

## A Short History of the Flonzaley Quartet

The Flonzaley Quartet was perhaps the earliest top-notch American string quartet (preceded only by the Kniesel Quartet (1885-1917), an ensemble with reputed lesser abilities). They were one of the first to be recorded and issued under their own name (the Kniesel Quartet made one test pressing of the Second Movement of the Anton Rubinstein Quartet No. 2 in C Minor, Op. 17, No. 2 and the Bohemian Quartet also made early recordings of quartet movements). They were also one of the last musical organizations that were both created and sponsored by a musical patron, the Swiss-American banker, Edward J. de Coppet.

De Coppet's wife was an amateur pianist who enjoyed playing as part of a musical ensemble. He had created a pickup quartet for this purpose, but then the first violinist died in 1902. While spending his summer in Lausanne, Switzerland, de Coppet convinced a neighbor, Alfred Pochon, to come with him to New York to replace the musician who had passed away. After surveying his fellow performers, Pochon was asked by de Coppet what could be done to improve the quality of the quartet's playing. Pochon recommended that de Coppet sponsor a permanent quartet, whose musicians could be chosen to fit his qualifications. With de Coppet's blessing, Pochon then set out to accomplish this task, and after failing to secure either Jacques Thibaud or Georges Enesco (among others) for first violinist, he turned to two old schoolmates of his in Liege, Belgium; Adolfo Betti for first violin and Ugo Ara as violist. As 'cellist he chose Iwan d'Archambeau, a Belgian who received part of his musical training in Belgium (Verviers) and was well-versed in the Belgian school of playing. For a name the Quartet chose the title of de Coppet's Lausanne property: "Flonzaley", which is Vaudois (a French dialect) for "little river".

Though they performed in private circles in both Lausanne and New York, their public debut took place in Vienna in the fall of 1903. They toured a number of European capitals in 1904 before they finally appeared in public in New York in 1905. By 1914, the Quartet had made their first American cross-country tour (by railroad) and their initial recordings (though these were never issued and are presumed destroyed).

In 1916 de Coppet passed away. The Quartet, self-sufficient financially almost since its inception, was therefore able to continue its concert performances.

With the outbreak of World War I, Ara left the Quartet to fight for his native Italy. He was temporarily replaced by the French violist Louis Bailly. By the end of the war, Ara returned to reclaim his chair but subsequently became ill and had to retire. Bailly remained as violist until 1924, when he was briefly replaced by d'Archambeau's brother, Felicien. In 1925, the Russian-American, Nicolas Moldavan became the final occupant of the viola chair.

The Quartet gave approximately 2,500 performances throughout the United States, and another 500 in Europe in their twenty-seven year existence. March 17, 1929 marked their last public appearance, in New York's Town Hall. They did, however, return to the R. C. A. Victor recording studios in Camden, New Jersey eight additional times, fulfilling their contractual requirements. They performed together for the last time on May 3 of that year.

Their superlative style of playing could to some degree be attributed to de Coppet's monetary support. His willingness to spend whatever was necessary to create a first-class quartet, along with Pochon's discriminating ability to choose superior performers who had a similar musical background and musical outlook, helped meld them into an unsurpassed ensemble.

Since their issued recordings are primarily of the then standard repertoire, one could assume that the Flonzaley Quartet never played contemporary works. Nothing could be further from the truth; the Quartet played pieces by such composers as Hugo Wolf, Charles Martin Loeffler, Samuel Gardner, and Daniel Gregory Mason, as well as American premieres of compositions by Igor Stravinsky, Arnold Schoenberg, Darius Milhaud, and Ernest Bloch. Actually, though none of these composers are represented by a Flonzaley Quartet recording, they did make recordings of some contemporary music. None of these were issued, however, perhaps because Victor felt they wouldn't sell.

Their recordings indicate an ensemble of great unity and lyricism. Their style of playing is remarkably modern; very little sliding (except, curiously, in the recording of the Fugue of the last movement of the Beethoven "Rasumovsky" Quartet No. 3) and a judicious use of vibrato. In some of the late recordings (especially the Schubert Quartet No. 15 in G, D. 887), Betti's first violin has a somewhat whiny string tone, reminiscent of some of the early twentieth century orchestras. Even so, the overall tone of the quartet remains rich and full, especially in d'Archambeau's 'cello playing.

## Brief Biographies of Flonzaley Quartet Members

Ugo Ara was born in Venice, Italy on July 16, 1876. Like many violists of his era, he first studied the violin, being taught by Tirindelli in his hometown. By the age of thirteen, he was already playing in local theatre orchestras. At the age of eighteen (1894) he moved to Liege, Belgium to continue his violin studies with the renowned pedagogue Cesar Thomson. Subsequently, he studied composition at the Vienna Conservatory under R. Fuchs. He was with the Flonzaley Quartet from 1903-17 (see above). He died in Lausanne, Switzerland on December 10, 1936.

Felicien d'Archambeau (?-?) was the violist in the family quartet (which including his father and two brothers) in Herve, Belgium. At the behest of his brother Iwan, he joined the Flonzaley Quartet in 1924 after the departure of Louis Bailly, and was subsequently replaced the next year by Nicolas Moldavan.

Iwan d'Archambeau was born in Herve, Belgium on September 28, 1879. He also performed in the family string quartet, while studying 'cello at home. Eventually, he continued his lessons with A. Massau in Verviers, Belgium. He completed his training in Frankfurt with one of the two great 'cello pedagogues of that era, Hugo Becker. He was with the Flonzaley Quartet from beginning to end (1903-29). He joined the Stradivarius Quartet in 1935 replacing Felix Warburg, where he was reunited with Alfred Pochon and perhaps Nicolas Moldavan. He remained with them until at least 1943. From 1939-50, he lived in Cambridge, Massachusetts. He made some later recordings, probably in the 1950's, of the J. S. Bach Six 'cello Suites as well as a record of violin - 'cello duets with his son Pierre which were issued by Orion. He died in Villefranche-sur-Mer, France on December 29, 1955.

Louis Bailly was born in Valenciennes, France on June 13, 1882. He received most of his training at the Paris Conservatory, where he studied both viola and violin. In 1899, he graduated with the First Prize in viola. In great demand as a chamber music player and teacher, he played viola in the Capet Quartet before joining the Flonzaley Quartet in 1917, replacing Ugo Ara (see above). Subsequently, he served as the viola player in the Elman and Curtis Quartets. He was the head of the Viola and Chamber Music Departments at the Curtis Institute of Music from the 1930's until 1954 when he moved to teach in Montreal, Canada. He died on November 21, 1974 in Cowansville, Quebec.

## Discography of the Recordings by the Flonzaley Quartet

### Introductory Notes

1. All Flonzaley Quartet recordings were made for the Victor Talking Machine Company and its successor, The R. C. A. Victor Company (Victor was absorbed by R. C. A. in 1928).
2. The Flonzaley Quartet used the same personnel for all of their recordings (Adolfo Betti, First Violin, Alfred Pochon, Second Violin, and Iwan d'Archambeau, 'cello) with the exception of the violist. The 1913-14 recordings use the violist Ugo Ara. Louis Bailly was the violist in the recordings made between 1918 and April, 1924. Felicien d'Archambeau is listed as the violist on the Victor recording sheet dated December 22, 1924. From December 23, 1924 thru February 6, 1925 no violist's name appears on the recording sheets (and no recordings from these sessions were ever issued). Finally from December, 1925 until the Quartet's last recordings made in 1929, the violist was Nicolas Moldavan.
3. The format used for the discography is basically straightforward. In the First Section, recordings are listed chronologically, by recording session (i.e., a different session for each different date). Each session is divided into three columns, the first for the "Composer and Composition", the second for the original issue number and side letter (if the recording was re-released), and the last for the matrix and take numbers. All assisting artists are listed below the session number and above the actual recording listing. City of recording (and actual studio where known) is also included following the session number and date of recording. Additional information, where necessary, follows as notes, which are labelled by session number. The Second Section is a combination index and complete issue listing including date of first release. (All first release dates, except for Mozart: Quartet No. 21 in D, K. 575 - H. M. V. DA 947/9, were taken from the R. C. A. Victor files.) Differentiating between different takes of the same recording and different recordings has been done somewhat arbitrarily. If two recordings of the same work were done in close chronological proximity, then I have considered them the same recording; otherwise I have listed them independently. There are two exceptions to this rule; if an acoustical recording was redone electrically, then each is listed as a separate recording. Also, if a part of a recording was done at one time and another part somewhat later, but they were issued together, then they are listed as the same recording. The numbers in parenthesis following the letter "c" are the couplings.

Adolfo Betti was born in Bagni di Lucca, Italy on March 21, 1873. He came from a musical family, and studied violin in his hometown until 1892, when he moved to Leige, Belgium in order to study with Cesar Thomson. He stayed with Thomson until 1896. In 1903, he join two fellow Violin students of Thomson (Ugo Ara and Alfred Pochon) to help form the Flonzaley Quartet whose first violinist he remained until its dissolution in 1929. He taught in New York for some years after that. Betti received the Coolidge Medal in 1933 for eminent services to chamber music in the United States. That same year he published *La vita e l'arte di Francesco Geminiani in Bagni di Lucca*. He also published his own edition of the Schubert string quartets. He returned to Italy some years before his death on December 2, 1950 in Bagni di Lucca.

Nicolas Moldavan was born in Kremenetz, Russia on January 23, 1891. He studied Viola at the St. Petersburg Conservatory, where he graduated in 1912. After the Russian Revolution, he went on a tour of the Far East (1918) and never returned to his homeland. Subsequently, he settled in the United States. He joined the Flonzaley Quartet in 1925, replacing Felicien d'Archambeau, and remained its violist until it disbanded in 1929. He was a member of the Stradivarius Quartet from 1930-35, simultaneously with Alfred Pochon and perhaps Iwan d'Archambeau (I have not found any programs with Moldavan and d'Archambeau together). He later played in the Coolidge Quartet. He died in New York on September 21, 1974.

Alfred Pochon was born in Yverdon, Switzerland on July 30, 1878. At the age of eleven, he made his first public appearance. He then moved to Liege, Belgium to study with Cesar Thomson. Thomson was so pleased with his pupil, that he requested that Pochon join his string quartet as Second Violin. Pochon founded the Flonzaley Quartet in 1902 (see above) where he played Second Violin throughout its lifetime (1929). He was also a composer of minor note, becoming especially reknowned for the "Flonzaley" encores, a group of pieces he either wrote or arranged from popular tunes to be performed at the end of their concerts. In 1924, he published *A Progressive Method of String-Quartet Playing* in New York. From 1930 until 1937, he was the second violinist of the Stradivarius Quartet, an ensemble which included both Nicolas Moldavan and Iwan d'Archambeau (see above). From 1938 until his retirement in 1957, he served as the director of the Conservatory of Lausanne, Switzerland. He died on February 26, 1959 in Lutry, Switzerland.

4. Matrix numbers preceded by a "B" are 10" matrices; those by a "C" are 12" matrices. Electrical recordings are also preceded by a "VE" (for Victor Electric). If a matrix was redone some years later, Victor would often keep the same matrix number and just add additional take numbers, even if the first recording was made acoustically and the second electrically. In addition, if a matrix was first made on a 10" side and then redone on a 12" disc (or vice-versa), they would usually use the same matrix number but with a different prefix, and they would restart the take numbers at number one.
5. Takes used for issue are underscored.
6. All recordings heard appear to have been made at a speed somewhat slower than 78 R.P.M.; they were not, however, all recorded at the same speed.
7. Flonzaley Quartet recordings have been issued by three companies: Victor (later R. C. A. Victor) in the United States, the Gramophone Company (His Master's Voice, or simply H. M. V.) in England and internationally through a reciprocal licensing agreement with Victor, and Perennial in the United States. (Perennial was a "private" record company.) Early Victor issues were single-sided, therefore no side letter appears. H. M. V. pressings often did not have a side number or letter. No recording of the Flonzaley Quartet is presently available.
8. Victor sample issues are as follows: 74501, 6116-A, M-135, AM-135. H. M. V. sample issues: DA 947, DB 500.
9. Victor automatic sets were issued as either AM or DM. AM couplings are, for example, 1-5, 2-6, 3-7, 4-8 while DM would be 1-8, 2-7, 3-6, 4-5. While no Flonzaley Quartet set was issued with a DM number, some AM sets (as noted in the Second Section) have DM couplings.
10. There have been only two LP Flonzaley Quartet issues; Perennial (U. S.) 2003, released in 1970, and R. C. A. Victrola (U. S.) VCM-7103, released in 1973.

A Complete Discography of the Recordings by the  
Flonzaley Quartet

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Source Material

The primary source material used for my research was the R. C. A. Victor internal files supplemented by the actual recordings themselves. Also consulted:

Baker's Biographical Dictionary of Musicians  
Seventh Edition  
revised by Slominsky, Nicolas  
Schirmer's Books, New York and Collier MacMillan, London  
Copyright 1984

Collectors' Guide to American Recordings, 1895-1925  
Moses, Julian Morton  
General Publishing Company, Ltd., Toronto and  
Constable and Company, Ltd., London  
Copyright 1949

Discography: The Flonzaley Quartet  
Reutlinger, Dale  
in Le Grand Baton  
Volume XIV, No. 2 (Issue No. 37), pp. 12-13  
June, 1977

The Flonzaleys Revisited  
Kolodin, Irving  
Liner notes to R. C. A. Victrola VCM-7103 (Record)  
Copyright 1973

Gramophone Shop Encyclopedia of Recorded Music  
Darrell, R. D.  
Gramophone Shop, New York  
Copyright 1936

Grove's Dictionary of Music and Musicians  
Third Edition  
H. C. Colles, M. A. (Editor)  
The MacMillan Company, New York  
Copyright 1927

Grove's Dictionary of Music and Musicians  
Fifth Edition  
Blom, Eric (Editor)  
St. Martin's Press, Inc., New York  
Copyright 1955

Grove's Dictionary of Music and Musicians  
Fifth Edition (Supplement)  
Blom, Eric (Editor)  
St. Martin's Press, Inc., New York  
Copyright 1961

The New Grove's Dictionary of Music and Musicians  
Sixth Edition  
Sadie, Stanley (Editor)  
MacMillan Publishing, Ltd., London  
Copyright 1980

World's Encyclopedia of Recorded Music  
Clough, Francis F. and Cuming, G. J.  
The London Gramophone Corp. in association with  
Sidgwick & Jackson, Ltd., London  
Copyright 1952

(No title)  
Wiser, John D.  
Liner notes to Perennial 2003 (Record)  
Copyright 1970

as well as record catalogs, music scores, and concert programs housed at the New York Public Library at Lincoln Center.



## SECTION I:

### Chronological Recording Sessions Section

<u>Composer and Composition</u>	<u>Issue/Side</u>	<u>Matrix/Take</u>
<u>Session No. 1</u> - Monday, December 22, 1913, New York City		
Beethoven: Qt, Op 18/4 (III)		B-14241-1
<u>Session No. 2</u> - Monday, March 16, 1914, Camden, N. J.		
Rubinstein: Qt, Op 17/2 (III)		C-14576-1
Beethoven: Qt, Op 18/4 (III)		B-14241-2
Hoffstetter: Qt, Op 3/5 (II)		C-14577-1
<u>Session No. 3</u> - Tuesday, May 26, 1914, Camden, N. J.		
Glazounov: Courante, Cah. 11/6		B-14899-1
Rubinstein: Qt, Op 17/2 (III)		C-14576-2
Tchaikovsky: Qt? - Scherzo		B-14900-1
<u>Session No. 4</u> - Wednesday, May 27, 1914, Camden, N. J.		
Rubinstein: Qt, Op 17/2 (III)		C-14576-3
Mozart: Qt, K. 575 (II)		C-14907-1
<u>Session No. 5</u> - Thursday, May 9, 1918, Camden, N. J.		
Mozart: Qt, K. 575 (II)	74579	C-14907-2,3
Mozart: Qt, K. 575 (III)		C-21911-1
Grainger: Molly on the Shore		C-21912-1,2
<u>Session No. 6</u> - Friday, May 10, 1918, Camden, N. J.		
Haydn: Qt, Op 76/5 (II)		C-21914-1,2
Haydn: Qt, Op 76/5 (IV)		B-21915-1,2
Mendelssohn: Qt, Op 12 (II)		B-21916-1,2
Schumann: Qt, Op 41/1 (II)		C-21917-1,2
Beethoven: Qt, Op 59/3 (IV)		C-21918-1,2
Mozart: Qt, K. 575 (III)	74596	C-21911-2,3
<u>Session No. 7</u> - Saturday, May 11, 1918, Camden, N. J.		
Haydn: Qt, Op 76/5 (II)		C-21914-3
Grainger: Molly on the Shore	74580	C-21912-3,4

Composer and CompositionIssue/SideMatrix/TakeSession No. 8 - Thursday, May 16, 1918, Camden, N. J.

Mendelssohn: Qt, Op 12 (II)	64784	B-21916-3
Haydn: Qt, Op 76/5 (IV)		B-21915-3,4
Schumann: Qt, Op 41/1 (II)	74578	C-21917-3,4
Beethoven: Qt, Op 59/3 (IV)	74592	C-21918-3,4

Session No. 9 - Tuesday, December 23, 1919, Camden, N. J.

Glazounov: Novellette, Op 15/3		C-23546-1,2,3
Tchaikovsky: Qt, Op 30 (II)	64889	B-23547-1,2,3
Smetana: Qt No. 1 (II)		C-23548-1,2
Anonymous: The Little Red Lark,		
Fagan: Irish Jig		C-23549-1,2
Dvorak: Qt, Op 96 (II)	74611	C-23550-1

Session No. 10 - Wednesday, December 24, 1919, Camden, N. J.

Anonymous: Drink to Me		B-23551-1,2
Mozart: Qt, K. 421 (III)		B-23552-1,2,3
Smetana: Qt No. 1 (II)	74634	C-23548-3,4
Glazounov: Novellette, Op 15/3	74667	C-23546-4,5
Mozart: Qt, K. 421 (IV)		C-23553-1,2

Session No. 11 - Thursday, March 18, 1920, Camden, N. J.

Mozart: Qt, K. 421 (III)		B-23552-4,5,6
Mozart: Qt, K. 421 (IV)	74652	C-23553-3,4,5
Anonymous: Drink to Me	64874	B-23551-3,4

Session No. 12 - Saturday, March 20, 1920, Camden, N. J.

Mozart: Qt, K. 421 (III)		B-23552-7,8
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Session No. 13 - Tuesday, March 15, 1921, Camden, N. J.

Speaight: Shakes. Fairy Char. (II)		B-24994-1,2
Haydn: Qt, Op 64/5 (III & IV)		C-24995-1,2,3
d'Osten-Sacken: Russ. Crad. - Ber.		B-24996-1,2

Session No. 14 - Wednesday, March 16, 1921, Camden, N. J.

Speaight: Shakes. Fairy Char. (II)		B-24994-1,2
Mozart: Qt, K. 387 (IV)		C-25100-1,2,3
Schumann: Qt, Op 41/3 (II)		C-25101-1
Anonymous: Gavotte		B-25102-1

<u>Composer and Composition</u>	<u>Issue/Side</u>	<u>Matrix/Take</u>
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Session No. 15 - Monday, April 4, 1921, Camden, N. J.

Speaight: Shakes. Fairy Char. (II)		B-24994-1,2
Brahms: Qt, Op 51/1 (III)	74685	C-25135-1,2,3
Schumann: Qt, Op 41/3 (II)	74710	C-25101-2,3,4
Mozart: Qt, K. 387 (IV)		C-25100-4,5
Haydn: Qt, Op 64/5 (III & IV)		C-24995-4,5
Haydn: Qt, Op 64/5 (I)		C-25136-1,2

Session No. 16 - Friday, November 25, 1921, Camden, N. J.

Haydn: Qt, Op 64/5 (I)		C-25136-3,4
Haydn: Qt, Op 64/5 (III & IV)	74825	C-24995-6,7,8,9
Haydn: Qt, Op 64/5 (II)		C-25780-1,2

Session No. 17 - Saturday, November 26, 1921, Camden, N. J.

Haydn: Qt, Op 64/5 (I)	74726	C-25136-5,6
Haydn: Qt, Op 64/5 (II)		C-25780-3,4

Session No. 18 - Wednesday, December 21, 1921, Camden, N. J.

Beethoven: Qt, Op 18/5 (III)	74754	C-25911-1,2
Mozart: Qt, K. 387 (IV)		C-25100-6,7
Mendelssohn: Qt, Op 44/2 (II)		C-25914-1,2,3
Mozart: Qt, K. 499 (III)		C-25915-1,2
Borodin: Qt No. 2 (III)		C-25916-1,2
Beethoven: Qt, Op 18/3 (IV)	74792	C-25917-1,2,3,4

Session No. 19 - Thursday, December 22, 1921, Camden, N. J.

Beethoven: Qt, Op 18/5 (III)		C-25911-3
Mozart: Qt, K. 499 (III)		C-25915-3,4
Mendelssohn: Qt, Op 44/2 (II)	74755	C-25914-4,5,6
Mozart: Qt, K. 387 (IV)	74693	C-25100-8,9,10
Borodin: Qt No. 2 (III)		C-25916-3
Haydn: Qt, Op 64/5 (II)		C-25780-5

Session No. 20 - Friday, December 23, 1921, Camden, N. J.

Mozart: Qt, K. 499 (III)	6425-A	C-25915-5,6
Haydn: Qt, Op 64/5 (II)	74746	C-25780-6,7
Borodin: Qt No. 2 (III)	74733	C-25916-4,5,6

Composer and CompositionIssue/SideMatrix/TakeSession No. 21 - Tuesday, December 19, 1922, Camden, N. J.

Haydn: Qt, Op 76/5 (II)		C-21914-4,5,6
Beethoven: Qt, Op 18/4 (II)		C-27325-1,2,3
Beethoven: Qt, Op 59/2 (IV)		C-27326-1,2
Schumann: Qt, Op 41/1 (III)		C-27327-1,2
Schubert: Qt, D. 804 (II)		C-27328-1,2
Anonymous: Londonderry Air		C-27329-1

Session No. 22 - Wednesday, December 20, 1922, Camden, N. J.

Schubert: Qt, D. 804 (II)		C-27328-3,4
Beethoven: Qt, Op 18/4 (II)		C-27325-4,5
Schumann: Qt, Op 41/1 (III)		C-27327-3
Beethoven: Qt, Op 59/2 (IV)		C-27326-3,4

Session No. 23 - Thursday, December 21, 1922, Camden, N. J.

Haydn: Qt, Op 76/5 (II)		C-21914-7,8
Beethoven: Qt, Op 59/2 (IV)		C-27326-5,6
Beethoven: Qt, Op 18/4 (II)	74801	C-27325-6,7
Schubert: Qt, D. 804 (II)		C-27328-5
Schumann: Qt, Op 41/1 (III)	6425-B	C-27327-4,5,6

Session No. 24 - Friday, December 22, 1922, Camden, N. J.

Schubert: Qt, D. 804 (II)		C-27328-6
Beethoven: Qt, Op 59/2 (IV)		C-27326-7
Haydn: Qt, Op 76/5 (II)		C-21914-9

Session No. 25 - Wednesday, December 19, 1923, Camden, N. J.

## Ossip Gabrilowitsch, Piano

Schumann: Pf Qnt (I)		C-29098-1,2
Schumann: Pf Qnt (II)		C-29099-1
Schumann: Pf Qnt (III)		C-29200-1,2

Session No. 26 - Thursday, December 20, 1923, Camden, N. J.

## Ossip Gabrilowitsch, Piano

Schumann: Pf Qnt (I)		C-29098-3,4,5,6
Schumann: Pf Qnt (II)	74901	C-29099-2,3,4
Schumann: Pf Qnt (III)	74902	C-29200-3,4,5,6,7,8
Schumann: Pf Qnt (IV)	74903	C-29201-1,2,3

Composer and CompositionIssue/SideMatrix/TakeSession No. 27 - Friday, December 21, 1923, Camden, N. J.

Schubert: Qt, D. 804 (II)		C-27328-7,8
Haydn: Qt, Op 77/1 (III)		C-29087-1,2,3
Haydn: Qt, Op 77/1 (IV)		C-29202-1,2,3
Haydn: Qt, Op 77/1 (I)	6486-A	C-29203-1,2,3,4
Dvorak: Qt, Op 96 (IV)		C-29214-1,2
d'Osten-Sacken: Russ. Crad. - Ber.		B-24996-3,4
Speaight: Shakes. Fairy Char. (II)		B-24994-7,8
Taneyev: Qt, Op 7 (II)		C-29215-1

Session No. 28 - Monday, February 25, 1924, Camden, N. J.

## Ossip Gabrilowitsch, Piano

Schumann: Pf Qnt (I)	74900	C-29098-7,8,9,10
Schumann: Pf Qnt (II)		C-29099-5
Schumann: Pf Qnt (III)		C-29200-9,10
Schumann: Pf Qnt (IV)		C-29201-4,5,6

Session No. 29 - Wednesday, April 2, 1924, Camden, N. J.

Rubinstein: Qt, Op 17/2 (III)	1012-A	B-14576-1,2,3,4
Haydn: Qt, Op 77/1 (III)	6486-B	C-29087-4,5,6,7

Session No. 30 - Monday, December 22, 1924, Camden, N. J.

Pochon: Irish Cradle Song	B-31384-1
Pochon: The First Noel	B-31387-1
Anonymous: Deep River	C-31388-1
Anonymous: Go Down & Swing Low	C-31389-1
Schubert: Qt, D. 810 (II - Pt 1)	C-31391-1
Schubert: Qt, D. 810 (II - Pt 2)	C-31392-1

Session No. 31 - Tuesday, December 23, 1924, Camden, N. J.

## Harold Bauer, Piano

Brahms: Pf Qnt (II - Pt 1)	C-31605-1,2
Brahms: Pf Qnt (II - Pt 2)	C-31606-1,2
Brahms: Pf Qnt (III - Pt 1)	C-31607-1,2,3,4
Brahms: Pf Qnt (III - Pt 2)	C-31608-1,2,3
Brahms: Pf Qnt (I - Pt 1)	C-31601-1,2,3
Brahms: Pf Qnt (I - Pt 2)	C-31602-1,2,3
Brahms: Pf Qnt (IV - Pt 1)	C-31603-1,2
Brahms: Pf Qnt (IV - Pt 2)	C-31604-1,2
Brahms: Pf Qnt (IV - Pt 1)	C-31603-3,4
Brahms: Pf Qnt (IV - Pt 2)	C-31604-3,4

Composer and CompositionIssue/SideMatrix/TakeSession No. 32 - Wednesday, December 24, 1924, Camden, N. J.

Harold Bauer, Piano

Brahms: Pf Qnt (II - Pt 1)	C-31605-3,4
Brahms: Pf Qnt (II - Pt 2)	C-31606-3
Brahms: Pf Qnt (I - Pt 1)	C-31601-4

Session No. 33 - Monday, February 2, 1925, Camden, N. J.

Pochon: Irish Cradle Song	C-31384-1,2,3
Anonymous: Go Down & Swing Low	C-31389-2,3,4
Hoffstetter: Qt, Op 3/5 (II)	C-31393-1
Haydn: Qt, Op 74/3 (IV)	C-31823-1,2,3,4
Schubert: Qt, D. 810 (II - Pt 1)	C-31391-2,3,4,5
Schubert: Qt, D. 810 (II - Pt 2)	C-31392-2,3,4

Session No. 34 - Tuesday, February 3, 1925, Camden, N. J.

Pochon: Irish Cradle Song	C-31384-4,5,6
Anonymous: Go Down & Swing Low	C-31389-5
Hoffstetter: Qt, Op 3/5 (II)	C-31393-2,3

Session No. 35 - Wednesday, February 4, 1925, Camden, N. J.

Anonymous: Go Down & Swing Low	C-31389-6,7,8
Hoffstetter: Qt, Op 3/5 (II)	C-31393-4
Schubert: Qt, D. 810 (II - Pt 2)	C-31392-5,6,7
Schubert: Qt, D. 810 (II - Pt 1)	C-31391-6,7
Haydn: Qt, Op 74/3 (IV)	C-31823-5,6

Session No. 36 - Friday, February 6, 1925, Camden, N. J.

Harold Bauer, Piano

Brahms: Pf Qnt (I - Pt 1)	C-31601-5,6
Brahms: Pf Qnt (I - Pt 2)	C-31602-4,5,6
Brahms: Pf Qnt (IV - Pt 1)	C-31603-5,6
Brahms: Pf Qnt (IV - Pt 2)	C-31604-5,6
Brahms: Pf Qnt (II - Pt 2)	C-31606-4,5

Composer and CompositionIssue/SideMatrix/TakeSession No. 37 - Monday, December 21, 1925, Camden, N. J.

Harold Bauer, Piano

Brahms: Pf Qnt (I - Pt 1)		CVE-31601-7,8,9,10
Brahms: Pf Qnt (I - Pt 2)	6571-B	CVE-31602-7,8,9,10
Brahms: Pf Qnt (I - Pt 3)		CVE-34231-1,2
Brahms: Pf Qnt (II - Pt 1)		CVE-31605-5,6
Brahms: Pf Qnt (II - Pt 2)		CVE-31606-6
Brahms: Pf Qnt (III - Pt 1)	6573-B	CVE-31607-5,6
Brahms: Pf Qnt (III - Pt 2)		CVE-31608-4,5
Brahms: Pf Qnt (IV - Pt 1)	6574-B	CVE-31603-7,8
Brahms: Pf Qnt (IV - Pt 2)	6575-A	CVE-31604-7,8
Brahms: Pf Qnt (IV - Pt 3)		CVE-34234-1,2

Session No. 38 - Tuesday, December 22, 1925, Camden, N. J.

Beethoven: Qt, Op 18/2 (I - Pt 1)	BVE-34236-1,2
Beethoven: Qt, Op 18/2 (I - Pt 2)	BVE-34237-1,2
Beethoven: Qt, Op 18/2 (II - Pt 1)	BVE-34238-1,2
Beethoven: Qt, Op 18/2 (II - Pt 2)	BVE-34239-1,2
Beethoven: Qt, Op 18/2 (III - Pt 1)	BVE-34240-1,2,3
Beethoven: Qt, Op 18/2 (III - Pt 2)	BVE-34242-1,2,3
Beethoven: Qt, Op 18/2 (IV - Pt 1)	BVE-34243-1,2,3
Beethoven: Qt, Op 18/2 (IV - Pt 2)	BVE-34244-1,2,3
Beethoven: Qt, Op 18/2 (I - Pt 1)	BVE-34236-3
Beethoven: Qt, Op 18/2 (I - Pt 2)	BVE-34237-3
Beethoven: Qt, Op 18/2 (II - Pt 1)	BVE-34238-3
Beethoven: Qt, Op 18/2 (II - Pt 2)	BVE-34239-3
Beethoven: Qt, Op 18/2 (III - Pt 1)	BVE-34240-4
Beethoven: Qt, Op 18/2 (III - Pt 2)	BVE-34242-4
Beethoven: Qt, Op 18/2 (IV - Pt 1)	BVE-34243-4

Session No. 39 - Wednesday, December 23, 1925, Camden, N. J.

Harold Bauer, Piano

Brahms: Pf Qnt (I - Pt 1)	6571-A	CVE-31601-11,12,13
Brahms: Pf Qnt (I - Pt 3)	6572-A	CVE-34231-3,4
Brahms: Pf Qnt (II - Pt 1)	6572-B	CVE-31605-7,8,9
Brahms: Pf Qnt (II - Pt 2)	6573-A	CVE-31606-7
Brahms: Pf Qnt (III - Pt 2)	6574-A	CVE-31608-6,7
Brahms: Pf Qnt (IV - Pt 3)	6575-B	CVE-34234-3,4,5,6

Session No. 40 - Thursday, December 24, 1925, Camden, N. J.

Pochon: Irish Cradle Song	CVE-31384-7,8
Anonymous: Go Down & Swing Low	CVE-31389-9
Beethoven: Qt, Op 18/2 (IV - Pt 1)	BVE-34243-5,6

Composer and CompositionIssue/SideMatrix/TakeSession No. 41 - Tuesday, February 9, 1926, Camden, N. J.

Beethoven: Qt, Op 18/2 (I - Pt 1)	BVE-34236-4,5
Beethoven: Qt, Op 18/2 (I - Pt 2)	BVE-34237-4,5
Beethoven: Qt, Op 18/2 (III - Pt 1)	BVE-34240-5,6
Beethoven: Qt, Op 18/2 (III - Pt 2)	BVE-34242-5,6
Beethoven: Qt, Op 18/2 (IV - Pt 1)	BVE-34243-7
Beethoven: Qt, Op 18/2 (IV - Pt 2)	BVE-34244-4
Beethoven: Qt, Op 18/2 (II - Pt 1)	BVE-34238-4
Anonymous: Go Down & Swing Low	CVE-31389-10

Session No. 42 - Wednesday, February 10, 1926, Camden, N. J.

Beethoven: Qt, Op 18/2 (IV - Pt 1)	1221-A	BVE-34243-8,9
Beethoven: Qt, Op 18/2 (IV - Pt 2)	1221-B	BVE-34244-5,6,7
Anonymous: Go Down & Swing Low		CVE-31389-11,12
Beethoven: Qt, Op 18/2 (III - Pt 1)	1220-A	BVE-34240-7,8
Beethoven: Qt, Op 18/2 (III - Pt 2)	1220-B	BVE-34242-7,8
Beethoven: Qt, Op 18/2 (II - Pt 1)	1219-A	BVE-34238-5,6,7
Beethoven: Qt, Op 18/2 (II - Pt 2)	1219-B	BVE-34239-4,5,6
Beethoven: Qt, Op 18/2 (I - Pt 1)		BVE-34236-6
Beethoven: Qt, Op 18/2 (I - Pt 2)		BVE-34237-6
Pochon: Irish Cradle Song	6594-B	CVE-31384-9,10

Session No. 43 - Thursday, February 11, 1926, Camden, N. J.

Beethoven: Qt, Op 18/2 (I - Pt 1)	1218-A	BVE-34236-7,8,9,10
Beethoven: Qt, Op 18/2 (I - Pt 1)	1218-B	BVE-34237-7,8,9
Beethoven: Qt, Op 18/2 (III - Pt 1)		BVE-34240-9,10,11
Beethoven: Qt, Op 18/2 (IV - Pt 2)		BVE-34244-8,9,10
Anonymous: Go Down & Swing Low	6594-A	CVE-31389-13,14

Session No. 44 - Thursday, December 30, 1926, Camden, N. J.

Beethoven: Qt, Op 135 (I - Pt 1)	1222-A	BVE-37292-1,2,3
Beethoven: Qt, Op 135 (I - Pt 2)		BVE-37293-1,2
Beethoven: Qt, Op 135 (II)	1223-A	BVE-37294-1,2,3
Beethoven: Qt, Op 135 (III - Pt 1)		BVE-37295-1,2
Beethoven: Qt, Op 135 (III - Pt 2)		BVE-37296-1,2,3
Beethoven: Qt, Op 135 (IV - Pt 1)		BVE-37297-1,2
Beethoven: Qt, Op 135 (IV - Pt 2)		BVE-37298-1,2
Beethoven: Qt, Op 18/4 (III)		BVE-37299-1,2



Composer and CompositionIssue/SideMatrix/TakeSession No. 45 - Friday, December 31, 1926, Camden, N. J.

Beethoven: Qt, Op 135 (I - Pt 1)		BVE-37292-4,5,6
Beethoven: Qt, Op 135 (I - Pt 2)		BVE-37293-3,4,5
Beethoven: Qt, Op 135 (IV - Pt 1)		BVE-37297-3,4,5
Beethoven: Qt, Op 135 (IV - Pt 2)		BVE-37298-3,4
Anonymous: Deep River		BVE-31388-1
Anonymous: Irish Reel		BVE-37400-1
Schelling: Divertimento (IIIc)		BVE-37401-1
Cherubini: Qt No. 1 (III)		CVE-37402-1

Session No. 46A & B - Monday, January 3, 1927,  
Camden, N. J., Studio No. 3

Beethoven: Qt, Op 135 (I - Pt 2)		BVE-37293-6,7,8
Beethoven: Qt, Op 18/4 (III)	1225-B	BVE-37299-3,4
Beethoven: Qt, Op 135 (II)		BVE-37294-4,5,6,7
Beethoven: Qt, Op 135 (III - Pt 1)	1223-B	BVE-37295-3,4
Beethoven: Qt, Op 135 (III - Pt 2)	1224-A	BVE-37296-4,5
Beethoven: Qt, Op 135 (III - Pt 1)		BVE-37295-5
Beethoven: Qt, Op 135 (IV - Pt 2)	1225-A	BVE-37298-5,6
Beethoven: Qt, Op 135 (IV - Pt 1)	1224-B	BVE-37297-6,7

Session No. 47 - Tuesday, January 4, 1927, Camden, N. J.,  
Studio No. 3

Beethoven: Qt, Op 18/4 (III)		BVE-37299-5,6
Beethoven: Qt, Op 135 (II)		BVE-37294-8,9,10
Beethoven: Qt, Op 135 (III - Pt 1)		BVE-37295-6,7
Beethoven: Qt, Op 135 (III - Pt 2)		BVE-37296-6
Beethoven: Qt, Op 135 (IV - Pt 1)		BVE-37297-8
Beethoven: Qt, Op 135 (I - Pt 2)	1222-B	BVE-37293-9
Anonymous: Deep River	1276-A	BVE-31388-2,3,4
Anonymous: Irish Reel	1276-B	BVE-37400-2,3,4,5

Composer and CompositionIssue/SideMatrix/TakeSession No. 48A & B - Thursday, October 20, 1927,  
Camden, N. J., Studio No. 1

Dohnanyi: Qt, Op 15 (I - Pt 1)	7354-A	CVE-40702-1,2
Dohnanyi: Qt, Op 15 (I - Pt 2)	7354-A	CVE-40703-1,2
Dohnanyi: Qt, Op 15 (II)		CVE-40704-1,2
Dohnanyi: Qt, Op 15 (III - Pt 1)		CVE-40705-1,2
Dohnanyi: Qt, Op 15 (III - Pt 2)		CVE-40706-1,2
Dohnanyi: Qt, Op 15 (III - Pt 3)		CVE-40707-1,2
Dohnanyi: Qt, Op 15 (I - Pt 1)		CVE-40702-3,4
Dohnanyi: Qt, Op 15 (I - Pt 2)		CVE-40703-3
Dohnanyi: Qt, Op 15 (II)		CVE-40704-3
Mozart: Qt, K. 575 (I - Pt 1)		BVE-40708-1
Mozart: Qt, K. 575 (I - Pt 2)		BVE-40709-1
Mozart: Qt, K. 575 (II)		BVE-40710-1
Mozart: Qt, K. 575 (III)	DA 948	BVE-40711-1
Mozart: Qt, K. 575 (IV - Pt 1)		BVE-40712-1
Mozart: Qt, K. 575 (IV - Pt 2)		BVE-40713-1

Session No. 49A & B - Friday, October 21, 1927,  
Camden, N. J., Studio No. 1

Mozart: Qt, K. 575 (I - Pt 1)	DA 947	BVE-40708-2
Mozart: Qt, K. 575 (I - Pt 2)	DA 947	BVE-40709-2
Mozart: Qt, K. 575 (II)		BVE-40710-2
Dohnanyi: Qt, Op 15 (III - Pt 2)	7356-A	CVE-40706-3,4
Dohnanyi: Qt, Op 15 (III - Pt 3)	7356-B	CVE-40707-3,4
Dohnanyi: Qt, Op 15 (III - Pt 1)	7355-B	CVE-40705-3
Dohnanyi: Qt, Op 15 (II)	7355-A	CVE-40704-4,5,6
Dohnanyi: Qt, Op 15 (I - Pt 2)		CVE-40703-4,5

Session No. 50A & B - Saturday, October 22, 1927,  
Camden, N. J., Studio No. 1

Mozart: Qt, K. 575 (IV - Pt 1)	DA 949	BVE-40712-2,3
Mozart: Qt, K. 575 (IV - Pt 2)	DA 949	BVE-40713-2,3
Mozart: Qt, K. 575 (III)		BVE-40711-2
Mozart: Qt, K. 575 (II)	DA 948	BVE-40710-3,4
Dohnanyi: Qt, Op 15 (III - Pt 1)		CVE-40705-4
Dohnanyi: Qt, Op 15 (II)		CVE-40704-7

Session No. 51A & B - Tuesday, December 20, 1927,  
Camden, N. J., Studio No. 3

Ossip Gabrilowitsch, Piano

Schumann: Pf Qnt (I - Pt 2)	CVE-40484-1
Schumann: Pf Qnt (I - Pt 1)	CVE-40485-1
Schumann: Pf Qnt (III - Pt 1)	CVE-40486-1

Composer and CompositionIssue/SideMatrix/Take

Session No. 52A & B - Wednesday, December 21, 1927,  
Camden, N. J., Studio No. 3

Ossip Gabrilowitsch, Piano

Schumann: Pf Qnt (I - Pt 1)	8092-A	CVE-40485-2,3,4
Schumann: Pf Qnt (I - Pt 2)	8092-B	CVE-40484-2,3,4
Schumann: Pf Qnt (II - Pt 1)	8093-A	CVE-40487-1,2,3
Schumann: Pf Qnt (II - Pt 2)	8093-B	CVE-40488-1,2,3,4
Schumann: Pf Qnt (III - Pt 1)	8094-A	CVE-40486-2,3,4
Schumann: Pf Qnt (III - Pt 2)	8094-B	CVE-40489-1,2,3
Schumann: Pf Qnt (IV - Pt 1)	8095-A	CVE-40490-1,2,3,4
Schumann: Pf Qnt (IV - Pt 2)	8095-B	CVE-40491-1,2,3

Session No. 53A & B - Thursday, December 22, 1927,  
Camden, N. J., Studio No. 3

Schumann: Qt, Op 41/1 (I - Pt 1)	1374-A	BVE-40492-1,2
Schumann: Qt, Op 41/1 (I - Pt 2)	1374-B	BVE-40493-1,2
Schumann: Qt, Op 41/1 (I - Pt 3)		BVE-40494-1,2,3
Schumann: Qt, Op 41/1 (II)		BVE-40495-1,2
Schumann: Qt, Op 41/1 (III - Pt 1)	1376-A	BVE-40496-1,2
Schumann: Qt, Op 41/1 (III - Pt 2)	1376-B	BVE-40497-1,2
Schumann: Qt, Op 41/1 (IV - Pt 1)		BVE-40498-1,2
Schumann: Qt, Op 41/1 (IV - Pt 2)		BVE-40499-1,2

Session No. 54A & B - Friday, December 23, 1927,  
Camden, N. J., Studio No. 3

Schumann: Qt, Op 41/1 (I - Pt 3)	1375-A	BVE-40494-3,4,5
Schumann: Qt, Op 41/1 (II)		BVE-40495-4,5,6
Schumann: Qt, Op 41/1 (IV - Pt 1)	1377-A	BVE-40498-3,4,5
Schumann: Qt, Op 41/1 (IV - Pt 2)	1377-B	BVE-40499-3,4,5
Schumann: Qt, Op 41/1 (II)	1375-B	BVE-40495-7
Schumann: Qt, Op 41/1 (III - Pt 1)		BVE-40496-3
Schumann: Qt, Op 41/1 (III - Pt 2)		BVE-40497-3
Schumann: Qt, Op 41/1 (I - Pt 1)		BVE-40492-3

Session No. 55A & B - Thursday, March 1, 1928,  
Camden, N. J., Studio No. 1

Brahms: Qt, Op 67 (I - Pt 1)	CVE-41763-1,2
Brahms: Qt, Op 67 (I - Pt 2)	CVE-41764-1,2
Brahms: Qt, Op 67 (III - Pt 1)	CVE-41765-1,2
Brahms: Qt, Op 67 (III - Pt 2)	CVE-41766-1,2
Brahms: Qt, Op 67 (IV - Pt 1)	CVE-41767-1
Brahms: Qt, Op 67 (IV - Pt 2)	CVE-41768-1
Brahms: Qt, Op 67 (II - Pt 1)	CVE-41769-1
Brahms: Qt, Op 67 (II - Pt 2)	CVE-41770-1

Composer and CompositionIssue/SideMatrix/TakeSession No. 56A & B - Friday, March 2, 1928,  
Camden, N. J., Studio No. 1

Portugal: Adeste Fidelis		CVE-41772-1
Brahms: Qt, Op 67 (I - Pt 1)		CVE-41763-3,4,5
Brahms: Qt, Op 67 (I - Pt 2)		CVE-41764-3,4
Brahms: Qt, Op 67 (IV - Pt 1)		CVE-41767-2,3
Brahms: Qt, Op 67 (IV - Pt 2)		CVE-41768-2,3
Brahms: Qt, Op 67 (III - Pt 1)	7235-A	CVE-41765-3,4
Brahms: Qt, Op 67 (III - Pt 2)	7235-B	CVE-41766-3,4
Brahms: Qt, Op 67 (II - Pt 1)		CVE-41769-2,3
Brahms: Qt, Op 67 (II - Pt 2)		CVE-41770-2,3

Session No. 57 - Tuesday, March 6, 1928, Camden, N. J.,  
Studio No. 1

Brahms: Qt, Op 67 (IV - Pt 1)		CVE-41767-4,5,6
Brahms: Qt, Op 67 (IV - Pt 2)		CVE-41768-4,5,6
Brahms: Qt, Op 67 (II - Pt 1)		CVE-41769-4
Brahms: Qt, Op 67 (II - Pt 2)		CVE-41770-4
Brahms: Qt, Op 67 (I - Pt 1)		CVE-41763-6
Brahms: Qt, Op 67 (I - Pt 2)		CVE-41764-5

Session No. 58A & B - Monday, October 15, 1928,  
Camden, N. J., Studio No. 1

Portugal: Adeste Fidelis	1352-A	BVE-41772-1,2,3
Pochon: The First Noel	1352-B	BVE-31387-2,3,4
Haydn: Qt, Op 64/5 (I - Pt 1)		BVE-47831-1,2
Haydn: Qt, Op 64/5 (I - Pt 2)		BVE-47832-1
Haydn: Qt, Op 64/5 (II - Pt 1)		BVE-47833-1
Haydn: Qt, Op 64/5 (II - Pts 1 & 2)		CVE-47834-1
Haydn: Qt, Op 64/5 (II - Pts 3 & 4)		CVE-47835-1
Schubert: Qt, D. 887 (I - Pt 1)		BVE-47836-1
Schubert: Qt, D. 887 (I - Pt 2)		BVE-47837-1
Schubert: Qt, D. 887 (I - Pt 3)		BVE-47838-1
Schubert: Qt, D. 887 (IV - Pt 1)		BVE-47839-1
Schubert: Qt, D. 887 (IV - Pt 2)		BVE-47840-1
Schubert: Qt, D. 887 (IV - Pt 3)		BVE-47841-1
Schubert: Qt, D. 887 (III - Pt 1)		BVE-47842-1
Schubert: Qt, D. 887 (III - Pt 2)		BVE-47843-1
Schubert: Qt, D. 887 (II - Pt 1)		BVE-47844-1
Schubert: Qt, D. 887 (II - Pt 2)		BVE-47845-1

Session No. 59 - Tuesday, October 16, 1928, Camden, N. J.,  
Studio No. 1

Haydn: Qt, Op 64/5 (II - Pts 1 & 2)		CVE-47834-2
Glazounov: Sym. No. 5 (?): Scherzo		BVE-47846-1

Composer and CompositionIssue/SideMatrix/Take

Session No. 60 - Monday, December 17, 1928, Camden, N. J.,  
Studio No. 1

Haydn: Qt, Op 64/5 (I)		CVE-49190-1
Haydn: Qt, Op 64/5 (II)		CVE-49191-1
Haydn: Qt, Op 64/5 (III & IV)		CVE-49192-1
Hoffstetter: Qt, Op 3/1 (III)		CVE-49193-1

Session No. 61A - Tuesday, December 18, 1928, Camden, N. J.,  
Studio No. 1

Haydn: Qt, Op 64/5 (I)	*	CVE-49190-2,3,4,5
Haydn: Qt, Op 64/5 (III & IV)	*	CVE-49192-2,3,4,5,6

Session No. 61B - Tuesday, December 18, 1928, Camden, N. J.,  
Studio No. 1

Haydn: Qt, Op 64/5 (II)	*	CVE-49191-2,3,4
Hoffstetter: Qt, Op 3/1 (III)		CVE-49193-2,3,4
Schubert: Qt, D. 887 (I - Pt 1)		CVE-49194-1
Schubert: Qt, D. 887 (I - Pt 2)		CVE-49195-1

Session No. 62A - Wednesday, December 19, 1928,  
Camden, N. J., Studio No. 1

Schubert: Qt, D. 887 (I - Pt 1)	7475-A	CVE-49194-2,3
Schubert: Qt, D. 887 (I - Pt 2)	7475-B	CVE-49195-2,3,4
Schubert: Qt, D. 887 (IV - Pt 1)		CVE-49197-1,2,3,4
Schubert: Qt, D. 887 (IV - Pt 2)		CVE-49198-1,2,3,4
Schubert: Qt, D. 887 (II - Pt 1)		CVE-49199-1,2
Schubert: Qt, D. 887 (II - Pt 2)		CVE-49400-1,2

Session No. 62B - Wednesday, December 19, 1928,  
Camden, N. J., Studio No. 1

Schubert: Qt, D. 887 (III)		CVE-49401-1,2,3,4
Mendelssohn: Qt, Op 12 (II)	7478-B	CVE-49402-1,2,3

Session No. 63 - Thursday, December 20, 1928, Camden, N. J.,  
Studio No. 1

Schubert: Qt, D. 887 (III)	7477-A	CVE-49401-5,6,7
Schubert: Qt, D. 887 (IV - Pt 1)	7477-B	CVE-49197-5,6
Schubert: Qt, D. 887 (IV - Pt 2)	7478-A	CVE-49198-5,6
Schubert: Qt, D. 887 (II - Pt 1)	7476-A	CVE-49199-3,4
Schubert: Qt, D. 887 (II - Pt 2)	7476-B	CVE-49400-3,4,5

\*issued only on 33 1/3 R. P. M. LP

Composer and CompositionIssue/SideMatrix/TakeSession No. 64 - Friday, December 21, 1928, Camden, N. J.,  
Studio No. 1

Hoffstetter: Qt, Op 3/1 (III)	CVE-49193-5,6,7,8
Mendelssohn: Qt, Op 12 (II)	CVE-49402-4,5
Cherubini: Qt No. 1 (III)	CVE-37402-2,3
Haydn: Qt, Op 74/3 (IV?)	CVE-49403-1

Session No. 65 - Monday, March 18, 1929, Camden, N. J.,  
Studio No. 1

Smetana: Qt No. 1 (I - Pt 1)	CVE-51035-1
Smetana: Qt No. 1 (I - Pt 2)	CVE-51036-1
Smetana: Qt No. 1 (II)	CVE-51037-1
Smetana: Qt No. 1 (III - Pt 1)	CVE-51038-1
Smetana: Qt No. 1 (III - Pt 2)	CVE-51039-1
Smetana: Qt No. 1 (IV)	CVE-51040-1
Beethoven: Qt, Op 127 (I - Pt 1)	CVE-51041-1
Beethoven: Qt, Op 127 (I - Pt 2)	CVE-51042-1
Beethoven: Qt, Op 127 (II - Pt 1)	CVE-51043-1
Beethoven: Qt, Op 127 (II - Pt 2)	CVE-51044-1
Beethoven: Qt, Op 127 (II - Pt 3)	CVE-51045-1

Session No. 66A & B - Tuesday, March 19, 1929,  
Camden, N. J., Studio No. 1

Beethoven: Qt, Op 127 (III - Pt 1)	CVE-51046-1
Beethoven: Qt, Op 127 (III - Pt 2)	CVE-51047-1
Beethoven: Qt, Op 127 (IV - Pt 1)	CVE-51048-1
Beethoven: Qt, Op 127 (IV - Pt 2)	CVE-51049-1
Smetana: Qt No. 1 (I - Pt 1)	7130-A CVE-51035-2,3,4
Smetana: Qt No. 1 (I - Pt 2)	CVE-51036-2,3,4
Smetana: Qt No. 1 (II)	CVE-51037-2,3
Smetana: Qt No. 1 (III - Pt 1)	CVE-51038-2,3,4
Smetana: Qt No. 1 (III - Pt 2)	CVE-51039-2,3
Smetana: Qt No. 1 (IV)	CVE-51040-2,3

Session No. 67A & B - Wednesday, March 20, 1929,  
Camden, N. J., Studio No. 1

Smetana: Qt No. 1 (I - Pt 1)	CVE-51035-5,6,7
Smetana: Qt No. 1 (I - Pt 2)	7130-B CVE-51036-5,6,7
Smetana: Qt No. 1 (II)	7131-A CVE-51037-4,5
Smetana: Qt No. 1 (IV)	7132-B CVE-51040-4,5
Smetana: Qt No. 1 (III - Pt 1)	7131-B CVE-51038-5,6
Smetana: Qt No. 1 (III - Pt 2)	7132-A CVE-51039-4,5
Mozart: Qt, K. 421 (I)	CVE-51050-1
Mozart: Qt, K. 421 (II)	CVE-51051-1
Mozart: Qt, K. 421 (III)	CVE-51052-1
Mozart: Qt, K. 421 (IV)	CVE-51053-1

Composer and CompositionIssue/SideMatrix/TakeSession No. 68A & B - Monday, April 29, 1929, Camden, N. J.,  
Studio No. 1

Beethoven: Qt, Op 127 (I - Pt 1)	7629-A	CVE-51041-2,3
Beethoven: Qt, Op 127 (IV - Pt 1)	7632-B	CVE-51048-2,3
Anonymous: Sally in Our Alley		BVE-51840-1
Anonymous: Turkey in the Straw		BVE-51841-1
Mozart: Qt, K. 421 (I)		CVE-51050-2,3

Session No. 69A & B - Tuesday, April 30, 1929, Camden, N. J.,  
Studio No. 1

Mozart: Qt, K. 421 (I)	7607-A	CVE-51050-4,5,6
Mozart: Qt, K. 421 (IV)	7608-B	CVE-51053-2,3,4,5
Mozart: Qt, K. 421 (II)	7607-B	CVE-51051-2,3,4
Mozart: Qt, K. 421 (III)		CVE-51052-2,3,4,5
Anonymous: Turkey in the Straw	1569-A	BVE-51841-2,3,4
Anonymous: Sally in Our Alley		BVE-51840-2,3,4

Session No. 70A & B - Wednesday, May 1, 1929, Camden, N. J.,  
Studio No. 1

Beethoven: Qt, Op 127 (I - Pt 1)		CVE-51041-4,5,6
Beethoven: Qt, Op 127 (I - Pt 2)	7629-B	CVE-51042-2,3,4
Beethoven: Qt, Op 127 (III - Pt 1)	7631-B	CVE-51046-2,3,4,5
Beethoven: Qt, Op 127 (III - Pt 2)	7632-A	CVE-51047-2,3,4
Beethoven: Qt, Op 127 (IV - Pt 1)		CVE-51048-4,5,6,7
Beethoven: Qt, Op 127 (IV - Pt 2)	7633-A	CVE-51049-2,3,4,5

Session No. 71A & B - Thursday, May 2, 1929, Camden, N. J.,  
Studio No. 1

Beethoven: Qt, Op 127 (II - Pt 1)		CVE-51043-2,3,4,5
Beethoven: Qt, Op 127 (II - Pt 2)	7630-B	CVE-51044-2,3,4,5
Beethoven: Qt, Op 127 (II - Pt 3)		CVE-51045-2,3,4,5
Beethoven: Qt, Op 18/6 (III)		CVE-51843-1,2,3
Mozart: Qt, K. 421 (III)	7608-A	CVE-51052-6,7

Session No. 72 - Friday, May 3, 1929, Camden, N. J.,  
Studio No. 1

Beethoven: Qt, Op 127 (II - Pt 1)	7630-A	CVE-51043-6,7
Beethoven: Qt, Op 127 (II - Pt 3)	7631-A	CVE-51045-6,7
Beethoven: Qt, Op 18/6 (III)	7633-B	CVE-51843-4,5
Anonymous: Turkey in the Straw		BVE-51841-5,6
Anonymous: Sally in Our Alley	1569-B	BVE-51840-5

NOTES TO SECTION I:

Session  
Nos.

- 1-4. All takes from these sessions are listed as destroyed in the Victor files.
- 2-45. Victor files do not specifically list a recording location, but Camden, New Jersey is almost definite.
  5. I have heard the issued take and C-14907-2 from this session.
  6. I have heard the issued take, C-21914-2, and B-21916-2 from this session.
  7. I have heard the issued take from this session.
  8. I have heard the issued takes from this session.
  9. I have heard the issued takes from this session.
  10. I have heard the issued takes from this session.
  11. I have heard the issued takes from this session.
  15. I have heard the issued takes from this session.
  16. I have heard the issued take from this session.
  17. I have heard the issued take from this session.
  19. I have only heard C-25100-8 from this session.
  20. I have heard the issued takes from this session.
  23. I have only heard C-27327-5 from this session.
  25. Ossip Gabrilowitsch (1878-1936).
  26. I have heard the issued takes from this session.
  27. I have heard the issued take from this session.
  28. I have heard the issued take from this session.
  29. The Victor files seem to indicate that C-29087-7 replaced C-29087-5. I have heard the issued takes (but not C-29087-7) from this session.
  33. I have heard C-31823-4, C-31391-5, 92-4 from this session.
  34. I have heard C-31393-2 from this session.
  35. I have heard C-31392-5 from this session.



Session  
Nos.

36. Harold Bauer (1873-1951).
37. I have heard the issued takes from this session.
39. I have heard the issued takes from this session.
42. I have heard the issued takes from this session.
43. I have heard the issued takes from this session.
44. I have heard the issued takes from this session.
45. I have heard CVE-37402-1 from this session.
46. I have heard the issued takes from this session.
- 46A. Times for this session: 10:15 A.M. - 1:15 P.M., E.T.
- 46B. Times for this session: 2:00 P.M. - 4:45 P.M., E.T.
47. I have heard the issued takes from this session.  
Times for this session: 9:30 A.M. - 12:40 P.M., E.T.
48. I have heard the issued takes from this session.
- 48A. Times for this session: 10:30 A.M. - 12:45 P.M., E.T.
- 48B. Times for this session: 2:00 P.M. - 3:45 P.M., E.T.
49. I have heard the issued takes from this session.
- 49A. Times for this session: 10:00 A.M. - 11:00 A.M., E.T.
- 49B. Times for this session: 2:20 P.M. - 4:00 P.M., E.T.
50. I have heard the issued takes from this session.
- 50A. Times for this session: 10:00 A.M. - 10:30 A.M., E.T.
- 50B. Times for this session: 11:30 A.M. - 12:00N, E.T.
- 51A. Times for this session: 10:30 A.M. - 1:15 P.M., E.T.
- 51B. Times for this session: 2:30 P.M. - 3:45 P.M., E.T.
52. I have heard the issued takes from this session.
- 52A. Times for this session: 10:00 A.M. - 1:15 P.M., E.T.
- 52B. Times for this session: 2:15 P.M. - 4:10 P.M., E.T.
53. I have heard the issued takes from this session.
- 53A. Times for this session: 10:00 A.M. - 1:05 P.M., E.T.
- 53B. Times for this session: 2:00 P.M. - 4:30 P.M., E.T.
54. I have heard the issued takes from this session.
- 54A. Times for this session: 10:20 A.M. - 12:30 P.M., E.T.
- 54B. Times for this session: 2:00 P.M. - 3:40 P.M., E.T.
55. I have heard CVE-41765-1, 66-1, 66-2, and 69-1 from this session. I have also heard CVE-41763, 64, 70, and 68 (unknown takes). No take of CVE-41767 has surfaced.
- 55A. Times for this session: 10:30 A.M. - 12:50 P.M., E.T.
- 55B. Times for this session: 2:00 P.M. - 4:00 P.M., E.T.

Session  
Nos.

56. I have heard the issued takes, CVE-41772-1, and CVE-41766-3 this session. See notes to Session No. 55.
- 56A. Times for this session: 10:30 A.M. - 11:00 A.M., E.T.
- 56B. Times for this session: 2:00 P.M. - 4:45 P.M., E.T.
57. See notes to Session No. 55. Times for this session: 2:00 P.M. - 3:15 P.M., E.T.
- 58A. Times for this session: 10:30 A.M. - 12:45 P.M., E.T.
- 58B. Times for this session: 1:45 P.M. - 4:30 P.M., E.T.
59. Times for this session: 10:30 A.M. - 1:00 P.M., E.T.
60. I have heard CVE-49193-1 from this session.  
Times for this session: 2:00 P.M. - 3:35 P.M., E.T.
- 61A. I have heard the issued takes from this session.  
Times for this session: 10:30 A.M. - 1:00 P.M., E.T.
- 61B. I have heard the issued take, CVE-49193-2 thru 4, and CVE-49191-4 from this session. Times for this session: 2:00 P.M. - 4:15 P.M., E.T.
- 62A. I have heard the issued takes from this session.  
Times for this session: 10:30 A.M. - 1:30 P.M., E.T.
- 62B. I have heard the issued takes from this session.  
Times for this session: 2:30 P.M. - 4:00 P.M., E.T.
63. I have heard the issued takes from this session.  
British issue of CVE-49197 is a dubbing of take 5.  
Times for this session: 10:30 A.M. - 12:30 P.M., E.T.
64. I have heard CVE-49193-5 thru 8 from this session; take 8 was chosen for issue. Victor files for CVE-49403-1 simply says "Rider's Quartet from Haydn Op. 74, No. 3". Times for this session: 10:30 A.M. - 12:30 P.M., E.T.
65. Times for this session: 1:30 P.M. - 5:00 P.M., E.T.
66. I have heard the issued take from this session.
- 66A. Times for this session: 10:30 A.M. - 12:30 P.M., E.T.
- 66B. Times for this session: 1:30 P.M. - 4:00 P.M., E.T.
67. I have heard the issued takes from this session.
- 67A. Times for this session: 10:30 A.M. - 12:30 P.M., E.T.
- 67B. Times for this session: 1:30 P.M. - 4:00 P.M., E.T.
68. I have heard the issued takes from this session.
- 68A. Times for this session: 12:30 P.M. - 1:0 P.M., E.T.
- 68B. Times for this session: 2:00 P.M. - 3:35 P.M., E.T.

Session  
Nos.

69. I have heard the issued takes from this session, except BVE-51841-5.
- 69A. Times for this session: 10:30 A.M. - 1:00 P.M., E.T.
- 69B. Times for this session: 2:00 P.M. - 4:20 P.M., E.T.
70. I have heard the issued takes from this session.
- 70A. Times for this session: 10:30 A.M. - 1:00 P.M., E.T.
- 70B. Times for this session: 2:00 P.M. - 4:30 P.M., E.T.
71. I have heard the issued takes from this session.
- 71A. Times for this session: 10:30 A.M. - 1:00 P.M., E.T.
- 71B. Times for this session: 2:00 P.M. - 4:30 P.M., E.T.
72. I have heard the issued takes from this session, except BVE-51840-5. Times for this session: 2:45 P.M. - 4:30 P.M., E.T.

## SECTION II:

### Composer - Composition Index and Release Section

#### Session Nos.

#### Anonymous:

1. (arrangement Alfred Pochon): Deep River  
(Negro Spiritual)  
-unissued- 30
2. (arrangement Alfred Pochon): Deep River  
(Negro Spiritual)  
Releases: 1276-A (c7), DA 924 (c7) 45, 47  
Original Issue Date: January, 1927
3. (arrangement Alfred Pochon): Drink to Me Only  
With Thine Eyes (Old English Air)  
Releases: 64874, 626-A (c48), DA 210 (c48) 10, 11  
Original Issue Date: June 20, 1920
4. (arrangement Alfred Pochon): Gavotte (Old  
French Air)  
-unissued- 30
5. (arrangement Alfred Pochon): Go Down Moses  
and Swing Low, Sweet Chariot - Medley (Starts  
and ends with Go Down Moses) (Negro  
Spirituals)  
-unissued- 30, 31, 34, 35
6. (arrangement Alfred Pochon): Go Down Moses  
and Swing Low, Sweet Chariot - Medley (Starts  
and ends with Go Down Moses) (Negro  
Spirituals)  
Releases: 6594-A (c62), DB 996 (c62) 40, 41, 42, 43  
Original Issue Date: October 29, 1926
7. (arrangement Alfred Pochon): Irish Reel  
Releases: 1276-B (c2), DA 924 (c2) 45, 47  
Original Issue Date: January, 1927
8. (arrangement Victor Herbert): The Little  
Red Lark (Old Irish Air)  
-unissued- 30
9. (arrangement Frank Bridge): The Londonderry  
Air ("Danny Boy") (Old Irish Air)  
-unissued- 21
10. (arrangement Alfred Pochon): Sally in Our  
Alley (Old English Air)  
Releases: 1569-B (c11), DA 1092 (c11) 68, 69, 72  
Original Issue Date: March, 1932

11. (arrangement Alfred Pochon): Turkey in the Straw (Old Zip Coon)  
Releases: 1569-A (c10), DA 1092 (c10) 68,69,72  
Original Issue Date: March, 1932
- Beethoven, Ludwig van (1770-1827):
12. String Quartet No. 2 in G, Op. 18, No. 2  
Releases: (8 sides) M-7 (1218-A/21-B), AM-7 (1389/92), DA 851/4, Perennial 2003 (c22) 38,40,41,42,43  
Original Issue Date: March, 1926
13. String Quartet No. 3 in D, Op. 18, No. 3 - Fourth Movement (labelled as "Presto")  
Releases: 74792, 6119-B (c50), DB 248 (c20) 18  
Original Issue Date: February, 1923
14. String Quartet No. 4 in C Minor, Op. 18, No. 4 - Second Movement (labelled as "Scherzo")  
Releases: 74801, 6120-B (c24), DB 253 (c24) 21,22,23  
Original Issue Date: June, 1923
15. String Quartet No. 4 in C Minor, Op. 18, No. 4 - Third Movement  
-unissued- 1,2
16. String Quartet No. 4 in C Minor, Op. 18, No. 4 - Third Movement (labelled as "Menuetto")  
Releases: M-8 (1225-B) (c22), AM-8 (1420-B) (c22), DA 850 (c22) 44,46,47  
Original Issue Date: January, 1927
17. String Quartet No. 5 in A, Op. 18, No. 5 - Third Movement (labelled as "Theme and Variations") (abridged)  
Releases: 74754, 6114-B (c20), DB 802 (c71) 18,19  
Original Issue Date: November, 1923
18. String Quartet No. 6 in B-flat, Op. 18, No. 6 - Third Movement (labelled as "Scherzo Allegro")  
Releases: M-153 (7633-B) (c21), AM-153 (7638-B) (c21), DB 1381 (c21) 71,72  
Original Issue Date: May, 1929
19. String Quartet No. 8 in E Minor, Op. 59, No. 2, "Rasumovsky" - Fourth Movement  
-unissued- 21,22,23,24

20. String Quartet No. 9 in C, Op. 59, No. 3,  
"Rasumovsky" - Fourth Movement (abridged -  
Fugue only, without opening and coda)  
(labelled as "Fugue")  
Releases: 74592, 6114-A (c17), DB 248 (c13) 6,8  
Original Issue Date: July 19, 1918
21. String Quartet No. 12 in E-flat, Op. 127  
Releases: (7 sides) M-153 (7629-A/33-A)  
(c18), AM-153 (7634/8) (c18), DB 1377/81  
(c18) 65,66,68,70,71,72  
Original Issue Date: May, 1929
22. String Quartet No. 16 in F, Op. 135  
Releases: (7 sides) M-8 (1222-A/5-A) (c16),  
AM-8 (1417/20) (c16), DA 847/50 (c16),  
Perennial 2003 (c12) 44,45,46,47  
Original Issue Date: January, 1927

Alexander Borodin (1833-1887):

23. String Quartet No. 2 in D - Third Movement  
(labelled as "Nocturne") (abridged)  
Releases: 74733, 6361-A (c38), DB 797 (c38) 18,19,20  
Original Issue Date: April 22, 1922

Johannes Brahms (1833-1897):

24. String Quartet No. 1 in C Minor, Op. 51, No.  
1 - Third Movement (labelled as "Allegretto")  
Releases: 74685, 6120-A (c14), DB 253 (c14) 15  
Original Issue Date: July 21, 1921
25. String Quartet No. 3 in B-flat, Op. 67 (8  
sides) (only Third Movement issued)  
Release: (2 sides) 7235-A/B 55,56,57  
Original Issue Date: March, 1928
26. Piano Quintet in F Minor, Op. 34 (First and  
Fourth Movements are abridged) (with Harold  
Bauer, Piano)  
-unissued- (8 sides) 31,32,36
27. Piano Quintet in F Minor, Op. 34 (with Harold  
Bauer, Piano)  
Releases: (10 sides) M-10 (6571-A/5-B), AM-10  
(7067/71) (DM coupling), DB 970/4, VCM-7103  
(Sides 3 & 4) (c39, c75) 37,39  
Original Issue Date: January, 1926

Luigi Cherubini (1760-1842):

28. String Quartet No. 1 in E-flat - Third  
Movement  
-unissued- 45
29. String Quartet No. 1 in E-flat - Third  
Movement  
-unissued- 64

Ernst von Dohnanyi (1877-1960):

30. String Quartet No. 2 in D-flat, Op. 15  
Releases: (6 sides) M-90 (7354-A/6-B), AM-90  
(7357/9), DB 1135/7 48,49,50  
Original Issue Date: November, 1927

Antonin Dvorak (1841-1904):

31. String Quartet No. 6 in F, Op. 96, "American"  
- Second Movement (labelled as "Lento")  
(abridged)  
Releases: 74611, 6449-A (c76), DB 658 (c76) 9  
Original Issue Date: April 20, 1920
32. String Quartet No. 6 in F, Op. 96, "American"  
- Fourth Movement  
-unissued- 27

Fagan (perhaps Johannes Fagan (1898-1920)):

33. Irish Jig  
-unissued- 9

Alexander Glazounov (1865-1936):

34. Courante, Cah. 11, No. 6 (Op. 11 is the Ser-  
enade No. 2 in F for Small Orchestra. I have  
not been able to unearth a copy of the score  
to determine if the Courante could be a move-  
ment from this work.)  
-unissued- 3
35. Five Novellettes, Op. 15 - No. 3, Interludium  
in Modo Antico  
Releases: 74667, 6117-A (c52), DB 251 (c52) 9,10  
Original Issue Date: March 21, 1920

36. Symphony No. 5 in B-flat, Op. 55 (?) -  
Scherzo (Second Movement if taken from this  
work)  
-unissued-

59

Percy Grainger (1882-1961):

37. Molly on the Shore (Irish Reel)  
Releases: 74580, 6121-A (c55), DB 254 (c55) 5,7  
Original Issue Date: February 19, 1919

Franz Joseph Haydn (1732-1809):

38. String Quartet in D, Op. 64, No. 5, "Lark"  
(3 sides)  
Releases:  
First Movement: (labelled as "Allegro modera-  
to") 74726, 6116-A, DB 250 15,16,17  
Original Issue Date: February 22, 1922  
Second Movement: (labelled as "Adagio Canta-  
bile") 74746, 6116-B, DB 250 16,17,19,20  
Original Issue Date: August 22, 1922  
Third and Fourth Movements: (labelled as  
"Menuetto and Finale") 74825, 6361-B (c23),  
DB 797 (c23) 13,15,16  
Original Issue Date: July, 1923
39. String Quartet in D, Op. 64, No. 5, "Lark"  
(3 sides)  
Release: VCM-7103 (Side 2) (c27, c75) (Victor  
record numbers 7650-A/1-A (c45) were assigned,  
but this recording was not issued in 78  
R. P. M. format) 58,59,60,61  
Original Issue Date: March, 1973
40. String Quartet in G Minor, Op. 74, No. 3,  
"Horseman" - Fourth Movement  
-unissued- 33,35
41. String Quartet in G Minor, Op. 74, No. 3,  
"Horseman" - Fourth? Movement  
-unissued- 64
42. String Quartet in D, Op. 76, No. 5 - Second  
and Fourth Movements  
-unissued- 6,7,8
43. String Quartet in D, Op. 76, No. 5 - Second  
Movement  
-unissued- 21,23,24



44. String Quartet in G, Op. 77, No. 1 - First,  
Third and Fourth Movements (3 sides)  
Releases:  
First Movement: (labelled as "Allegro modera-  
to") 6486-A, DB 837 27  
Original Issue Date: April, 1924 (January 23,  
1924 is the date mentioned in the artist's  
file, while January 30, 1925 is described on  
the record card as "Date listed".)  
Third Movement: (labelled as "Menuetto")  
6486-B, DB 837 27, 29  
Original Issue Date: April, 1924 (January 23,  
1924 is the date mentioned in the artist's  
file, while January 30, 1925 is described on  
the record card as "Date listed". Matrix  
was recorded on April 2, 1924.)  
Fourth Movement: -unissued- 27
- Roman Hoffstetter (1742-1815):
45. (arrangement Alfred Pochon): String Quartet  
in E, Op. 3, No. 1 (attributed to Franz  
Joseph Haydn) - Third Movement  
-unissued- (Victor record number 7651-B (c39)  
was assigned, but this recording has never  
been issued) 60, 61, 64
46. String Quartet in F, Op. 3, No. 5 (attributed  
to Franz Joseph Haydn) - Second Movement  
-unissued- 2
47. String Quartet in F, Op. 3, No. 5 (attributed  
to Franz Joseph Haydn) - Second Movement  
-unissued- 30, 33, 34, 35
- Felix Mendelssohn (1809-1847):
48. String Quartet No. 1 in E-flat, Op. 12 -  
Second Movement (labelled as "Canzonetta")  
Releases: 64784, 626-B (c3), DA 210 (c3) 6, 8  
Original Issue Date: August 18, 1918
49. String Quartet No. 1 in E-flat, Op. 12 -  
Second Movement (labelled as "Canzonetta")  
Releases: M-118 (7478-B) (c69), AM-118  
(7479-B) (c69), DB 1376 (c69) 62, 64  
Original Issue Date: February, 1929
50. String Quartet No. 4 in E Minor, Op. 44, No.  
2 - Second Movement (labelled as "Scherzo")  
Releases: 74755, 6119-A (c13) 18, 19  
Original Issue Date: November, 1923

Wolfgang Amadeus Mozart (1756-1791):

51. String Quartet No. 14 in G, K. 387 - Fourth Movement (labelled as "Finale")  
Releases: 74693, 6118-B (c73), DB 252 (c73) 14,15,18,19  
Original Issue Date: November, 1922
52. String Quartet No. 15 in D Minor, K. 421 - Third and Fourth Movements (2 sides)  
Releases:  
Third Movement: -unissued- 10,11,12  
Fourth Movement: (labelled as "Tema Con Variazioni") 74652, 6117-B (c35), DB 251 (c35) 10,11  
Original Issue Date: January 21, 1921
53. String Quartet No. 15 in D Minor, K. 421  
Releases: (4 sides) 7607-A/8-B, DB 1357/8 67,68,69,71  
Original Issue Date: May, 1929
54. String Quartet No. 20 in D, K. 499 - Third Movement (labelled as "Adagio")  
Release: 6425-A (c71) (Victor assigned the number 74840 to be used for its single-face issue, but it was not released in this format) 18,19,20  
Original Issue Date: December 21, 1923
55. String Quartet No. 21 in D, K. 575 - Second and Third Movements (2 sides)  
Releases:  
Second Movement: (labelled as "Andante") 74579, 6115-B (c70), DB 249 (c70) 4,5  
Original Issue Date: April 19, 1918  
Third Movement: (labelled as "Menuet") 74596, 6121-B (c37), DB 254 (c37) 5,6  
Original Issue Date: November 19, 1918
56. String Quartet No. 21 in D, K. 575  
Release: (6 sides) DA 947/9 (British and Czech) (Victor record numbers 1585-A/7-B in album M-146, and 1588-A/90-B in album AM-146 were assigned, but this recording has never been issued in the United States) 48,49,50  
Original Issue Date: 1927

M. d'Osten-Sacken (?-?):

57. Russian Cradle Song -  
Berceuse  
-unissued- 13

58. Russian Cradle Song -  
    Berceuse  
    -unissued-

27

Alfred Pochon (1878-1959):

59. The First Noel (Christmas Carol) (could be  
    an arrangement by Pochon)  
    -unissued-

30

60. The First Noel (Christmas Carol) (could be  
    an arrangement by Pochon)  
    Releases: 1352-B (c63), DA 1013 (c63)  
    Original Issue Date: October, 1928

58

61. Irish Cradle Song (could be an arrangement by  
    Pochon)  
    -unissued-

30,33,34

62. Irish Cradle Song (could be an arrangement by  
    Pochon)  
    Releases: 6594-B (c6), DB 996 (c6)  
    Original Issue Date: October 29, 1926

40,42

Marcas Portugal (1763-1834):

63. (arrangement Alfred Pochon): Adeste Fidelis  
    ("O Come O Ye Faithful") (Christmas Hymn)  
    Releases: 1352-A (c60), DA 1013 (c60)  
    Original Issue Date: October, 1928

56,58

Anton Rubinstein (1830-1894):

64. String Quartet No. 2 in C Minor, Op. 17, No.  
    2 - Third Movement  
    -unissued-

2,3,4

65. String Quartet No. 2 in C Minor, Op. 17, No.  
    2 - Third Movement (labelled as  
    "Spharenmusik")  
    Releases: 1012-A (c82), DA 610 (c82) (Victor  
    assigned the number 66254 to be used for its  
    single-face issue, but it was not released in  
    this format)  
    Original Issue Date: June, 1924

29

Ernest Schelling (1876-1939):

66. Divertimento for String Quartet and Piano  
Obligato - Berceuse pour un enfant malade in  
D-flat for String Quartet (Movement 3C)  
-unissued- 45

Franz Peter Schubert (1797-1828):

67. String Quartet No. 13 in A Minor, D. 804,  
Op. 29 - Second Movement  
-unissued- 21,22,23,24,27
68. String Quartet No. 14 in D Minor, D. 810,  
"Death and the Maiden" - Second Movement  
-unissued- (2 sides) 30,33,35
69. String Quartet No. 15 in G, D. 887, Op. 161  
Releases: (7 sides) M-118 (7475-A/8-A) (c49),  
AM-118 (7479/82) (c49) (DM coupling),  
DB 1373/6 (c49) 58,61,62,63  
Original Issue Date: February, 1929

Robert Schumann (1810-1856):

70. String Quartet No. 1 in A Minor, Op. 41, No.  
1 - Second Movement (labelled as "Scherzo")  
Releases: 74578, 6115-A (c55), DB 249 (c55) 6,8  
Original Issue Date: June 19, 1918
71. String Quartet No. 1 in A Minor, Op. 41, No.  
1 - Third Movement (labelled as "Adagio")  
Release: 6425-B (c54), DB 802 (c17) (Victor  
assigned the number 74841 to be used for its  
single-face issue, but it was not released in  
this format) 21,22,23  
Original Issue Date: December 21, 1923
72. String Quartet No. 1 in A Minor, Op. 41,  
No. 1  
Releases: (8 sides) M-51 (1374-A/7-A), AM-51  
(1378/81), DA 1069/72 53,54  
Original Issue Date: January, 1928
73. String Quartet No. 3 in A, Op. 41, No. 3 -  
Second Movement (labelled as "Assai Agitato")  
Releases: 74710, 6118-A (c51), DB 252 (c51) 14,15  
Original Issue Date: November 21, 1921

Session Nos.

74. Piano Quintet in E-flat, Op. 44 (Each movement is abridged) (with Ossip Gabrilowitsch, Piano)  
Releases: (4 sides) 74900/3, 6462-A/3-B, DB 780/1  
Original Issue Date: October 10, 1924 25, 26, 28
75. Piano Quintet in E-flat, Op. 44 (with Ossip Gabrilowitsch, Piano)  
Releases: (8 sides) M-28 (8092-A/5-B), AM-28 (8120/3) (DM coupling), DB 1191/4 (8 sides), VCM-7103 (Sides 1 & 2) (c27, c39)  
Original Issue Date: April 27, 1928 51, 52

Bedrich Smetana (1824-1884):

76. String Quartet No. 1 in E Minor, "From My Life" - Second Movement (labelled as "Allegro moderato a la Polka")  
Releases: 74634, 6449-B (c31), DB 658 (c31) 9, 10  
Original Issue Date: October 20, 1920
77. String Quartet No. 1 in E Minor, "From My Life"  
Releases: (6 sides) M-63 (7130-A/2-A), AM-63 (7133/5), DA 1359/61  
Original Issue Date: December 27, 1929 65, 66, 67

Joseph Speaight (1868-1947):

78. Some Shakespeare Fairy Characters - No. 2, The Lonely Shepherd in F-Sharp Minor  
-unissued- (see No. 79) 13, 14, 15
79. Some Shakespeare Fairy Characters - No. 2, The Lonely Shepherd in F-Sharp Minor  
-unissued- (Victor record number 66009 was assigned, but this recording has never been issued. It is possible, though unlikely, that the number was assigned to No. 78.) 27

Sergey Taneyev (1856-1915):

80. String Quartet No. 3 in D Minor, Op. 7 - Second Movement  
-unissued- 27

Peter Ilyitch Tchaikovsky (1840-1893):

81. Scherzo (This Scherzo was published by C. F. Schmidt, Heilbron. It could be the Third Movement of the String Quartet No. 1 in D, Op. 11, or the Second Movement of the String Quartet No. 2 in F, Op. 22 or the Second Movement of the String Quartet No. 3 in E-flat Minor, Op. 30.)  
-unissued- 3
82. String Quartet No. 3 in E-flat Minor, Op. 30  
- Second Movement (labelled as "Scherzo")  
Releases: 64889, 1012-B (c65), DA 610 (c65) 9  
Original Issue Date: August 20, 1920