

RICHARD STRAUSS'S RECORDINGS:

A COMPLETE DISCOGRAPHY

by

Peter Morse

If Richard Strauss had never composed a bar of music, he would be known today as one of the great conductors of the century. We forget, in the shadow of his musical masterpieces, that he was at various times conductor of the Berlin Philharmonic and general music director of both the Berlin Opera and the Vienna Opera. He conducted the world premiers of such works as Humperdinck's "Hansel and Gretel" and Mahler's first and second symphonies. His conducting of Mozart was particularly praised. He cut away a great deal of romantic excess which had accumulated during the nineteenth century and restored to Mozart's music the coolness and clarity of the original. In this he was, with Toscanini, one of the modern founders of the new orchestral style. (Strauss allowed more liberties to be taken with vocal works.)

Because he was so highly qualified as a conductor, his interpretations of his own music deserve even more attention than those of most composers. The same cool style may be heard in his treatment of his own works, ranging from "Don Juan" to the "Intermezzo" excerpts. Strauss the composer wrote in his scores all the directions that were needed by Strauss the conductor. He had little tolerance for further elaboration on his orchestral music. Today, every conductor who wishes to perform Strauss's music should study the composer's recordings as well as the score. Even if one disagrees with Strauss's interpretations, it is inexcusable to ignore them.

This discography attempts to provide the following data for all of Strauss's recordings: a) title and identification of works, b) names of performing artists and musicians, c) date and place of recording, d) size and speed of records, e) issuing companies and all record numbers including re-issues, f) matrix numbers. It comes closer to being complete than I ever thought possible. For instance, matrix numbers are now known for every one of Strauss's published 78-rpm sides. Reproducing piano rolls are also given some attention, since they represent Strauss as a solo pianist, a role in which he never made a sound recording.

The German Gramophone Company, for which Strauss made most of his many disc recordings, went through a bewildering variety of names. Since the record numbers remained more stable than the company name, I have catalogued them rather indiscriminately under the "Polydor" name, a name used by the company everywhere but in Germany itself. One must expect to find records with the same numbers under such different names as Grammophon, Deutsche Grammophon, Opera Disc, Siemens Spezial, Schallplatte, Die Stimme seines Herrn, and so forth.

I have personally listened to the great majority of the recordings listed here. (Many, of course, are among my personal favorites for regular listening.) Those which I have not heard are the following: the Hupfeld and Ampico rolls (Sessions 2 and 6), eight of the seventeen sides in Session 3, and some of the unpublished recordings, as I have indicated. Otherwise, I have a first-hand knowledge of the music contained in these records. I only wish that more of it was in print and readily available.

A large and detailed compilation of information like this could not have been made without an enormous amount of help. For five years I have had the aid of a veritable committee of experts. They have put in countless hours of research and writing on behalf of this project. They are: J. F. Weber, Alan Jefferson, Dr. Robert Jones, Alan Sanders, Geoffrey T. Bibby, Christopher Norton-Welsh, and Dr. Fernando Cordova. Their friendship and unselfishness in sharing their knowledge with me has been a tremendous contribution. It is one of the little ironies of scholarship that I have never met one of them face-to-face. I am also most grateful to Edward Colby (whom I do know personally) for opening the Stanford Archive of Recorded Sound to me, at considerable bother to himself. Richard Warren, Jr., has provided much information from the Division of Historical Sound Recordings of the Yale University Library, as has Michael H. Gray of the Library of Congress. Others who have provided useful data are: David Mason, Thomas L. Clear, William B. Keller, Dr. Fujio Ishii, Manfred Weihermüller, David Hamilton, and Frank Holland. To all of these gentlemen my heartfelt thanks. The amount of sheer generosity and unselfishness in this infant field of discography is a continuing delight to me. I hope it never changes.

Despite my best efforts, there are still gaps in the information about Strauss's recordings, especially the unpublished recordings. Many people hesitate to send new material, fearing that a compiler will dislike the sense of criticism. Please rest assured that I urgently want all the additions and corrections that anyone can supply. Far from having hurt feelings, I will take great pleasure in new discoveries and corrections of mistakes. I hope to publish it and will be glad to give due credit. The purpose of the whole project, after all, is to illuminate and document the creative genius of Richard Strauss.

Session 1 probably late 1905 Welte reproducing piano rolls

Richard Strauss, pianist

Freiburg, Germany

Welte
roll no.

LP recordings

- | | | |
|---------------|---|---|
| 1182 | Strauss: Salome, op. 54, Fragments | a) Welte 673
e) Joker SM-1182 |
| 1183 | Strauss: Salome, op. 54, Salomes Tanz | a) Welte 673
b) Telefunken TH-97009,
GMA-65, HT-18,
WE-28003 (10"),
set SLA-25057-T
c) US Columbia ML-4295
e) Joker SM-1182 |
| 1184 | Strauss: Heldenleben, Love Scene | a) Welte 673
b) Telefunken TH-97009,
GMA-65, HT-18,
WE-28003 (10"),
set SLA-25057-T
c) US Columbia ML-4295
e) Joker SM-1182 |
| 1185 | Strauss: Feuersnot, Love Scene | a) Welte 673
b) Telefunken WE-28004
(10"), set SLA-25057-T
e) Joker SM-1182 |
| 1186 | Strauss: Stimmungsbilder, op. 9,
Auf stillen Waldespfad, no. 1 | Not on disc. |
| 1187 | Strauss: Stimmungsbilder, op. 9,
An einsamer Quelle, no. 2 | a) Welte 673
e) Joker SM-1182 |
| 1188 | Strauss: Stimmungsbilder, op. 9,
Intermezzo, no. 3 | a) Welte 673
c) US Columbia ML-4295
e) Joker SM-1182 |
| 1189 | Strauss: Stimmungsbilder, op. 9,
Reverie (Träumerie), no. 4 | a) Welte 673
b) Telefunken WE-28004
(10"), HT-38, GMA-91,
set SLA-25057-T
d) ASCO A-119
e) Joker SM-1182 |
| 1190 and 1191 | Not identified. | |

Number not known

---- Strauss: Heimliche Aufforderung,
op. 27, no. 3, arr. for piano solo c) US Columbia ML-4295

Reproducing piano rolls are a superior form of perforated piano roll. In addition to the notes of a piece of music, they could also record and play back the duration and loudness of those notes. They could, therefore, give a moderately good reproduction of the style of a particular pianist. The Welte Company of Freiburg, Germany, was the first to perfect a reproducing mechanism, about 1903. They were followed about ten years later by two American companies, Duo-Art and Ampico. The three mechanisms were quite different, and thus the rolls were not interchangeable.

Strauss's recording session with Welte probably took place in late 1905. "Salome" had its premier in Dresden on December 9, 1905. The excerpts from that opera were probably designed to take advantage of the considerable publicity which the new opera received. A Welte publicity photo shows Strauss seated at a piano with the score of "Salome" in front of him and surrounded by several people evidently connected with the recording process.

The roll numbers cited here were obtained from a 1927 Welte catalog published by Steinway and Sons, London. Number 1181, before the Strauss session, and number 1192, after it, are accounted for by other pianists. Strauss's Opus 9 has five sections. It is tempting to imagine that no. 5 ("Heidebild") was recorded for roll 1190, and that the "Heimliche Aufforderung" would therefore be number 1191. These rolls might be identified in an earlier Welte catalog.

Playing back a Welte roll today is a considerable art. The player mechanism must be renovated and then adjusted with great care. Considerable attention must be given to the speed at which the roll is played. Then the piano sound must be recorded on tape with the expert attention which would be given to a live pianist. In Strauss's case, he made no sound recordings of any of the works he performed on Welte piano rolls. In the cases of other pianists, however, where direct comparison has been possible, reviewers have felt that the series on the Welte label represents the truest recording of Welte rolls. The entire LP record devoted to Strauss (Welte 673) was produced and recorded by Walter S. Heebner of Los Angeles in 1963-1964. Next best are the Telefunken records made in Germany, probably about 1958-1959. The US Columbia and ASCO records are of inferior quality. The Joker record has not been heard. It is an Italian release with the date October 31, 1973 in the LP matrix. It may be either a new recording or a remastering of the Welte production, which has the same repertory. These Welte rolls are very interesting musically and interpretively and deserve more attention than they have yet received as reasonably reliable documents of Strauss's piano style.

Session 2 perhaps 1914 Hupfeld "Animatic" piano rolls

Richard Strauss, pianist

Germany

Hupfeld
roll no.

54852 I	Strauss: "Minuet, op. 60 (Ariadne auf Naxos)"
54853 III	Strauss: "Music from Act II (Ariadne auf Naxos)"
54854	not identified
54855	not identified
54856	not identified
54857 III	Strauss: "Ein Heldenleben, Love Scene"
54858 III	Strauss: "Joseph's Legend, op. 63"

Hupfeld rolls were not true reproducing rolls. They could record the precise duration of the notes played but not their loudness. They were designed to be played on an ordinary player piano, not on a special reproducing piano. Because of this limitation, they can give only a partial recording of Strauss as a pianist. They are included here because Strauss made the rolls himself. "The reproduction," he is quoted as saying, "was excellent, and in entirely artistic style." This is advertising copy and not to be taken seriously. Nevertheless, even a faint echo of Strauss's playing is worth preserving.

The roll numbers and titles (quoted as listed) are taken from an undated Blüthner & Co. catalog, kindly supplied by Mr. David Mason. "Josephslegende" was premiered by the Diaghilev ballet in May 1914, but achieved no great popularity. It is the reason for dating the session in 1914. (The roll, of course, must represent only an excerpt from the ballet.) The "Ariadne" excerpts cannot be positively identified from the descriptions in the catalog. The Roman numerals are a price code, the "I" being a shorter and less expensive roll. Some thought may have been given to adapting these rolls for sale by Ampico (see Session 5), but nothing seems to have come of it. I would be grateful for further information from anyone who has heard these rolls or knows more about them.

Session 3 probably autumn 1917 Deutsche Grammophon records

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>first</u> <u>issue</u>	<u>second</u> <u>issue</u>	<u>Richard Strauss compositions</u>
1047 LC	040866	69522	65853	Bürger als Edelmann, no. 1
1048 1/2 LC	040868	69523	65854	Bürger als Edelmann, no. 4
1049 LC	040870	69524	65855	Bürger als Edelmann, no. 9, part 1
1050 LC	040871	69524	65855	Bürger als Edelmann, no. 9, part 2
1051 1/2 LC	040869	69523	65854	Ariadne auf Naxos: Ouvertüre
1052	not identified			
1053 1/2 LC	B 20267	69658	66289	Bürger als Edelmann, nos. 2 and 3
1054 1/2 LC	040867	69522	65853	Bürger als Edelmann, no. 8
1055	not identified			
1056	not identified			
1057 LC	040872			Don Juan, part 1
		69525	65856	
1058 LC	040873			Don Juan, part 2
1059 LC	040874			Don Juan, part 3
		69526	65857	
1060 LC	040875			Don Juan, part 4
1061 LC	040876			Till Eulenspiegel, part 1
		69527	65858	
1062 1/2 LC	040877			Till Eulenspiegel, part 2
1063 LC	040878			Till Eulenspiegel, part 3
		69528	65859	
1064 LC	040879			Till Eulenspiegel, part 4
1065 LC	040880			Rosenkavalier Waltzes, part 1
		69529	65860	
1066 LC	040881			Rosenkavalier Waltzes, part 2

Der Bürger als Edelmann (Le bourgeois gentilhomme): music for Molière

- | | |
|------------------------------------|---|
| 1. Ouvertüre zum 1. Aufzug | 6. Courante |
| 2. Menuett: Der Tanzmeister | 7. Auftritt des Cleonte |
| 3. Der Fechtmeister | 8. Vorspiel zum 2. Aufzug
(Intermezzo) |
| 4. Auftritt und Tanz der Schneider | 9. Das Diner (Diner-Walzer) |
| 5. Das Menuett des Lully | |

The recording of "Das Diner" (no. 9), according to Mr. Alan Sanders, has spoken announcements and contains less music than is found in the present Suite. The Overture to "Ariadne auf Naxos" is the orchestral music which comes after the "Vorspiel," about 45 minutes into the opera. The "Rosenkavalier Waltzes" are the usual arrangement by Otto Singer.

Matrix 1053 1/2 LC was not released until about 1924, when it appeared as the eighth-side filler to a set of records: 69655 through 69658, and later 66286 through 66289. The music of the first seven sides is Mozart's Symphony No. 41 ("Jupiter"), performed by the Berlin State Opera Orchestra conducted by Johan Heidenreich. The side numbers of the Mozart are B 20260 through B 20266, and the matrix numbers in sequence are: 1535 as, 1536 1/2 as, 1537 as, 1538 as, 1547 as, 1548 as, and 1549 as. Clearly, the odd Strauss side had been held in the vault until a place could be found for its release.

The 69000 record series (mauve label) was a higher-priced line than the 65000-66000 series (black label). It was customary for Deutsche Grammophon to issue classical records first in the 69000 series, followed later by the less expensive re-issues. In the 65000s, the record numbers immediately preceding and succeeding the Strauss group are accounted for by other orchestras and conductors: 65852 -- Berlin, Blech, 65861 -- Dresden, Fritz Busch. This suggests that there were no other Strauss releases at the time.

There is an old story that the "Don Juan" sides of this session were actually conducted by the 20-year-old George Szell, because Strauss was late in arriving at the studio. It was told most recently in The Gramophone for May 1968, p. 585, by Roger Wimbush. The story is half true. In response to request for verification from the staff of the Yale Collection of Historical Sound Recordings, Szell wrote:

"May I say that I very definitely remember having conducted only sides 1 and 2 of that 1917 recording of 'Don Juan' which came out under the name of Richard Strauss. He himself did sides 3 and 4. If The Gramophone writes that Strauss was in the recording studio at the end of side 3, it may be a misprint or a mistake. I very clearly remember that he had arrived when I was approaching the end of side 2."

This precise and unambiguous statement should settle the question.

It is difficult to date this session exactly. The matrix numbers offer some help. The "LC" suffix for 12-inch matrices is a most unusual one, as is the corresponding "Lb" series for 10-inch matrices. It turns out, however, that the known numbers with these suffixes fit very neatly into the numerical sequence of the "L" and "m" series, which extend from 1904 to 1921 and which are known to have been used by the recordist, Franz Hampe. Some conclusions about dating, therefore, may be made by considering matrix 1047 LC to be, in effect, "1047 m."

There were relatively few recordings made in Germany during the later part of the 1914-1918 war. Strauss's were surely made before the Armistice (November 1918), for the record labels state: "gespielt von der Königlichen Kapelle, Berlin." After the Kaiser's abdication, of course, the orchestra ceased to be "Royal." Furthermore, the labels call Strauss "der Generalmusikdirektor," a post he left in late 1918. At the other end of the time scale, the "Lb" matrix group, presumably of the same dates as the "LC" ones, occur later than a group of "L" matrices used in Scandinavia in July 1916.

I am inclined to place the session before December 1917. In that month, Strauss completed three new pieces of music for "Der Bürger als Edelmann" (nos. 5, 6 and 7), for a new production of the Molière play. It is precisely those three pieces which are lacking in the "Bürger" music recorded here, whereas all of the earlier pieces are included in this session. In addition, section 8 served as the prelude to act 2 in the 1912 production and was then moved to another position and retitled "Intermezzo" for the 1918 production. On the label here, it is called "Vorspiel zum 2. Aufzug," evidence for a date prior to 1918. Another piece of evidence is that George Szell, who was involved in these recordings, as noted above, remembered them as being in 1917. These are some of the reasons for suggesting that this session be dated in the autumn of 1917, when Strauss was known to be in Berlin. It seems the best that can be done until specific dated references are found in letters, diaries, the contemporary press, or dated record catalogs.

LP re-issue: Matrix 1053 1/2 LC only (Bürger als Edelmann, nos. 2 and 3: Menuett and Der Fechtmeister) is on Rococo 2015.

Sessions 4A and 4B probably early 1921 Deutsche Grammophon records

Richard Strauss, piano accompanist

Berlin, Germany

10-inch

78 rpm

with Robert Hutt, tenor

19248	1/2 L	B 2005	62363	Strauss: Breit über mein Haupt, op. 19/2
19249	L	B 2006		Strauss: Morgen! op. 27/4

with Heinrich Schlusnus, baritone

14102	r	B 2007	62364	Strauss: Heimkehr, op. 15/5

14105	r	B 2008		Strauss: Ich liebe dich, op. 37/2
14106	r	B 2009	62365	Strauss: Ruhe, meine Seele, op. 27/1

14120	r	B 2010		Strauss: Zueignung, op. 10/1
14121	r	B 2011	62366	Strauss: Die Nacht, op. 10/3

14125	r	B 2012		Strauss: Das Geheimnis, op. 17/3

The matrix series "L" and "r" were used by the old Gramophone Company (HMV). Both series end only a few numbers after this session. These four records, however, were not released until after the newly formed Deutsche Grammophon Aktiengesellschaft had split off from the English company (as indicated by the "B" prefixes on the side numbers). This took place in mid-1921. The recordings, being recorded before the split and released after it, are therefore attributed to early 1921, which is in agreement with other evidence. The sessions were very probably held in Berlin, because Strauss and both singers were based in that city at the time. The "L" series was associated with the recordist, Franz Hampe, who had been with the Gramophone Company since its earliest days in Germany. The "r" series belonged to his brother, Max Hampe. The recordings with Hutt and Schlusnus appear to have occurred at about the same time, judging from known dates of other matrix numbers in both series.

It is very tempting to speculate that other Strauss-accompanied recordings might have filled the numerical gaps in the "r" matrix series. In this case, however, other known artists take up many of the blanks. The following matrix numbers have been noted in close association with the Strauss ones:

19250 L, 19251 L	Sigrid Onegin, alto: songs with piano
19252 L, 19253 L	Sigrid Onegin, alto: arias with orchestra
19254 L, 19255 L	Robert Hutt, tenor: arias with orchestra
14099 r, 14100 r	Sigrid Onegin, alto: songs with piano
14107 r	Clare Dux, soprano: aria with (?) piano
14108 r, 14109 r	Mafalda Salvatini, soprano: songs with piano
14122 r	Heinrich Schlusnus, baritone, with
14123 r	Bruno Seidler-Winkler, piano:
14124 r	songs by Hugo Wolf

The heavy traffic through the Berlin recording studios in those days was due to the fact that Deutsche Grammophon was building a whole new catalog of records after losing their international connections. In any event, there seems to be no reason to suspect the existence of more Strauss recordings than those issued.

There are a few miscellaneous points of interest. The side with matrix number 14105 r has under its label the indented handwritten matrix number "14104 r." No other usage of the latter number has been found. Some versions of these records with Polydor labels, I am told, fail to mention the name of the pianist. All the copies that I have seen, however, including some with Polydor labels, clearly state: "Am Flügel der Komponist." Strauss's performances here are relatively staid, but he still takes some liberties which other accompanists might not, at least on records. For instance, he arpeggiates almost all the chords in "Morgen!" contrary to the score.

78-rpm dubbings: International Record Collector's Club (US) 3111 (10"): "Zueignung," dubbed matrix 9168/K555; "Ruhe, meine Seele," dubbed matrix 9169/K556. Pressed on red vinyl.

LP re-issues: Rococo 5217 -- all eight sides of the Session Japanese Grammophon LGM-1144 -- "Ruhe, meine Seele; Zueignung; Die Nacht; and Das Geheimnis." QTC Record (no number) -- "Ruhe, meine Seele, and Zueignung."

Session 5 probably November 2-6, 1921 Brunswick records

Anonymous orchestra, probably members of the Chicago Symphony,
conducted by Richard Strauss

Brunswick Studio, Chicago, Illinois, USA 12-inch 80 rpm

<u>matrix</u>	<u>record no.</u>	
X7001		Strauss: Salome, Salome's Dance, part 1
	50002	
X7004		Strauss: Salome, Salome's Dance, part 2
7005		Strauss: Der Bürger als Edelmann, no. 5:
	50017	Menuett des Lully
7007-2		Strauss: Der Bürger als Edelmann, no. 8:
		Intermezzo

Brunswick was a Chicago-based company which recorded many European classical artists who came to perform there in the 1920s. Strauss is known to have been in Chicago in November 1921, when these four sides were presumably recorded. (Brunswick's licensing agreement with Deutsche Grammophon did not begin until 1926-1927.) In their January 1922 catalog, Brunswick announced: "The Brunswick Company has the honor of announcing that Dr. Strauss will record upon Brunswick Records exclusively. . . . Look for Strauss records." These two records did not yet appear in that catalog. Evidently they had not yet been processed for release. They do appear in the 1923 catalog and remain until December 31, 1930, when all Brunswick acoustic records were deleted. The "exclusive" contract was obviously an ephemeral one, for these are the only records that Strauss made specifically for Brunswick.

Richard Warren, Jr., has given some attention to the matrix numbers of Brunswick's American recordings. The evidence indicates, he tells me, that Brunswick used a new matrix number for each take (the occasional suffixes being something other than takes). The missing numbers in the Strauss group, therefore, are most likely to represent alternative takes of the published recordings and not different music. Only the digits given here constitute the actual matrix number; others on the records are associated with the stamper and vary from disc to disc.

Strauss did not tour the U. S. in 1921 with his own orchestra, though Brunswick catalogs of 1926-1929 say that he did. In fact, his concert performances on the tour were mainly as accompanist to sopranos Elisabeth Schumann and Elena Gerhardt, tenor George Meader, and violinist Bronislaw Hubermann. He conducted only American orchestras. In 1921, the Chicago Symphony was under exclusive contract to Columbia Records, so they could not record for Brunswick under their own name. The excellent quality of the playing, however, indicates that the best musicians in Chicago were assembled for the eminent visitor.

Session 6 probably December 1921 Ampico reproducing piano rolls

Richard Strauss, pianist

probably New York, NY, USA

Ampico
roll no.

- 60251H Strauss: Stimmungsbilder, op. 9:
An einsamer Quelle, no. 2
- 60301G Strauss: Zueignung, op. 10/1,
accompaniment only, in G, for alto
- 60351G Strauss: Zueignung, op. 10/1,
accompaniment only, in C, for soprano
- 60431G Strauss: Allerseelen, op. 10/8,
accompaniment only, in B, for baritone
- 60441G Strauss: Allerseelen, op. 10/8,
accompaniment only, in E-flat, for soprano
- 60561G Strauss: Traum durch die Dämmerung, op. 29/1
accompaniment only, in E-flat, for baritone
- 60571G Strauss: Traum durch die Dämmerung, op. 29/1,
accompaniment only, in F-sharp, for soprano
- 1291G Strauss: Zueignung, op. 10/1,
transcription for piano solo, in C

Ampico rolls were true reproducing piano rolls. The Ampico mechanism was completely different from Welte's, so these rolls cannot derive from Session 1. The inferior Hupfeld rolls, however, could be and were modified so they could be played on the Ampico. A special section of the 1925 Ampico catalog is headed: "Additional Recordings Made in Europe . . . at the laboratories of Ludwig Hupfeld, which are available for Ampico owners through special arrangement with the Ludwig Hupfeld Company." Strauss's rolls, however, do not appear in the Hupfeld section, which indicates that they were made in America. In the same 1925 catalog, under Strauss's rolls, is the notation: "Additional Recordings in Preparation." This may show an intention of adapting the earlier Hupfeld rolls (Session 2) to the Ampico mechanism. There is no evidence that this was ever done.

All these rolls but no. 1291G are in the 1923 Ampico catalog. All are in the 1925 and 1929 catalogs. It seems reasonable to attribute them to the time of Strauss's American tour of 1921, particularly to his stay in New York that December. The suffixes "H" and "G" are a price code. I have never heard any of these rolls, and none has ever been recorded and released on record. It seems to me a very attractive concept to enable amateur singers to be accompanied in great Lieder by the composer himself!

London Symphony Orchestra, conducted by Richard Strauss

Columbia Studio, London, England

12-inch 80 rpm

matrix

75034		Strauss: Don Juan, part 1
	L 1419	
75035		Strauss: Don Juan, part 2
75036		Strauss: Don Juan, part 3
	L 1420	
75037		Strauss: Don Juan, part 4
75038		Strauss: Rosenkavalier Waltzes, Act 2, part 1
	L 1421	
75039		Strauss: Rosenkavalier Waltzes, Act 2, part 2
75040		Strauss: Salome, Salome's Dance, part 1
	L 1422	
75041		Strauss: Salome, Salome's Dance, part 2

The dates of this Session were obtained by Mr. Alan Sanders from EMI microfilm no. 88 in the British Institute of Recorded Sound. The first four sides were recorded on January 18, the second four on the 19th. The same microfilm states that two takes were made of each side. The second take was published in all cases but matrix 75038, which used the first take. Only the matrix number, not the take number, appears between the grooves and label of the published records. Hand-scribed matrix numbers and take numbers, however, are sometimes faintly visible beneath the labels. Richard Warren, Jr., has read the following numbers in a set at Yale: 75034-2, 75038-1, 75039-2, and 75041-1 (the rest being illegible). On my personal copies of the record, I can read these numbers: 75037-2, 75038-1, 75039-2, 75040-2, and 75041-2. It appears, therefore, that two different takes of matrix 75041 were released, contrary to the note in the EMI files. It may be worth while making a search for other variants.

"Don Juan" has a cut from bar 11 after K to the letter L on side 2. The "Rosenkavalier Waltzes" are the usual arrangement by Otto Singer, somewhat abbreviated.

Session 8

early 1926

Deutsche Grammophon records

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>Polydor</u>	<u>Brunswick</u>	
339 1/2 bg	B 20649			Beethoven: Symphony No. 7, 1st movement, part 1
340 bg	B 20650	69836	25010	Beethoven: Symphony No. 7, 1st movement, part 2
341 bg	B 20651			Beethoven: Symphony No. 7, 1st movement, part 3
342 bg	B 20652	69837	25011	Beethoven, Symphony No. 7, 2nd movement, part 1
343 bg	B 20653			Beethoven: Symphony No. 7, 2nd movement, part 2
344 bg	B 20654	69838	25012	Beethoven, Symphony No. 7, 3rd movement, part 1
345 bg	B 20655			Beethoven: Symphony No. 7, 3rd movement, part 2
346 bg	B 20656	69839	25013	Beethoven: Symphony No. 7, 4th movement (cut)
347 bg	B 20640			Mozart: Symphony No. 39, 1st movement, part 1
348 bg	B 20641	69833	---	Mozart: Symphony No. 39, 1st movement, part 2
349 bg	B 20642			Mozart: Symphony No. 39, 2nd movement, part 1
350 bg	B 20643	69834	---	Mozart: Symphony No. 39, 2nd movement, part 2
351 bg	B 20644			Mozart: Symphony No. 39, 3rd movement
352 bg	B 20645	69835	---	Mozart: Symphony No. 39, 4th movement
--				
360 bg	B 20657			Strauss: Ein Heldenleben, pt. 1
361 bg	B 20658	69840	25000	Strauss: Ein Heldenleben, pt. 2
362 bg	B 20659			Strauss: Ein Heldenleben, pt. 3
363 bg	B 20660	69841	25001	Strauss: Ein Heldenleben, pt. 4
364 bg	B 20661			Strauss: Ein Heldenleben, pt. 5
6 bm	B 20662	69842	25002	Strauss: Ein Heldenleben, pt. 6
366 bg	B 20663			Strauss: Ein Heldenleben, pt. 7
367 bg	B 20664	69843	25003	Strauss: Ein Heldenleben, pt. 8
368 bg	B 20665			Strauss: Ein Heldenleben, pt. 9
369 bg	B 20666	69844	25004	Strauss: Ein Heldenleben, pt. 10

Brunswick Album 1 = records 25000/25004 = Strauss: Ein Heldenleben
Brunswick Album 3 = records 25010/25013 = Beethoven: Symphony No. 7
(Mozart: Symphony No. 39 was never released on Brunswick.)

LP re-issues: Beethoven: Symphony No. 7 -- TLC-2584
(Thomas L. Clear's volume 1)
Mozart: Symphony No. 39 -- Heliodor 88022

There is a brutal cut in the 4th movement of Beethoven's 7th Symphony, from bar 247 through bar 418. Where Beethoven has 128 measures of recapitulation and 123 measures of coda, the recording reduces this to 28 measures of recapitulation and 49 of coda. The only reason for it, apparently, was to fit the symphony onto eight record sides, as had been done in the acoustic Polydor set 69659/69662, conducted by Walter Wohlleben.

In "Ein Heldenleben," the solo violinist is Leopold Premyslav. Matrix 365 bg was probably a failure either in recording or in processing, and the orchestra and conductor had to be called back for a separate session with a different recordist to re-do the side.

These recordings first appear in a Polydor catalog with a cut-off date of June 1926. Since processing the discs would take several months, they must pre-date Strauss's trip to London in April 1926. There is no date in any of the discs.

They are certainly electric recordings. They have matrix numbers with a "b" suffix. In my opinion, all Polydor matrix numbers with an "a" suffix are acoustic recordings, and all with "b" suffixes are electric. Some collectors feel that a few of the "b" recordings are acoustic. I cannot agree with them. The sound of the "b" matrices is electric, and there seems no other strong reason for such a major change in the numbering system.

The 1926-1927 Polydor catalog just mentioned, issued in June 1926, did not specifically publicize the existence of new electric recordings. Nevertheless, a small number of records in that catalog have a short stroke underlining the last two digits of the record number, thus: 69833. A close study convinces me that this was a secret code indicating an electric recording. Deutsche Grammophon probably had so few electric recordings at the time that they did not want to advertise them, for fear of losing customers for their entire acoustic catalog. On the other hand, they probably gave the secret to their dealers, so the records could be used for demonstrations of the superior sound of the new process.

Despite a constricted quality, the sound is certainly electric. This is a subjective judgement, based on a sense of greater range and presence in the music. I have been working on a more objective method of distinguishing acoustic from electric recordings in close cases, but it is not yet ready for publication. The space in which the orchestra is performing sounds very small. One collector, Geoffrey Bibby, says: "They sound like electric recordings made in acoustic recording studios." The comment is very apt and especially characteristic of this Session.

These sides were very probably recorded by the Brunswick "Light-Ray" recording system. It appears that Deutsche Grammophon made an agreement with the American company, gaining exclusive rights to the "Light-Ray" system and giving Brunswick the American rights to European recordings made by Deutsche Grammophon. The Brunswick catalog for 1927 describes the process. A minute crystal mirror, weighing only .005 milligram, vibrated under sound waves directed at it. A beam of light directed at this mirror would bounce off it and strike a photoelectric cell. The impulses from the cell were fed into an electric amplifier and thence to a recording stylus which engraved a record groove in a wax master. This differed, of course, from the microphone system developed by Western Electric, which used a diaphragm that moved directly under the impact of sound waves and caused a varying electric current which in turn moved the recording stylus. The advantage of the "Light-Ray" system, it seems to me, was that it was far more sensitive to sounds because of the tiny mass of the moving mirror, compared to the larger mass of a microphone diaphragm. Its great disadvantage was apparently this same super-sensitivity. It registered a great deal of unwanted noise -- moving air, passing automobiles, floor vibrations, and so forth -- along with the music it was intended to capture. In actual fact, the "Light-Ray" recordings are quite murky compared to contemporary microphone recordings, and the process soon went out of use. As we shall see shortly, a number of "Light-Ray" recordings seem to have been re-made almost immediately, because the first results were so poor.

These "Light-Ray" recordings, by the way, are sometimes referred to as "half-electric" recordings. I think this is a mistaken reading of a sentence which I have seen in a 1931 Polydor catalog, heading a special section devoted to early recordings: "Appendix: Previously Issued Records of Unique Interest --- partly electrically recorded." Some of these Strauss recordings are included in that section. What this actually means is that some of the records in the section were recorded acoustically and some electrically. It does not mean that the records were recorded by a process that was "partly electrical." The Brunswick "Light-Ray" process may not have been successful, but it was entirely electric in its operation.

Session 9 April 13-14, 1926

His Master's Voice records

Augmented Tivoli Orchestra, conducted by Richard Strauss

Queen's Hall, London, England

12-inch

78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>British</u> <u>H. M. V.</u>	<u>Victor</u>	<u>French</u> <u>H. M. V.</u>	<u>Electrola</u>	
CR 280 II	4-0829					Side no. 4
		D 1094	9281	W 916	EJ 35	
CR 281 I	4-0830					Side no. 3
CR 282 I	4-0835	D 1097	9283	W 918	EJ 38	Side no. 7
CR 283 I	4-0831					Side no. 5
		D 1095	9282	W 917	EJ 36	
CR 284 IA	4-0832					Side no. 6
CR 285 I	4-0833					Side no. 1
		D 1096	9280	W 915	EJ 37	
CR 286 IA	4-0834					Side no. 2

Side no. 1 -- "Strauss: Rosenkavalier, Introduction to Act I
(1st record)"

Side no. 2 -- "Strauss: Rosenkavalier, Introduction to Act I
(2nd record)"

Side no. 3 -- "Strauss: Rosenkavalier, The presentation of the
Silver Rose (Orchestral transcription)"

Side no. 4 -- "Strauss: Rosenkavalier, Waltz Movements
(Orchestral transcription)"

Side no. 5 -- "Strauss: Rosenkavalier, Trio and Finale, Act 3
(1st record)(Orchestral transcription)"

Side no. 6 -- "Strauss: Rosenkavalier, Trio and Finale, Act 3
(2nd record)(Orchestral transcription)"

Side no. 7 -- "Strauss: Rosenkavalier, a) Octavian and Sophie duet
(Orchestral transcription), b) Presentation March"

Side no 8 in all cases is Mendelssohn's Scherzo from "A Midsummer
Night's Dream," with the Royal Albert Hall Orchestra, conducted
by Sir Landon Ronald, on matrix number Cc 6413 I.

H. M. V. Album 3 = D 1094 through D 1097. This set had extensive
program notes, which I have never seen.

The music in this Session was recorded especially as accompaniment to a silent (yes!) film of "Der Rosenkavalier." The titles of the sections are quoted as they are given on the British H. M. V. records. The arrangements are by Strauss, and the "Presentation March" was newly composed for this recording. A fuller discussion of the film and this music is in Norman Del Mar's Richard Strauss, vol. 1, pp. 414-417.

The peculiar sequences of side and record numbers are accurate as given. The numbers 1 through 7 appear on the record labels to indicate a performance sequence, but it differs from the order in which the music appears in the opera, and from the order in which it accompanied the film. (The listing in Voices of the Past, vol. 5, is in error.)

All sides have the small equilateral triangle next to the matrix number which indicates an electrical recording for H. M. V. The precise date of this Session has been confirmed by Mr. Alan Jefferson from a careful analysis of Strauss's schedule during his London visit. The sound was relayed electrically to the H. M. V. studio from Queen's Hall. The procedure is described by Jerrold Moore (Elgar on Record, London, 1974, pp. 59-60) for an Elgar recording session just two weeks after Strauss's. Matrix no. CR 287, which immediately follows the present ones, is of the Philharmonic Choir, conducted by Charles Kennedy Scott.

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single side no.</u>	<u>Polydor</u>	<u>U. S. Brunswick</u>	
180 bm		69845	25017	Mozart: Symphony No. 41, 1st movement, part 1
181 bm				Mozart: Symphony No. 41, 1st movement, part 2
182 bm		69846	25018	Mozart: Symphony No. 41, 2nd movement, part 1
183 bm				Mozart: Symphony No. 41, 2nd movement, part 2
184 bm		69847	25019	Mozart: Symphony No. 41, 3rd movement
185 bm				Mozart: Symphony No. 41, 4th movement, part 1
186 bm		69848	25020	Mozart: Symphony No. 41, 4th movement, part 1

219 bm	B 20733	69849	25026	Strauss: Tod und Verklärung, part 1
220 bm	B 20734			Strauss: Tod und Verklärung, part 2
221 bm	B 20735	69850	25027	Strauss: Tod und Verklärung, part 3
222 bm	B 20736			Strauss: Tod und Verklärung, part 4
223 bm	B 20737	69851	25028	Strauss: Tod und Verklärung, part 5
224 bm	B 20738			Strauss: Tod und Verklärung, part 6
225 bm	B 20739	69852	25014	Strauss: Intermezzo, Interlude, Act 1, part 1
226 bm	B 20740			Strauss: Intermezzo, Interlude, Act 1, part 2
227 bm	B 20743	69854	25016	Strauss: Rosenkavalier, Waltzes, Act 2, part 1
228 bm	B 20744			Strauss: Rosenkavalier, Waltzes, Act 2, part 2
229 bm	B 20741	69853	25015	Strauss: Intermezzo, Waltz Scene, Act 1, part 1
230 bm	B 20742			Strauss: Intermezzo, Waltz Scene, Act 1, part 2

English Brunswick 80009 = matrices 227 bm/228 bm (Rosenkavalier)

English Brunswick 80027 = matrices 229 bm/230 bm (Intermezzo: Waltz)

US Brunswick Album 4 = 25014, 25015, and 25016

US Brunswick Album 5 = 25017 through 25020

US Brunswick Album 7 = 25026 through 25028

LP re-issues

Tod und Verklärung -- Heliodor 2548.748

Intermezzo, Interlude, Act 1 -- Heliodor 2548.748

Intermezzo, Waltz Scene, Act 1 -- BASF set 7222-179-2, also issued as Sonor set 72-256-909/914. This set, entitled "Dresden - Die Oper," includes one band of "Intermezzo Walzer," said to be performed by the Staatskapelle Dresden, conducted by Strauss. Close comparative listening establishes without doubt that it is actually the present recording from matrices 229 bm/230 bm. The Dresden attribution is obviously wrong, but it is a Strauss recording.

All ten records from this Session appear in the Polydor supplement IV, dated December 1926. The US Brunswick releases first appear in October 1927. English Brunswick 80027 was released in March 1928. There was an earlier (acoustic) US Brunswick series of popular music records which used a 25000 numbering. For instance, I have seen a record with Brunswick number 25015 that has nothing to do with the Strauss recording bearing the same number.

These two sessions are separated by no more than a few days, which is why they are called 10A and 10B. Matrix no. 179 bm, just before the Strauss sides, has the Berlin Philharmonic, conducted by Wilhelm Furtwängler. Between the two Strauss sessions, matrices 187 bm through 191 bm are of organist Walter Fischer; 212 bm is of baritone Heinrich Schlusnus with an orchestra; and 214 bm through 218 bm are again of the Berlin Philharmonic under Furtwängler.

The final odd side of the Mozart Symphony No. 41 in both issues is Mozart's "Turkish March," arranged by Cerné, performed by violinist Vasa Prihoda and pianist Charles Cerné on matrix 168 bg. It is an electrical recording which had been issued earlier on Polydor 66221.

The entire session was recorded in an extremely small space, probably an old acoustic studio, as suggested above. Its confined quality is instantly recognizable, even when reverberation is added, as in the LP transfers. Session 11, by contrast, was recorded in a large resonant space.

The single-side "B" numbers are not yet known for records 69845 through 69848 (Mozart's Symphony No. 41). If they follow the usual Polydor pattern, they are probably B 20725 through B 20732 (including the odd side of violin music). It is tempting to identify English Brunswick 80029 with the Intermezzo Interlude (matrices 225 bm/226 bm). That record number is not otherwise accounted for in the series. It must await actual confirmation. One correspondent reports that "Tod und Verklärung" in the Polydor pressings has a "Mechan. Copt." date of 1927 in matrices 222 bm and 224 bm. These dates do not appear in other known pressings. With this exception, none of these sides has a year date, which agrees with Polydor practice for 1926 releases.

Session 11 early 1927 Deutsche Grammophon records

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany 12-inch 78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>Polydor</u>		<u>Mechan.</u> <u>Copt.</u>
250 bi	B 20858		Mozart: Symphony No. 40, 1st movement, part 1	1927
		69864		
251 bi	B 20859		Mozart: Symphony No. 40, 1st movement, part 2	1927
252 bi	B 20860		Mozart: Symphony No. 40, 2nd movement, part 1	1927
		69865		
253 bi	B 20861		Mozart: Symphony No. 40, 2nd movement, part 2	1927
254 bi	B 20862		Mozart: Symphony No. 40, 3rd movement	1927
		69866		
255 bi	B 20863		Mozart: Symphony No. 40, 4th movement	1927

261 bi	B 20864		Strauss: Intermezzo, Interlude, Act 1, part 1	1927
		69867		
262 bi	B 20865		Strauss: Intermezzo, Interlude, Act 1, part 2	1927
263 bi	B 20866		Strauss: Intermezzo, Waltz Scene, Act 1, part 1	1927
		69868		
264 bi	B 20867		Strauss: Intermezzo, Waltz Scene, Act 1, part 2	1927
265 bi	B 20856		Strauss: Rosenkavalier, Waltzes, Act 2, part 1	1927
		69863		
266 bi	B 20857		Strauss: Rosenkavalier, Waltzes, Act 2, part 2	1927

LP re-issues

Mozart: Symphony No. 40 -- TLC-2584 (Thomas L. Clear's volume 1)
 Strauss: Intermezzo, Interlude, Act 1 -- Rococo 2015 (transferred
 a semitone sharp.)

All the records in the Session appear in the Polydor supplement IX, dated July 1927. Why should the excerpts from "Intermezzo" and "Rosenkavalier" have been done again only about six months after their first electric recording? It seems likely that the earlier recordings (Session 10B) were made with the Brunswick "Light-Ray" recording system. Apparently Deutsche Grammophon shifted over to the prevalent Western Electric microphone system about the beginning of 1927. They then re-did quite a number of their earliest electric records, including the six Strauss sides, using the same musicians and artists. Here are some other examples of such duplication:

	<u>1926 elec.</u>	<u>1927 elec.</u>
Mozart: Eine Kleine Nachtmusik, BS00--Fried	66364/66365	66669/66670
Nicolai: Merry Wives Overture, BS00--Blech	66381	66556
Grieg: Peer Gynt Suite No. 1, BS00--Blech	66397/66398	95033/95034
Wagner: Meistersinger Prelude, BS00--Blech	66400	66587

There are other similar cases, but these demonstrate that such early duplications were far from unique.

Matrix numbers 259 bi and 260 bi, falling between the two parts of the Strauss session, are by the Berlin Basilica Choir--Pius Kalt.

The "Mechan. Copt." year date appears on every Deutsche Grammophon release after January 1, 1927. Records of 1926 and before do not have dates in the matrix. (In late Polydor pressings or foreign pressings by Brunswick and English Decca, the date sometimes fades out, so that the record appears to be undated.) There has been considerable discussion of the exact meaning of this date, especially as to how closely it reflects the date of the recording session. (See, for example, Geoffrey Bibby's article cited in the bibliography.) In my opinion, there is one clear message contained in the "Mechan. Copt." date. It tells the year in which the record side was copyrighted. The date has to be in the record matrix in order for it to appear as it does. The matrix is the first step in production after the grooves are engraved in the original wax master. By the nature of the process, the matrix should be made soon after the master, before the wax is damaged or deteriorates. I would suggest, therefore, that the physical limitations of the record-making process require that the "Mechan. Copt." date must occur within a few weeks after the recording session. A particularly good example of this is Strauss's recording of Cornelius' "Barber of Baghdad" Overture (Session 14). Those two sides were recorded in 1928 and bear the "Mechan. Copt." date of 1928, but the record was not released until 1930 and has a record number that was not reached until 1930. If a recording session was held in the last week or two of a year, the side might not be dated and copyrighted until the following year. Otherwise, the only exceptions seem to be when dubbings are made from original matrices (see Appendix 10). There are examples with a 1939 date on matrices dubbed from recordings of 1928 and 1929, meaning the date of the dubbing. With this exception, however, I feel the "Mechan. Copt." dates are an excellent guide to the year of a Deutsche Grammophon recording.

Session 12

early 1928

Deutsche Grammophon records

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single side no.</u>	<u>Polydor</u>	<u>Polydor re-issue</u>	<u>U. S. Brunswick</u>	<u>Mozart: Symphony No. 40</u>	<u>Mechan. Opt.</u>
296 be	B 20974				1st movement,	1928
		69869	95442	90082	part 1	
297 be	B 20975				1st movement,	1928
					part 2	
298 be	B 20976				2nd movement,	1928
		69870	95443	90083	part 1	
299 be	B 20977				2nd movement,	1928
					part 2	
300 be	B 20978				3rd movement	1928
		69871	95444	90084		
301 be	B 20979				4th movement,	1928
					part 1	
302 be	B 20980				4th movement,	1928
		69872	95445	90085	part 2	

US Brunswick Album 22 = 90082/90085.

LP re-issues: DGG 642.010, Heliodor 88022, DGG set 2721.070, and DGG set 2563.248.

The first Polydor issue was in early 1928, the Brunswick issue in 1929, and the Polydor re-issue in late 1930. The 95000 blue-label series was lower priced than the 69000 mauve label series.

The eighth-side filler is different in each of the three issues. On 69872 it is Handel's "Larghetto," arranged by Hubay, with violinist Erica Morini and pianist Michael Raucheisen, on matrix 231 1/2 bg, a 1926 recording which had appeared earlier on Polydor 69823. On 95445, it is Mozart's "Adagio," K. 261, with violinist Georg Kulenkampff and pianist Franz Rupp, matrix number not known, a 1929 recording that also appears on Polydor 95075, 95304, and 67156. On Brunswick 90085, the filler is Schubert's "Zwillingbrüder" Overture, performed by the Berlin Charlottenburg Orchestra, conducted by Alois Melichar, on matrix 937 Bi I, dated 1929, also on Polydor 95404.

There is no immediately obvious answer to the question of why Strauss repeated his recording of Mozart's 40th Symphony within a year. The recorded sound of the second version is superior to that of the first. On the other hand, the sound of Session 11 was superior to that of Session 10 and was considered quite adequate for Strauss's own works re-recorded at that time. The most striking difference is that the first version is on six sides, whereas the second is on seven sides. The difference is entirely within the fourth movement. In the first version, the movement is complete on one side, taking 4 minutes 25 seconds. There are no cuts, other than the customary omission of repeats. In the second version, the fourth movement is spread over two sides, with a total timing of 4 minutes 45 seconds. The number of measures played is identical. (The timings of the other three movements are within a few seconds of each other in both versions.) The maximum time usually considered to be available on a 12-inch 78-rpm side is 4 minutes 30 seconds. If this value was accepted rigidly, and if Strauss felt an urgent need for a slower fourth movement, it may account for the new recording. The fact remains, however, that it is the only seven-sided recording of Mozart's 40th Symphony ever issued. All other conductors have managed to keep the work within six sides. To my ear, Strauss's first version is brisk, but not unusually so. His second version is clearly slower, but again not out of the ordinary range of tempi for this movement. The audible difference, in other words, is slight. Both recordings, by the way, are of Mozart's first version of this symphony, without clarinets, a version infrequently recorded.

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single side no.</u>	<u>Polydor</u>	<u>U. S. Brunswick</u>		<u>Mechan. Copt.</u>
1383 BM I	B 21121			Beethoven: Symphony 5, 1st movement, pt. 1	1928
1384 bm I	B 21122	66814	90172	Beethoven: Symphony 5, 1st movement, pt. 2	1928
1385 bm I	B 21123			Beethoven: Symphony 5	1928
1386 bm I	B 21124	66815	90173	2nd movement, pt. 1	
----				Beethoven: Symphony 5, 2nd movement, pt. 2	1928
1402 bm I	B 21125			Beethoven: Symphony 5, 3rd movement, pt. 1	1928
1403 bm I	B 21126	66816	90174	Beethoven: Symphony 5, 3rd-4th movements	1928
1404 bm I	B 21127			Beethoven: Symphony 5, 4th movement, pt. 2	1928
1405 bm I	B 21128	66817	90175	Beethoven: Symphony 5, 4th movement, pt. 3	1928
1406 bm I				Mozart: Magic Flute, Overture, part 1	1928
1407 bm I		66826	90255	Mozart: Magic Flute, Overture, part 2	1928

Beethoven's 5th Symphony (original matrices) is also on:

Fonit 96057, 96058, 96059, and 96060 (Italy)

Fonit 91014, 91015, 91016, and 91017 (Italy, re-issue)

U. S. Brunswick Album 25 = 90172/90175

Mozart's Magic Flute Overture (original matrices) is also on:

English Decca CA.8106

LP re-issues:

Beethoven: Symphony No. 5 -- Rococo 2015

Mozart: Magic Flute Overture -- Heliodor 2548.736

Dubbing (see Appendix 10)

Mozart: Magic Flute Overture -- matrices 1239 GS 1D and 1240 GS 1D

Some of the matrix numbers in the gap are known. Numbers 1387 1/2 bm I, 1388 1/2 bm I, and 1389 bm I are part of Rimsky-Korsakov's "Scheherazade," played by the Berlin Philharmonic Orchestra under Oskar Fried. Numbers 1390 bm I and 1391 bm I are also the Berlin Philharmonic with Fried, performing Wagner's "Faust" Overture. Matrices 1408 1/2 bm I, 1409 bm I, and 1410 bm I, right after the Strauss sides, are the Berlin Philharmonic under Julius Prüwer, performing Brahms's "Academical Festival" Overture. The Brunswick release of Beethoven's 5th Symphony was delayed until 1931, perhaps because they already had the Furtwängler recording of it in their catalog.

Matrix numbers are transcribed here as they appear on the Polydor pressings. On Brunswick and other releases, the matrix numbers have become very faint and have sometimes been rewritten or stamped anew in slightly different characters. In other cases, additional numbers have been added to the original matrix number. In all of these cases the actual matrix, meaning the actual record grooves, remains the same. In Brunswick pressings from this Session, for instance, I have seen the following variants: 1383 BM 1 (Arabic "1") and 1405² bm I (added superscript "2") -- the matrix itself being the same as the original.

Both the bh/bi and bk/bm matrix series added the suffix "I" or "1" at the beginning of 1928 and then dropped it about two years later. It does not appear in all cases, but it is usually on recordings with an orchestra. I have no idea what it means.

The side numbers for 66826 (Magic Flute Overture) are not yet known to me. I will be grateful to any reader who can supply them.

Berlin Philharmonic Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single side no.</u>	<u>Polydor</u>	<u>U. S. Brunswick</u>	(titles below)	<u>Mechan. Copt.</u>
1496 BM 1	B 21239			Barber, part 1	1928
		66936	--		
1497 1/2 BM 1	B 21240			Barber, part 2	1928
1498 BM 1	B 21139			Euryanthe, pt. 1	1928
		66828	--		
1499 BM 1	B 21140			Euryanthe, pt. 2	1928
1500 BM 1	B 21141			Iphigenie, pt. 1	1928
		66829	90110		
1501 BM 1	B 21142			Iphigenie, pt. 2	1928

1506 BM I	B 21143			Dutchman, part 1	1928
		66830	90120		
1507 BM I	B 21144			Dutchman, part 2	1928
1508	not identified				
1509	not identified				
1510 BM I	B 21147			Tristan, part 1	1928
		66832	--		
1511 BM I	B 21148			Tristan, part 2	1928

1520 1/2 BM I	B 21137			Salome, part 1	1928
		66827	90088		
1521 BM I	B 21138			Salome, part 2	1928

Titles

66936 -- Cornelius-Liszt: "Barber of Baghdad," Overture

66828 -- Weber: "Euryanthe," Overture

66829 -- Gluck-Wagner: "Iphigenie in Aulis," Overture

66830 -- Wagner: "The Flying Dutchman," Overture

66832 -- Wagner: "Tristan and Isolde," Prelude

66827 -- Strauss: "Salome," Salome's Dance

Gluck's "Iphigenie" Overture (original matrices): French Polydor 516625

Strauss's Salome's Dance (original matrices): English Decca CA.8017 and
Italian Fonit 91020

LP re-issues: Heliodor 2548.736 contains Cornelius' "Barber" Overture, Weber's "Euryanthe" Overture, Gluck's "Iphigenie" Overture, and Wagner's "Flying Dutchman" Overture and "Tristan" Prelude. The "Flying Dutchman" Overture is also in DGG set 2721.113. "Salome's Dance" is on Heliodor 2548.722, DGG EPL-30538 (45 rpm), Rococo 2015 (misattributed to the Berlin State Opera Orchestra), and First Edition FER-1.

Some examples of record 66827 ("Salome's Dance") have "Mechan. Copt. 1929" clearly stamped in the side 1 matrix. Upon close inspection, however, it turns out to be a later stamping (probably in error) applied over an older "1928." In early pressings the "1928" is quite legible. The same recording was dubbed in 1939 onto matrices 1235 GS 1D and 1236 GS 1D. See Appendix 10.

Except for record 66936, these recordings all appeared first in Polydor supplement IV/29, dated April 1929. The "Barber of Baghdad" Overture was delayed until early 1930, perhaps because Deutsche Gram-mophon already had another recording of the work in the catalog (66391). As noted earlier, the record has a "Mechan. Copt." date of 1928, giving the date of recording (or of making the matrix), not the release date.

There is a mystery here of the missing record no. 66831 (and the corresponding single side nos. B 21145 and B 21146). It can be seen that recordings conducted by Strauss appear on nos. 66826/66830 consecutively and then on 66832. Most of the matrices are also in sequence, except the gap for 1508 and 1509. I have never found any record to match this no. 66831, despite a thorough search. Could it have been a Strauss recording? Perhaps it was rejected or destroyed in processing after having been assigned a number for release. Of course, it might turn out to be something which has nothing to do with Strauss. It would, however, be interesting to make a wider search for record no. 66831 and matrices 1508 and 1509 in the "bm" series. I would be grateful for any information.

Not all the gaps here are mysteries. For instance, matrices 1504 bm I and 1505 bm I are known to be recordings by the soprano Gabrielle Ritter-Ciampi, accompanied by an orchestra.

Session 15 mid-1929 Deutsche Grammophon records

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany 12-inch 78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>Polydor</u>	<u>U. S.</u> <u>Brunswick</u>	<u>Richard Strauss</u> <u>compositions</u>	<u>Mechan.</u> <u>Copt.</u>
779 1/2 Bi I	B 21177			Till Eulenspiegel, 1	1929
		66887	90044		
780 1/2 Bi I	B 21178			Till Eulenspiegel, 2	1929
781 Bi I	B 21179			Till Eulenspiegel, 3	1929
		66888	90045		
782 Bi I	B 21180			Till Eulenspiegel, 4	1929

791 Bi I	B 21191			Don Juan, part 1	1929
		66902	90046		
792 Bi I	B 21192			Don Juan, part 2	1929
793 Bi I	B 21193			Don Juan, part 3	1929
		66903	90047		
794 Bi I	B 21194			Don Juan, part 4	1929

"Till Eulenspiegel" (original matrices): French Polydor 516633/516634.

"Don Juan" (original matrices): English Decca CA.8126/CA.8127 and Italian Fonit 91083/91084.

LP re-issues

"Till Eulenspiegel" -- Heliodor 2548.722, DGG EPL-30431 (45 rpm, both sides), and First Edition FER-1.

"Don Juan" -- Heliodor 2548.748, DGG set 2563.251, and DGG set 2813.0063 (a special edition for the Gesellschaft der Musikfreunde, Vienna, 1974)

Dubbings (see Appendix 10 for a full discussion)

"Till Eulenspiegel" - matrices 1244/1247 GS 1D on 66887/66888.

"Don Juan" - matrices 1248/1251 GS 1D on 66902/66903 and on 67355/67356 (automatic sequence coupling).

It is likely that the Heliodor LP re-issues were made from the dubbed matrices instead of the originals. The record jackets give a date of 1939 for both works. The recordings, however, are certainly those of 1929, and in any event the sound quality of the dubbings is close to that of the originals.

There is a small matter to which I have no answer. Sometimes the labels of Strauss's records say he is conducting "das Orchester der Staatsopern Berlin," and sometimes they say "mit Mitglieder des Orchesters der Staatsopern Berlin." I have seen examples of records 66902/66903 with both styles. What logical reason can there be for calling the musicians "the orchestra" on some releases and "members of the orchestra" on others of the identical performance? I have seen no consistent usage and have used "the orchestra" throughout.

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

<u>matrix</u>	<u>single</u> <u>side no.</u>	<u>Polydor</u>	<u>U. S.</u> <u>Brunswick</u>	(titles below)	<u>Mechan.</u> <u>Copt.</u>
408 BS II	B 21283			No. 1	1930
		95392	90130		
409 1/2 BS II	B 21284			Nos. 2 and 3	1930
410 BS II	B 21285			No. 4	1930
---		95393	90131		
414 BS II	B 21286			Nos. 5 and 6	1930
415 BS II	B 21287			No. 7	1930
		95394	90132		
416 BS II	B 21288			No. 8	1930
417 BS II	B 21289			No. 9, part 1	1930
		95395	90133		
418 BS II	B 21290			No. 9, part 2	1930
419 BS II	B 21291	95396	90134	No. 9, part 3	1930
<u>or</u>					
419 1/2 BS II	---	95396	---	No. 9, part 3	1930

Titles:

Strauss: Bourgeois Gentleman Suite (Der Bürger als Edelmann)

No. 1 -- Overture zum 1. Aufzug

No. 2 -- Menuett: Der Tanzmeister

No. 3 -- Der Fechtmeister

No. 4 -- Auftritt und Tanz der Schneider
(violin solo: Prof. Joseph Wolfsthal)

No. 5 -- Das Menuett des Lully

No. 6 -- Courante

No. 7 -- Auftritt der Cleonte

No. 8 -- Intermezzo (Vorspiel zum 2. Aufzug)

No. 9 -- Dad Diner (cello solo: Prof. Enrico Mainardi)

Also: Brunswick Album 28 = 90130/90134, and Polydor auto-seq. 69561-69565

LP re-issue: American Decca DL-9576.

There is no corresponding DGG release, as the Decca record dates from 1951, before Deutsche Grammophon began to produce LP records.

Matrix 419 BS II was used for some of the early pressings of Polydor 95396 and all known pressings of Brunswick 90134. Matrix 419 1/2 BS II appears on some pre-war pressings of Polydor 95396 and all known post-war (1949) pressings of 95396.

The odd tenth side, on the first issue of Polydor 95396 and on Brunswick 90134, is Max Reger's "Valse d'amour," op. 130, no. 5, performed by the Berlin State Opera Orchestra under Alois Melichar, on matrix 620 1/2 BE I, side no. B 21292, "Mechan. Copt." date 1930. In the 1949 re-issue the tenth side is blank, and the record number is Polydor 95396e.

Maestro Melichar compared Strauss's conducting of this work with his treatment of Mozart's 40th Symphony, discussing the two as if they had been recorded in the same session. In this point he was, of course, mistaken. (See the bibliography.)

Berlin State Opera Orchestra, conducted by Richard Strauss

Berlin, Germany

12-inch

78 rpm

Strauss: Don Quixote

<u>matrix</u>	<u>first</u> Polydor	<u>second</u> Polydor	<u>third</u> Polydor	<u>English</u> Decca	<u>U. S.</u> Brunswick	<u>Mechan.</u> Copt.
724 BE.1.					Side 1	1933
	95485	27320				
725 1/2 BE.1.					Side 2	1933
724 BE.1.					Side 1	1933
		27320	35007	LY.6087	90319	
725 BE.1.					Side 2	1933
726 BE.1.					Side 3	1933
	95486	27321				
727 1/2 BE.1.					Side 4	1933
726 1/2 BE.1.					Side 3	1933
		27321	35008	LY.6088	90320	
727 1/2 BE.1.					Side 4	1933
728 BE.1.					Side 5	1933
	95487	27322	35009	LY.6089	90321	
729 1/2 BE.1.					Side 6	1933
730 BE.1.					Side 7	1933
	95488	27323	35010	LY.6090	90322	
731 BE.1.					Side 8	1933
732 1/2 BE.1.	95489	27324	35011	LY.6091	90323	Side 9 1933

The solists are: Enrico Mainardi, cello; Karl Reitz, viola; and Georg Kniestädt, violin.

As the listing indicates, there are two different published takes of sides 2 and 3, pressed in the combinations cited above. The second Polydor set has been reported to me in both configurations. Only one take was used for each of the remaining seven sides in all issues. The matrix numbers stated on the labels do not always match those in the actual matrix (as given here). Also, the type face used for the stamped numbers differs between some examples of the same matrix. I have not had an opportunity to make a side-by-side comparison of the alternative takes, so cannot comment on the musical differences. The matrix numbers immediately preceding and following this Strauss session are otherwise accounted for. 723 3/4 BE.8. is the Ney Trio, and 733 BE.1. is the Berlin Philharmonic under Wilhelm Furtwängler.

Session 19

mid-1941

Deutsche Grammophon records

Bavarian State Orchestra, conducted by Richard Strauss, with soloists
Oswald Uhl, cello; Ph. Haass, viola; and Placidus Morasch, violin

Munich, Germany

12-inch

78 rpm

<u>matrix</u>	<u>Polydor</u>		<u>Mechan.</u> <u>Copt.</u>
1560 1/2 GE 5		Strauss: Ein Heldenleben, part 1	1941
	67756		
1561 1/2 GE 5		Strauss: Ein Heldenleben, part 2	1941
1562 1/2 GE 5		Strauss: Ein Heldenleben, part 3	1941
	67757		
1563 1/2 GE 5		Strauss: Ein Heldenleben, part 4	1941
1564 5/8 GE 5		Strauss: Ein Heldenleben, part 5	1941
	67758		
1565 1/2 GE 5		Strauss: Ein Heldenleben, part 6	1941
1566 GE 5		Strauss: Ein Heldenleben, part 7	1941
	67759		
1567 1/2 GE 5		Strauss: Ein Heldenleben, part 8	1941
1568 1/2 GE 5		Strauss: Ein Heldenleben, part 9	1941
	67760		
1569 1/2 GE 5		Strauss: Ein Heldenleben, part 10	1941
1570 1/2 GE 5		Strauss: Don Quixote, part 1	1941
	67800		
1571 GE 5		Strauss: Don Quixote, part 2	1941
1572 1/2 GE 5		Strauss: Don Quixote, part 3	1941
	67801		
1573 1/2 GE 5		Strauss: Don Quixote, part 4	1941
1574 1/2 GE 5		Strauss: Don Quixote, part 5	1941
	67802		
1575 1/2 GE 5		Strauss: Don Quixote, part 6	1941
1576 1/2 GE 5		Strauss: Don Quixote, part 7	1941
	67803		
1577 1/2 GE 5		Strauss: Don Quixote, part 8	1941
1578 GE 5		Strauss: Don Quixote, part 9	1941
	67804		
1579 1/2 GE 5		Strauss: Don Quixote, part 10	1941
1580 5/8 GE 5		Strauss: Rosenkavalier,	1941
	67729	Waltzes, Act 3, part 1	
1581 1/2 GE 5		Strauss: Rosenkavalier,	1941
		Waltzes, Act 3, part 2	

"Ein Heldenleben" is also on Polydor 67761/67765 and 69427/69431 (both automatic sequence), DGG Album 30, and Fonit 96096/96100. "Don Quixote" is on Polydor 69432/69436 (automatic), and DGG Album 29. "Rosenkavalier, Waltzes, Act 3" are also on Italian Fonit 96077. All of the above issues were pressed from the original matrices.

LP re-issues:

"Ein Heldenleben" -- US Decca DL-9602, Heliodor 2548.713. (The latter has an erroneous date of 1926 on the jacket, but 1941 on the record.)
 "Don Quixote" -- US Decca DL-9539.
 "Rosenkavalier, Waltzes, Act 3" -- Heliodor 2548.722, DGG EPL-30538 (45 rpm), and First Edition FER-1.

Session 20 1941, date not known Electrola records

Bavarian State Orchestra, conducted by Richard Strauss

Munich, Germany 12-inch 78 rpm

<u>matrix</u>	<u>Electrola</u>	<u>Strauss: Ein Alpensinfonie, op. 64</u>
2RA 5035-2		Side 1: Nacht / Sonnenaufgang
	DB.5662	
2RA 5036-2		Side 2: Der Anstieg / Eintritt in den Wald (part 1)
2RA 5037-2		Side 3: Eintritt in den Wald (concluded) / Wanderung neben dem Bache / Am Wasserfall / Erscheinung
	DB.5663	
2RA 5038-3		Side 4: Auf blumigen Wiesen / Auf der Alm / Dickicht und Gestrüpp auf Irrwegen
2RA 5039-2		Side 5: Auf dem Gletscher / Gefahrvolle Augen- blicke / Auf dem Gipfel (part 1)
	DB.5664	
2RA 5040-2		Side 6: Auf dem Gipfel (concluded) / Vision (part 1)
2RA 5041-2		Side 7: Vision (concluded) / Nebel steigen auf / Elegie (part 1)
	DB.5665	
2RA 5042-3		Side 8: Elegie (concl.) / Stille vor dem Sturm Gewitter und Sturm/Abstieg (part 1)
2RA 5043-2		Side 9: Gewitter und Sturm/Abstieg (concl.) / Sonnenuntergang
	DB.5666	
2RA 5044-2		Side 10: Ausklang (part 1)
2RA 5045-2		Side 11: Ausklang (concluded)
	DBS.5667	
---		Side 12: <u>blank</u>

Also issued as Electrola Album 172 (Italy), with the same record nos.

LP re-issues:

Seraphim (US) 60006, HMV (France) COLH-311, Electrola E-80824.

Acetate 5 -- Starting in the midst of the discussion among Herod, the Jews, and the Nazarenes to where the voice of Jokanaan is heard from the well. From the second bar after (205) to the fourth bar after (220). Session 22A. 4'20".

Acetate 6 -- Starting immediately in the same measure. (The change of voice in the baritone role is obvious.) Up to Herod's pleading. From the fourth bar after (220) to the second bar after (235). Session 22B. 2'45". (This acetate may have overlapped the preceding one, with the duplication edited out in the tape splice.)

Acetate 7 -- Starting in the middle of Salome's Dance (orchestra alone for 3'00") to Herod's question to Salome. I do not know which session this section is from, not being familiar with the voices of Witt and Sattler. From eight bars after letter (R) up to the second bar after (254). 4'25".

Acetate 8 -- Starting soon after Jokanaan's head is brought in and to the middle of Salome's final aria. From number (319) to the measure after (334). Which session is not known. 4'05".

Acetate 9 -- After only eight measures, this acetate begins, from the fifth measure after (335) to the third measure after (338), only 35 seconds. There is then a gap of 22 measures, and the music takes up again at the sixth bar after (340) and continues to the end of the aria at number (351). 2'50" for this part.

The sound quality of these recordings is not good, and the music is lamentably fragmentary. The LP record can be treasured, nevertheless, as the only example now known of Strauss conducting one of his own operas in actual performance.

Richard Strauss, piano accompanist

Vienna, Germany (Austria)

probably from tape originals

Strauss: Lieder (36)

Rococo 5350: LP record

Preiser PR 3261: LP record

with Maria Reining, soprano

Meinem Kinde, op. 37/3

Freundliche Vision, op. 48/1

Cäcilie, op. 27/2

Traum durch die Dämmerung, op. 29/1

Zueignung, op. 10/1

Waldseligkeit, op. 49/1

with Anton Dermota, tenor

Heimkehr, op. 15/5

Seitdem dein Aug', op. 17/1

All mein Gedanken, op. 21/1

Glückes genug, op. 37/1

In goldener Fülle, op. 49/2

Sehnsucht, op. 32/2

with Lea Piltti, soprano

Heimkehr, op. 15/5

Ständchen, op. 17/2

Ich schwebe, op. 48/2

Kling! op. 48/3

All' mein Gedanken, op. 21/1

Schlagende Herzen, op. 29/2

with Hilde Konetzni, soprano

Schlechtes Wetter, op. 69/5

Blick vom obernen Belvedere, 88/2

Du meines Herzens Krönelein, 21/2

Ach, Lieb, ich muss nun . . . , 21/3

with Alfred Poell, baritone

Ach weh mir unglückhaften . . . , 21/4

Wozu noch, Mädchen, op. 19/1

Das Rosenband, op. 36/1

Winterliebe, op. 48/5

Ruhe, meine Seele, op. 27/1

Heimliche Aufforderung, op. 27/3

with Anton Dermota, tenor

Heimliche Aufforderung, op. 27/3

Die Nacht, op. 10/3

Zueignung, op. 10/1

Ich liebe dich, op. 37/2

Seitdem dein Aug', op. 17/1

Breit über mein Haupt, op. 19/2

Ich trage meine Minne, op. 32/1

Du meines Herzens Krönelein, 21/2

There is no doubt that these performances represent Strauss himself at the piano. He takes any number of liberties that only the composer could. The accompaniment to "Breit über mein Haupt" with Dermota, for instance, strikes me as an interesting example of his tendency to improvise on the spot. It is documentation of a practice mentioned by Alan Jefferson in his book on Strauss's Lieder (p. 17). Although this example is the most notable, the same quality of freedom is found to a lesser extent in all 36 performances. At the other extreme, Strauss makes a mess of "Kling!" that would be tolerated in no other accompanist.

Unfortunately, there is almost no information available about these remarkable recordings. The Austrian Radio Corporation was unable to provide any data in response to a direct inquiry. The program notes of the Rococo release say only that "he [Strauss] must have been some 78 years old." This suggests a date of 1942 or 1943. The single-line program note on the Preiser album says: "Aufgenommen 1943 im Reichssender Wien der Grossdeutschen Rundfunks. Aus dem Archiv des ORF." A photograph on that record jacket shows Strauss at the piano, together with Dermota, Poell, and a Dr. Hans Sachs. All five singers on these two records were based in Vienna in 1942-1943. Mr. Christopher Norton-Welsh, a resident of Vienna, writes that the Austrian Radio sold some of its old broadcast tapes a few years ago. He suggests that these two programs may have been among them. He has heard that there may have been as many as sixty Lieder extant with the composer's accompaniment. The Preiser record has a large number "1" on the jacket, which holds out promise of further LP releases.

The two LP records probably represent two separate recording and broadcast sessions. One indication is that Anton Dermota sings one song, "Seitdem dein Aug'," on both records. They are distinctly different performances. Most notably, in the performance on Rococo, he takes the ending as written. On the Preiser record, by contrast, he sings "einen Augenblick" up an octave, which inspires Strauss to a couple of extra touches of his own. The original recordings were very probably on tape, as there is no sound of the scratch or swish that is typical of disc recordings. The Preiser transfers have much superior sound to the Rococo.

Vienna Philharmonic Orchestra, conducted by Richard Strauss

Vienna, Germany (Austria)

from tape originals

Compositions by Richard Strauss

- Also Sprach Zarathustra b) Eterna 826207
 Clavier CT-1502
 Vanguard SRV 325 (in set)
 c) Bruno Walter Society SID-710 (in set)
 d) Turnabout THS-65021
 Olympic (Everest) 8111
- Bourgeois Gentlehomme Suite a) Urania RS 7-8
 Regent 5013
 b) Eterna 826205
 Clavier CT-1503
 Vanguard SRV 326 (in set)
 c) Bruno Walter Society SID-710 (in set)
- Don Juan b) Eterna 826204
 Clavier CT-1501
 Vanguard SRV 328 (in set)
 c) Bruno Walter Society SID-710 (in set)
- Ein Heldenleben b) Eterna 826206
 Clavier CT-1504
 Vanguard SRV 327 (in set)
 c) Bruno Walter Society SID-710 (in set)
- Sinfonia Domestica a) Vox PL-7220
 Turnabout 4363
 b) Eterna 826208
 Clavier CT-1505
 Vanguard SRV 329 (in set)
- Till Eulenspiegel b) Eterna 826205
 Clavier CT-1503
 Vanguard SRV 326 (in set)
 c) Bruno Walter Society SID-710 (in set)
- Tod und Verklärung b) Eterna 826204
 Clavier CT-1501
 Vanguard SRV 328 (in set)
 c) Bruno Walter Society SID-710 (in set)

This incomparable series of recordings derives from concerts that Strauss conducted in Vienna in 1944. The programs were organized in celebration of his 80th birthday. Apparently the performances were recorded on tape, an art well advanced in Germany at the time. Copies of the tapes then seem to have been distributed to radio stations throughout Germany for later broadcast. Some of the various releases may derive from different tapes, but a careful comparison shows that the performances are in each case the identical ones. I have grouped the issued LP records according to their probable sources.

a) Evidently tapes of the "Bourgeois Gentleman Suite" and the "Sinfonia Domestica" were discovered in radio stations by Allied forces not long after the war. (This is speculation only.) They were issued in the United States in the early 1950s by the Urania and Vox companies respectively. The Regent and Turnabout records were later issues of the same tapes.

b) In 1973, a set of five records was released in East Germany on the Eterna label. It was licensed simultaneously to the Clavier label in Japan. In late 1976, the same tapes appeared by license on the Vanguard label in the United States. It appears that a set of tapes had survived intact somewhere in East Germany. It is a great disappointment that none of the program notes for any of these releases give information about the recording sessions or the discovery of the tapes. The recordings have an astonishing fidelity of sound, considering their age. (I have personally heard the Vanguard and Clavier records and am told that the Eterna ones are also excellent.) My detailed review of the Vanguard set is in this Journal, vol. 8, no. 2-3 (1976), pp. 123-136.

c) The Bruno Walter Society releases appeared in 1974. They represent the same performances, but the recorded sound is so poor that one must conclude that these three LP records were made by dubbing from the Eterna or Clavier pressings rather than from original tapes. This has been confirmed to one of my correspondents by the society's engineer. The records have the word "Archiv" on the labels. It should not be confused with the honored DGG series of older music.

d) The two recent releases of "Also Sprach Zarathustra" are quite different. The one on Turnabout is said to be "by authorization of Dr. Franz Strauss." It may be from a separate tape that remained in the Strauss family. The sound is fine. The Olympic release, on the other hand, has such bad sound that it seems likely to be a dubbing from Eterna or Clavier.

Julius Patzak, tenor, accompanied by
Orchestra conducted by Richard Strauss

Vienna or Munich, Germany

from tape originals

Strauss: Lieder (orchestrated)

Patzak and Strauss recorded together four Strauss songs with orchestral accompaniment. They are, in my opinion, among the loveliest examples of Lieder singing ever recorded. Their cataloguing, however, has called for some musical detective work. They have been given as many as four different attributions, some not to Strauss at all. One other performance has been attributed to Strauss which I believe not be by him. Having given this preliminary warning, let me list the four songs done by Patzak and Strauss, with the attributions in quotes as given to them on their respective releases. These are followed by two Patzak recordings with orchestra which I believe not to be conducted by Strauss. Discussion follows.

Lieder conducted by Strauss

Ich trage meine Mimme, op. 32/1 (orchestrated by Robert Heger)
-- EJS-463 (semi-private LP): "Vienna Philharmonic Orch.--Strauss"
-- Rococo 5348: "Bavarian Radio Orchestra--Strauss"
-- BASF 10.22055-9: "Vienna State Opera Orchestra--Clemens Kraus"
-- BASF 22.21807-4: "Berlin German Opera House Orch.--Artur Rother"
Heimliche Aufforderung, op. 27/3 (orchestrated by Robert Heger)
-- EJS-463 (semi-private LP): "Vienna Philharmonic Orch.--Strauss"
-- Rococo 5348: "Bavarian Radio Orchestra--Strauss"
-- BASF 10.22-55-9: "Bavarian State Opera Orchestra--Strauss"
Morgen! op. 27/4 (orchestrated by Strauss)(first recording)
-- EJS-463 (semi-private LP): "Vienna Philharmonic Orch.--Strauss"
-- Rococo 5348: "Bavarian Radio Orchestra--Strauss"
Ständchen, op. 17/2 (orchestrated by Felix Mottl)
-- EJS-463 (semi-private LP): "Vienna Philharmonic Orch.--Strauss"
-- Rococo 5348: "Bavarian Radio Orchestra--Strauss"
-- BASF 10.22055-9: "Bavarian State Opera Orchestra--Strauss"

Lieder not conducted by Strauss

Morgen! op. 27/4 (orchestrated by Strauss)(second recording)
-- BASF 10.22055-9: "Bavarian State Opera Orchestra--Strauss"
Freundliche Vision, op. 48/1 (orchestrated by Strauss)
-- BASF 10.22055-9: "Vienna State Opera Orchestra--Clemens Kraus"

The first point is that all these recordings are sung by Patzak. He had a voice of remarkably distinctive timbre. There is simply no mistaking it in any of these cases. The second point is that all the recordings under each heading are of the identical performance, no matter how they are attributed. It is easy to say that side-by-side listening shows the identity of two performances. The actual process of comparison, however, demands a close attention to detail.

Especially, one looks for points which are likely to be unique to a single performance, and not for general characteristics of a singer's or conductor's style. This often means keeping a special watch for moments that are different from the score, for those that are the same as the score will be the same in all performances. For example, I mention a few of the more striking points which have helped to establish the identity of the three differently attributed recordings of "Heimliche Aufforderung." Measure 8: Patzak cuts the last note of the phrase very short. Measure 27: He mispronounces "Zecher" to sound like "Schwetzer." Measure 36: There is an unpleasant rumble in the bass of the orchestra which sounds like it might have been an overloaded tape. Measure 84: Patzak sings "komm" with a much heavier accent than the score calls for. Measure 87: He breathes between "wunderbare" and "ersehnte." Measures 98 and 99: He makes a downward portamento on both notes. The same things occur in all the recordings of the song. These points are not meant to carry the whole argument. They are just the most easily recognized of many little individual touches which characterize a unique performance and distinguish it from all others, even by the same artists. It is close analysis of this sort that establishes that the four differently attributed songs above are actually the same performance in each case.

A more difficult problem is to establish with conviction that the four performances above are indeed conducted by Strauss (and that the other "Morgen!" is not.) In the absence of any attribution at all, it might be impossible to make any conclusion. We start, however, with the fact that the group of four songs was published under Strauss's name in its first two releases on record. Some years ago, Alan Jefferson wrote to Herr Patzak asking if he had sung those four songs under Strauss on September 15, 1944, as stated on the EJS record. The singer replied that he had done so. (The letter unfortunately has been lost, so it cannot be quoted exactly, but see Jefferson's Life, p. 218.) There remain questions about the precise date and place of the recording session, but there seems no doubt that it did indeed take place.

Dr. Fernando Cordova has established through letters from Strauss to his son, Franz, that the composer was at home in Garmisch on September 13, 14, and 15, 1944. The songs may have been broadcast on September 15th, having been recorded some time earlier. No evidence has yet turned up to determine whether the performance was in Munich or Vienna. Patzak and Strauss might have been in either city. There is a slight inclination towards Munich, only because Patzak was under contract to the Bavarian State Opera in 1944.

To confirm their authenticity, we can compare two of the songs, "Morgen!" and "Ich trage meine Minne," with the only other recording (an unquestionable one) of Strauss conducting orchestral accompaniments to his songs. In 1947 they were performed with soprano Annette Brun and the Italian Swiss Radio Orchestra (Unpublished E, the tape including the original broadcast announcements). The performances are extremely close in style. The two examples of "Ich trage meine Minne" are of exactly the same length, 2 minutes 20 seconds, and have very much the same sort of phrasing. The two performances of "Morgen!" are also very similar. They are quite close in duration: 3 minutes 45 seconds with Patzak, 3 minutes 35 seconds with Brun. Both are very much on the slow side compared to most performances of this song. (The score, however, says: "Langsam.") Furthermore, in both cases the conductor permits a great deal of portamento in the solo violin. One is led very strongly to the opinion that the first Patzak "Morgen!" is by the conductor of the Brun recording, Richard Strauss.

By contrast, the second recording of "Morgen!" is much faster, 3 minutes 10 seconds, and has no portamento at all -- among many other differences. In addition, it has a rather hollow acoustic which is unlike that of the first four songs, but which resembles that of the "Freundliche Vision" ascribed to Clemens Kraus. If the latter is a Kraus recording, the second "Morgen!" probably is also.

Most likely all of the songs were recorded originally on tape in a studio. There is no audience noise and no applause. The tapes, like those of the July 1944 orchestral sessions, were then probably distributed to radio stations throughout Germany. At the end of the war, some may have been detached from their documentation and been given new attributions. This may account for the circumstance that one record company, BASF, gives two different sources for the same song, neither one evidently correct. The recording of "Ich trage meine Minne" that appears in BASF record 10.22055-9, a Patzak collection, may have come from one batch of tapes attributed to Kraus, and the identical recording in BASF 22.21807-4, a Strauss Liederalbum, must have come from a group labelled as from Berlin, with Rother. They are, however, I repeat, identical to the recording of the same song in the Strauss group.

There is obviously need for further research on the origin, particularly date and place, of these recordings. We may, however, have confidence that the four songs listed above were indeed conducted by their composer.

UNPUBLISHED RECORDINGS

A fair number of concert and broadcast tapes of Strauss seem to exist in one place or another. Some are of unquestionable authenticity. Others are known only in the form of rumor passed from friend to friend. Some are now only entries in an old catalog. If evidence on many of them is scanty, it is because they are tied up in questions of copyright or the desire of the owners for large fees. In other cases, such as that of the British Institute of Recorded Sound (BIRS), tapes are in collections which are simply too short of manpower and funds to search them out for me. The fact that Strauss continued to conduct widely and often, up into his 80s, argues for the existence of many acetate and tape recordings. The best I can do right now is to list the recordings which I have heard or that have been mentioned with some conviction. The available evidence for each is stated. Of course, I would be delighted to learn of other recordings or receive more data on those listed here.

The first section lists those which I or my correspondents have actually heard. They may be considered authentic -- unless proven otherwise. The second section lists recordings which have been mentioned with authority but which have not yet been heard. The third section, the Appendix, discusses lost recordings, misattributions, and other problematical items.

Authentic Existing Recordings

A. Strauss: Festliches Präludium, op. 61.

Two different correspondents have told me that there is a tape of this work in the BIRS, taken from a recording of the Berlin Philharmonic Orchestra conducted by Strauss, said to date from about 1930. It may be the same performance mentioned in the German Radio record catalog. See the following section.

B. Strauss: Olympic Hymn (fragments).

Alan Jefferson (Life, p. 203) points out that Strauss conducted the Berlin Philharmonic and massed choirs in this work during the opening ceremonies of the 1936 Olympic Games in Berlin. The official film of those Games preserves, almost by accident, some portions of Strauss's performance on August 1, 1936.

C. Strauss: Don Quixote.

Strauss: Till Eulenspiegel (part).

I have heard recordings of these two works made in London in 1936. My source (Western Sound Archive, P. O. Box 1112, El Cerrito, California 94530, USA) states that they were made with the Dresden State Opera Orchestra, which was also in London at the time. Alan Jefferson (Life, p. 203) confirms the orchestra and places the occasion in November 1936. The "Don Quixote" is complete. "Till" cuts off after 7 minutes 20 seconds, the end of the third measure on page 52 of the Eulenberg miniature score. Both recordings have audience noise. The typical 78-rpm swish reveals that they were originally recorded on acetates and later taped.

D. Mozart: Idomeneo (selections).

I have heard a private tape of reliable provenance which gives about 25 minutes of music from a performance of December 3, 1941, at the Vienna Opera. The cast includes Else Böttcher, s. (Ilia); Esther Réthy, s. (Idamantes); Anny Konetzni, s. (Ismeme); and Jacob Sabel, t. (Idomeneo); with the Vienna State Opera Orchestra and Chorus, conducted by Strauss. The music is Strauss's arrangement of Mozart's original. I am not familiar enough with the opera to give precise identification of selections. They do, however, include two sections, the interlude and the final ensemble, completely composed by Strauss, using Mozart melodies from other sources.

- E. Strauss: Serenade for Wind Instruments, op. 7
Strauss: Morgen! (orchestrated by Strauss), op. 27/4
Strauss: Allerseeelen (orchestrated by Heger), op. 10/8
Strauss: Ich trage meine Minne (orch. by Heger), op. 32/1
Strauss: Das Rosenband (orch. by Strauss), op. 36/1
Strauss: Bourgeois Gentilhomme Suite

All these works were performed on July 25, 1947, with soprano Annette Brun in the Lieder and the Italian Swiss Radio Orchestra. A tape of excellent quality exists in the Western Sound Archive, including the original radio broadcast announcements. At that time, Strauss was living in the small Italian Swiss town of Pontresina.

F. Strauss: Burleske

This work was performed with Alfred Blumen, piano, and the Philharmonia Orchestra in Albert Hall, London, on October 19, 1947. I have heard a tape from the Western Sound Archive. Tapes also exist in the BIRS and the Yale Historical Sound Recordings Collection. Norman Del Mar mentions the concert (vol. 1, p. xii) and states that "Don Juan" and the "Sinfonia Domestica" were also played. Do tapes of those works exist also?

G. Strauss: Der Rosenkavalier, Act 2 finale (excerpt).

In 1949, a documentary film about Strauss, "A Life for Music," was being filmed. On June 10, 1949, cameras and tape recorders were present in the Munich Opera House when Strauss conducted the Munich Opera Orchestra in portions of "Rosenkavalier." These scenes were subsequently included in the film. A friend who has seen it on BBC television, however, says that the music is badly out of synchronization with the picture, leaving a small doubt about the authenticity of the sound which accompanies the picture of Strauss conducting.

Authentic Recordings Not Now Located

In the Library of Congress there is a printed catalog: Schall-aufnahmen (Sound Recordings) of the Reichs-Rundfunk-Gesellschaft m. b. H., Berlin, in two volumes, covering the years 1929-1939. Its call number is ML 156.2.R43. Another copy is said to be in the BIRS. Listed there are vast numbers of disc recordings on wax made for broadcast over the German radio network. The listings give a catalog number for each disc side, title, performers, timing, and date of performance for each side. Listings for the following eight performances conducted by Richard Strauss have been found for me by Michael H. Gray, to whom I am most grateful. Some of them, of course, have been mentioned earlier by other writers, notably Ahlén and Del Mar, but without citing their source.

-- Strauss: Don Juan

Berlin Radio Orchestra conducted by Strauss. Catalog numbers 2499 Bln / 205.0117/20. 16 minutes even. Recorded May 1, 1932.

-- Mozart: Cosí fan tutte (excerpts)

Bavarian State Theater Orchestra and Chorus conducted by Strauss, with the following soloists: Elisabeth Feuge-Friedrich, s. (Fiordiligi); Luise Willer, a. (Dorabella); Julius Patzak, t. (Ferrando); Heinrich Rehkemper, b. (Guglielmo), Berthold Sterneck, bs. (Alfonso); and Elisabeth Schumann, s. (Despina). Strauss is said to have been the stage director as well as the conductor. Catalog numbers 3303 Mchn 233/242. The excerpts are the Overture (4 min. 2 sec.), nos. 2, 11, 12, 13, and 14 from Act 1 (totalling 23 min. 5 sec.), and no. 21 from Act 2 (2 min. 57 sec.). Recorded August 17, 1932. It is also described in detail in the Record Collector, vol. 22 (August 1975), p. 285, as part of a Rehkemper discography.

-- Beethoven: Symphony No. 9 (excerpts)

Bayreuth Festival Orchestra and Chorus conducted by Strauss, with the following soloists: Kirsten Flagstad, s.; Lilly Neitzer, a.; Fritz Wolff, t.; and Rudolf Bockelmann, b. Catalog numbers 2438 Ffm 1254/1255 contain 5 minutes 25 seconds from the second movement and 2 minutes even from the third movement. Number 2439 Mchn 462 contains 4 minutes even of the fourth movement. Recorded August 4, 1933.

-- Strauss: Festliches Präludium, op. 61

Berlin Philharmonic Orchestra conducted by Strauss. Catalog numbers 499:09/11, also numbers 2618 RRG 311.1509/11. 11 minutes 13 seconds. Recorded November 15, 1933. This might be the same performance known to be on tape in the BIRS -- letter "A" above.

-- Strauss: Symphony in F minor, op. 12

Great Orchestra of the Federal Radio conducted by Strauss. Catalog numbers 6031 Bln 26767/77, also 2502B Bln 26767/77. Total timing: 35 minutes 30 seconds. Recorded November 5, 1935. It is a special tragedy that this recording is lost, for no work has a greater need for the composer's understanding hand than this early and little-known symphony.

-- Strauss: Don Juan

Munich Radio Orchestra conducted by Strauss. Catalog numbers 6032 Mchn 31550/54. 15 minutes 37 seconds. Recorded June 30, 1936. "Für Sendung gesperrt" (banned for broadcast) is noted in the catalog.

-- Strauss: Macbeth, op. 23

German Radio Orchestra (Berlin?) conducted by Strauss. Catalog number 6033 DS 33790/94. 16 minutes 31 seconds. Recorded December 15, 1936. "Für Sendungen gesperrt" (banned for broadcast) is noted.

-- Strauss: Tod und Verklärung

Munich Radic Orchestra conducted by Strauss. Catalog numbers 6034 Mchn 34723/29. 21 minutes 53 seconds. Recorded February 23, 1937.

I must stress with great emphasis that I have not heard any of these recordings, nor has any of my correspondents. None of them, to my knowledge, has ever been released on published records or private taping. The only thing we can say for certain is that they once existed. War and time may have destroyed them utterly.

There are a few other indications of authentic Strauss recordings which may or may not exist any more:

-- Mozart: Symphony No. 41

Ahlén (1971) says that there is a recording of this work in the German Radio archives, dating from the 1930s, and apparently different from the published recording (Session 10).

-- Strauss: Lieder

Ahlén says that recordings exist, totalling about 20 minutes, of Strauss accompanying Elisabeth Schumann and Heinrich Rehkemper in his own Lieder. If so, they probably date from the 1930s, before Schumann moved to the United States in 1938.

-- Strauss: Japanische Festmusik

Mr. Norton-Welsh in Vienna tells me that he had been told of a broadcast tape of this music with Strauss conducting, different from the published recording (Session 19).

-- Strauss: Lieder

Mr. Norton-Welsh reports that his sources tell him that there are some sixty Lieder accompanied by Strauss on Vienna Radio tapes of 1942-1943, analogous to the 36 Lieder already published (Session 22).

-- Strauss: Der Rosenkavalier (complete)

This recording is only an exasperating fable so far. Its unidentified owner is said to be waiting for an offer of \$8,000 for it -- either for record publication or for broadcast. No one, it is said, has yet been ready to pay the price. I believe the rumor was published in High Fidelity magazine about 1971, but I have lost the exact reference. Rumor does not go so far as to provide a cast, a date, or a place to the performance. If it did exist, this would naturally be one of the most valuable of all Strauss's recordings, musically and historically. Any more information would be most welcome.

4. Richard Strauss accompanied Elisabeth Schumann in recording some Lieder, presumably his own. Mme. Schumann's son told Alan Jefferson that the session took place in New York on December 31, 1921. There is no reason to question that the recording session actually happened. Both artists are known to have been in New York on that date. Unhappily, no records were ever released, and none are now known. Let us try a process of elimination. The recording company would probably not have been Victor, which did virtually all its recording in Camden, New Jersey. Nor was it likely to have been Brunswick, which was based in Chicago (see Session 5). No European company made recordings in New York at that time, including Odeon, for whom Schumann had already recorded in Europe. The only other American companies which recorded classical music in 1921 were Columbia and Vocalion, which did have New York studios. Columbia's matrix files for that period are now in the Library of Congress. Mr. Michael Gray has kindly checked them for me and finds no session with Schumann and Strauss on December 31, 1921. That leaves only Vocalion. That company was bought by Brunswick in 1923. Brunswick was bought by American Decca in the 1930s. American Decca changed its name to MCA (a conglomerate company) in the 1970s. If those Strauss-Schumann matrices should still exist -- a very slight chance admittedly -- they will apparently be buried deep in the files of MCA, with a date of December 31, 1921.

5. On the LP record Electrola E-83389, a mixed program entitled "Stätte der Tradition: München," there is a band of "Rosenkavalier-Walzer" with an anonymous orchestra said to be conducted by Richard Strauss. The music is that of the first half of the Otto Singer arrangement of Rosenkavalier Waltzes. The selection lasts 4 minutes 20 seconds and breaks off in the middle, just where the end of a 78-rpm record side would normally occur. It is not any of Strauss's four published recordings of this music (Sessions 3, 7, 10, and 11), nor is it any of the "Rosenkavalier" music recorded in Session 9. The recording is certainly electrical, by its sound quality. The date on the record jacket is "ca. 1932." There are three possible ways of accounting for this selection. a) It may be a commercial recording which was never released, perhaps because the second matrix of the waltz sequence was a failure. b) It may be a live or broadcast recording, although there is no audible sign of a live audience. c) It may not be by Strauss at all. --- Until more evidence is available, a final judgement must be held in abeyance.

6. On a 1974 LP release, an 8-record album entitled "Berlin -- Die Staatsoper unter den Linden, 1919-1945" (Sonor 98-256.901/908 or BASF 9822.177-6) there is one Strauss item. Bielefelder lists it as "Der Rosenkavalier: Vorspiel," with the Berlin State Opera Orchestra conducted by Strauss. I have not heard it. It may be a recording of the Waltzes with the BS00 from Sessions 3, 10, or 11, analogous to the case cited under Session 10. It may be an excerpt from Session 9, or it may be a selection never before published. The review in Fono Forum (April 1974) gives no more information. I would be grateful for any data that readers can provide, and especially for a tape of the selection.

7. A 1976 release, BASF album HB-22863-0 (4 records) is reviewed in Fono Forum for August 1976 (pp. 706-708). It is said to contain the following live recording, dated 1933, from the Bayreuth Festspielhaus, conducted by Strauss: "Nur eine Waffe taugt," and the Finale from Wagner's "Parsifal," with tenor Max Lorenz. I have no further information and have not heard the record. If it is an authentic recording, it will be a curious memento of the infamous occasion when Strauss stepped in to replace Toscanini, who refused to conduct in Hitler's Germany. (See Jefferson: Life, p. 190.)

8. On EJS-334, a semi-private LP record, there are 10 minutes 5 seconds of excerpts from Strauss's "Salome," with Maria Jeritza, soprano, and Emil Schipper, baritone. The recordings are said to have been made at the Vienna Opera in 1933, at a performance conducted by Richard Strauss. Dr. Fernando Cordova, who has an extensive collection of Vienna Opera tapes, has identified these excerpts as coming from a Vienna performance of March 29, 1933, which was conducted by Hugo Reichenberger. This recording may, therefore, be eliminated from the Strauss canon on good authority.

9. On EJS-332, a semi-private LP record from the same source as the above, there are extended excerpts from "Der Rosenkavalier," attributed to a 1936 performance at the Vienna State Opera with sopranos Lotte Lehmann, Jarmila Novotna, and Elisabeth Schumann, baritone Friedrich Weidemann, and bass Ftiz Krenn. Both Dr. Cordova and Mr. David Hamilton have shown to my complete satisfaction that these selections are actually a composite of two performances, both of which were conducted by Hans Knappertsbusch. Lotte Lehmann's distinctive voice is nowhere audible to my ear. Dr. Cordova's tape collection discloses that the true sources are a performance of April 22, 1936, starring Lehmann, Novotna, and Schumann, and conducted by Knappertsbusch (though none of Lehmann's music is included), and a performance of June 13, 1937, with Hilde Konetzni, Margit Bokor, and Schumann, again with Knappertsbusch. This is not a Strauss recording.

10. The following matrices are dubbings of earlier Strauss recordings (along with three other known numbers in the sequence):

<u>dubbed</u> <u>matrix</u>	<u>original</u> <u>matrix</u>	<u>Polydor</u> <u>number</u>	
1235 GS 1D	1520 1/2 BM I		Strauss: Salome's Dance
1236 GS 1D	1521 BM I	66827	(Session 14)
1237 GS 4D	613 Bi		Else Kochhann, s, and Helge
1238 GS 4D	614 Bi	95212	Roswaenge, t, duets from the Gypsy Baron and Merry Widow
1239 GS 1D	1406 bm I		Mozart: Magic Flute Overture
1240 GS 1D	1407 bm I	66826	(Session 13)
1241 GS	475 bm	66824	Helge Roswaenge, t, Puccini's Bohême: Wie eiskalt . . .
1242	not identified		
1243	not identified		
1244 GS 1D	779 1/2 Bi I		Strauss: Till Eulenspiegel
1245 GS 1D	780 1/2 Bi I	66887	(Session 15)
1246 GS 1D	781 Bi I		Strauss: Till Eulenspiegel
1247 GS 1D	782 Bi I	66888	(Session 15)
1248 GS 1D	791 Bi I		Strauss: Don Juan
1249 GS 1D	792 Bi I	66902	(Session 15)
1250 GS 1D	793 Bi I		Strauss: Don Juan
1251 GS 1D	794 Bi I	66903	(Session 15)

There is no question that these matrices are dubbed (i.e. electrically copied) from the earlier ones. The key points of difference are the distinctive matrix numbers, the date, "Mechan. Copt. 1939," and the totally different visual appearance and measurement of the record grooves. On the other hand, a side-by-side comparison of the original and dubbed sides show them to be entirely in synchronization, which means that the performances are identical.

A telling point is that minute errors occur in the same places in both sets of matrices. A clear example is in measure 15 of "Till Eulenspiegel." The solo horn plays G-D-D-D-sharp-E instead of the correct G-C-D-D-D-sharp-E. The slip is unmistakable in both matrices: 779 1/2 Bi I and 1244 GS 1D. This error is not mentioned as sole proof of the point, only as an obvious example demonstrating the total identity of the two versions. (Incidentally, the same error is corrected on the LP transfer: Heliodor 2548.722. The single note, C, has been spliced into the copy tape from the first playing of the phrase.) I should add that I have personally compared only the "Till Eulenspiegel" and "Don Juan" sides. The others have been communicated at second hand.

The numbers 1235/1251 fit into the numbering of the GR/GS matrix series for 1939. The "D" suffix is known only in the case of dubbed matrices. The most obvious explanation is that it stands for "Dubbing." I am told that the English word was and is also current in Germany. Another suggestion is that "D" stands for "Durchschlag," a word particularly used for "carbon copy."

The best explanation for the dubbings is the supposition that Deutsche Grammophon, upon deciding to re-issue some of Strauss's recordings in 1939, could not find the original matrices in their files. They may have made the dubbings from existing mothers or even from clean pressings. The sound quality is very close to that of the originals, being only slightly deficient in low frequencies.

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MAJOR LP RE-ISSUES OF 78-RPM RECORDINGS

U. S. Decca DL-9539 - Strauss: Don Quixote (Session 20)
 U. S. Decca DL-9576 - Strauss: Bourgeois gentilhomme (Session 16)
 U. S. Decca DL-9602 - Strauss: Ein Heldenleben (Session 20)

Heliodor 88.022 - Mozart: Symphony No. 39 (Session 8)
 (volume 1) Mozart: Symphony No. 40 (Session 12)

Heliodor 2548.713 - Strauss: Ein Heldenleben (Session 20)
 (volume 2)

Heliodor 2548.722 - Strauss: Till Eulenspiegel (Session 15)
 (volume 3) Strauss: Salome's Dance (Session 14)
 Strauss: Japanische Festmusik (Session 19)
 Strauss: Rosenkavalier Waltzes, Act 3 (Session 20)

Heliodor 2548.736 - Mozart: Magic Flute Overture (Session 13)
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Rococo 2015 - Beethoven: Symphony No. 5 (Session 13)
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First Edition FER-1 - Strauss: Till Eulenspiegel (Session 15)
 Strauss: Salome's Dance (Session 14)
 Strauss: Japanische Festmusik (Session 19)
 Strauss: Rosenkavalier Waltzes, Act 3 (Session 20)

ADDENDA

Since this manuscript was completed, in the fall of 1976, there have been two developments in the Strauss discography:

1) Deutsche Grammophon has just released a five-record LP set -- DGG set 2740.160 -- containing many of Strauss's Polydor recordings of his own music. It is a service for which we can be very grateful. The contents, listed by LP record number and original Session, are:

- 2563.633 -- Don Quixote (Session 17)
- 2563.634 -- Tod und Verklärung (Session 10)
 - Don Juan (Session 15)
 - Intermezzo: Interlude, Act 1 (Session 10)
- 2563.635 -- Bourgeois Gentilhomme Suite (Session 16)
 - Rosenkavalier: Waltzes, Act 2 (Session 11)
- 2563.636 -- Till Eulenspiegel (Session 15)
 - Salome's Dance (Session 14)
 - Japanese Festival Music (Session 18)
 - Rosenkavalier: Waltzes, Act 3 (Session 19)
- 2563.637 -- Ein Heldenleben (Session 19)

Three of the five discs are identical with Heliodor releases of 1970-1971. That means that the identical LP record matrices are used:

- 2563.634 uses the matrices of 2548.748
- 2563.636 uses the matrices of 2548.722
- 2563.637 uses the matrices of 2548.713

The other two discs (four sides) are new LP transfers on new matrices. This "Don Quixote" is definitely that of 1933, not the superior 1941 recording which was used for DL-9539. The "Rosenkavalier" Act 2 Waltzes are in the 1927 version. The matrix numbers and dates given in the brief program notes are not completely accurate.

2) I have now, thanks to Mr. Michael H. Gray, had the chance to hear the excerpt from "Parsifal" that is mentioned in Appendix 7 above. It is a fine performance, and there is nothing about it which directly contradicts the basic presumption that it is a Strauss recording of 1933. It begins with Parsifal's words: "Nur eine Waffe taugt," and continues to the end of the opera (pages 267-277 of the Schirmer vocal score). Surface swish discloses that it derives from a disc original. As there was no commercial disc of this entire excerpt in the 78-rpm era, it is clearly from a non-commercial source. I am not familiar enough with the sound of Max Lorenz to identify his voice. The one contrary observation is that the performance is quite slow, taking 8 minutes 50 seconds in the BASF set. Knappertsbusch takes 8 minutes 10 seconds for the same music in his 1962 Philips recording (PHS 5-950), the only comparison that I have available to me. Yet Strauss was renowned for his fast tempi in "Parsifal" (Jefferson, Life, p. 190), and Knappertsbusch had the reputation of conducting it at a very slow pace. With this slight reservation, nevertheless, I am inclined to place this "Parsifal" excerpt among the authentic Strauss recordings. I do wish, however, that someone would provide more documentation on it.

BIBLIOGRAPHY

This listing is limited to earlier discographies of Richard Strauss and writings which discuss some aspect of Strauss as a performer. It does not include the standard tools of the discographer, such as Schwann, Bielefelder, Diapason, and Gramophone catalogs, W. E. R. M., "Voices of the Past," and innumerable record magazines, company catalogs, and record jackets.

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Farmer, John, "The Reproducing Piano," Recorded Sound, no. 25 (January 1967), pp. 131-134, and no. 26 (April 1967), pp. 172-180. The best short description of reproducing piano techniques.

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