- 1977?
- 97>Lorin Maazel, Cleveland Orchestra (see 108)
C.B.S. M 35867 * ; 76652; 28AC 1191; 20AC 1566 (CD: MK 35867; 35DC 44) --
rec. 11 Jan'77 (analogue) [12:53, 5:55 + 16:48, 13:06]
- 98>Serge Baudo, Orchestre de Paris
Club francais du disque 26; Jeunesses Musicales de France ?? -- ca. 1977??
- 99>Jean Fournet, Orchestre de l'Île de France
Céreste CER 75007 -- ca. 1977??
- 100>Iosif Conta, Rumanian Radio Symphony Orchestra
Electrecord STM-ECE 01044 -- ca. 1977??
- 101>Carlos Paita, London Symphony Orchestra
I.P.G. 7659 # ; Lodia LOD 777 # -- rec. Nov'77
[12:52, 5:50 (8:19 + 7:03) 4:04, 9:46]
- 102>Daniel Barenboim, Orchestre de Paris
D.G. 2531 092 * ; MG 1200 -- rec. 14-15 Apr and 15 Jun'78
[14:27, 6:22 + 17:05, 4:50, 9:47]
- 103>Bernard Haitink, Vienna Philharmonic Orchestra
London CS 7168 * ; SXL 6938; 390172; K25C 7; L25C 8005 -- rec. 17 & 20
Apr'79 [15:23, 6:18 + 16:42, 4:44, 10:13]

- 104>Ling Tung, Philharmonia Orchestra
Enigma K 53593 * ; ABM 754 -- 1979?
- 105>Zubin Mehta, New York Philharmonic
London LDR 10013 * ; SXDL 7512; 6.42 612 AZ; 390184; K28C 40; L25C 3098
(CD: 400046-2) -- rec. 22 Oct'79 (digital)
[13:55, 6:04 + 14:58, 4:21, 9:33]
- 106>Jean-Claude Casadesus, Lille Philharmonic Orchestra
Harmonia Mundi HM 10072 * -- rec. Jul'80
[15:40, 6:10 + 17:04, 6:27, 10:08]
- 107>Varujan Kojian, Utah Symphony Orchestra
Andante AD 72403 * -- rec. 27 Mar'82 (digital)
(45: Reference Recordings set RR 11) * -- rec. 27 Mar'82 (analogue, 3ss.
with duplicate third side) [12:30, 6:18 + 15:35 + 4:30, 9:00]
- 108>Lorin Maazel, Cleveland Orchestra (see 97)
Telarc DG 10076 # (CD: CD 80076; 20PC 2006) -- rec. 10 May'82 (digital)
[12:41, 6:00 (9:30 + 7:00) 4:02, 9:22]
- 109>Claudio Abbado, Chicago Symphony Orchestra
D.G. 410895-1; MG 0707 (CD: 410895-2) -- rec. 19 & 21 Feb'83 (digital)
[15:20, 5:58 + 16:32, 6:23, 9:33]
- 110>Jean Fournet, Tokyo Metropolitan Symphony Orchestra
Denon OF 7089 (CD: 38C37-7087) -- rec. 19-21 May'83 (digital)
[13:06, 6:15 + 15:05, 4:47, 10:21]
- 111>James Conlon, Orchestre National de France
Erato NUM 75106; ZL 30931 DX; REL 8355 (CD: ECD 88028) -- rec. Jul'83
(digital) [12:42, 5:52 + 15:12, 4:34, 9:26]
- 112>Charles Dutoit, Montreal Symphony Orchestra
London not yet issued -- rec. May'84 (digital)

Transcribed for piano by Liszt:

Bruno Mezzena, Ricordi RCL 27006; C.B.S. 76861 * -- 1977
Idil Biret, Finnadar SR 9023 # -- 1979
François Duchâble, Voix de son Maître 2C 069-73004 * -- rec. 1979

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