

Ferenc János Szabó

Institute for Musicology

(Research Centre for the Humanities, Hungarian Academy of Sciences)

Karl Goldmark on Early Recordings

Discography of the 78 rpm recordings of Goldmark's compositions

This discography is the first attempt to compile a systematic list of early recordings of Karl Goldmark's compositions. Up to now, these early recordings were not in the focus of the musicological research. There are only a few Goldmark monographies¹ or bibliographies² and they do not discuss the sound recordings, except the latest one, written by Johannes Hofer, which listed many recordings and their reissues, mainly from the second half of the 20th and the first years of the 21st century.³

Even Goldmark himself did not mention the sound recordings of his works in his memoirs.⁴ The early recordings of Goldmark's works are mostly unknown, except some famous ones, for example the recordings from *Die Königin von Saba* made in Vienna after the highly successful revival directed by Gustav Mahler,⁵ and, of course, the recordings of Enrico Caruso which were reissued many times on LP and CD because of the popularity of the performer. The rest of the recordings are part only of the knowledge of the specialized gramophone disc collectors and opera aficionados who are interested in the recordings of opera singers of the past.⁶

Based on the recording dates, two waves of recording activity of Goldmark's oeuvre can be distinguished during the first half of the twentieth century. Most of the recordings were made during the composer's lifetime, and a second initiative came at the very end of the 1920s, before the centenary of the composer's birthday. The pre-1915 recordings are very valuable, not only financially but also musically, because, by reason of the composer's advanced age, they can be considered as audio witnesses of the last German (and the only real Austro-Hungarian) romantic operatic tradition.

After 1930, the number of recordings of Goldmark's music significantly decreased. On the one hand, in the German-speaking countries, where his music had been mainly performed before, his works were banned because of the Jewish origin of the composer. On

¹ For example, Márton Káldor – Péter Várnai: *Goldmark Károly élete és művészete* [Karl Goldmark: life and music]. (Budapest: Művelt nép, 1956); Péter Várnai: *Goldmark Károly élete képekben* [The life of Karl Goldmark in pictures] (Budapest: Zeneműkiadó, 1957).

² Koch Lajos (comp.): *Goldmark Károly 1830–1930. május 18. Karl Goldmark 1830–1930. 18. Mai* [bibliography] (Budapest: Fővárosi Nyilvános Könyvtár, 1930), István Kecskeméti: „Goldmark Károlyról és műveiről megjelent magyar nyelvű könyvek, cikkek, tanulmányok (válogatás)” [Selected bibliography of the Hungarian publications about Karl Goldmark and his oeuvre], in: István Kecskeméti (transl. and ed.): *Goldmark Károly: Emlékek életéből*. (Budapest: Zeneműkiadó, 1980): 186–187.

³ „Diskographie” in: Johannes Hofer: *Carl Goldmark. Komponist der Ringstraßenzeit*. (Wien: Steinbauer, 2015), 257–260.

⁴ K. Goldmark: *Erinnerungen aus meinem Leben*, ed. F. Scherber (Vienna, 1922, 2/1929; Eng. trans., 1927). In Hungarian, see: István Kecskeméti (transl. and ed.): *Goldmark Károly: Emlékek életéből*. (Budapest: Zeneműkiadó, 1980).

⁵ The recordings, remastered and restored by Christian Zwarg, were reissued recently on the Hungarian label Pannon Classic on CD, see: Karl Goldmark: *Die Königin von Saba*. Pannon Classic PCL 8053 (2010).

⁶ See for example the reissues in the series „Lebendige Vergangenheit” or „Court Opera Classics”.

the other hand, in Hungary, *Die Königin von Saba* was performed until the February of 1938, and *Winterreigen* had a new production in 1936, but, between 1914 and the mid-thirties there was not a significant and strong independent Hungarian recording firm which could have made recordings of Goldmark's music.⁷

After the Second World War, Goldmark's music was "out-of date", it did not become part of the international repertoire again, except, of course, the Violin concerto and *Ländliche Hochzeit*. In Hungary, in his fatherland, Goldmark was a significant figure of the music culture for a slightly shorter period, so his music became part of the repertoire of the new Hungarian recording firm, "Magyar Hanglemezgyártó Vállalat" as well (Hungarian Disc Manufacturing Company, founded in 1951), and some of his works were still recorded and published on 78 rpm discs. This is the reason while some Hungarian recordings from the 1950s are listed in this discography, other significant recordings – for example, the pre-1956 Columbia LP from *Ländliche Hochzeit* conducted by Thomas Beecham – are missing from it.

The recordings are listed in five thematical blocks according to musical genres⁸ (following the works' list of the *New Grove* dictionary):⁹

1. Stage works
2. Orchestral works
3. Chamber music
4. Piano works
5. Songs

Scheme for describing a work:

- Main title and opus number (date of the premiere and other information)
- Title or the beginning of the text of the recorded piece (in the case of an opera excerpt, the name of the character is also given)

Within the thematical blocks, the recordings are assigned to the works and excerpts and are listed in chronological order. Each recording has its own identification number.

Scheme for describing a recording:

- Recording company, matrix number
- Recording date, recording venue; performer(s) with instrument or voice type in parentheses.
- Catalogue numbers with the name of the label in square brackets (if it is known)
- Physical characteristics of the disc (diameter in inches or cm)
- Remarks

⁷ However, in contrast to the high number of the early Hungarian Goldmark-recordings, it is remarkable that, according to recent data, the first Hungarian recording firm, Első Magyar Hanglemezgyár did not make any recording of Goldmark's music. On Hungarian recording firms between the two World Wars, see: Klára Bajnai – Géza Gábor Simon: *Képes magyar hanglemez-történet. Hungarian Recording History in Pictures* (Budapest: JOKA, 2012).

⁸ I used as an inspiration the large Gustav Mahler discography of Péter Fülöp, see: Péter Fülöp: *Mahler discography* (Toronto: Mikrokosmos, 2010).

⁹ Wilhelm Pfannkuch – Gerhard Winkler: „Goldmark, Karl [Carl; Károly]”, in: Sadie, Stanley (ed.): *The New Grove Dictionary of Music and Musicians. Second Edition. Vol. 10.* (London: Macmillan, 2001): 98–100.

The multi-part complete recordings of longer works, such as *Ländliche Hochzeit*, have a common identification number, but, if needed, are described both as set and per matrix numbers. In the cases of the catalogue data, if I did not have access to the original disc, I accepted the metadata as it stands in the source, even if I know that there can be many misspellings in both archival documents and current discographies. Nevertheless, if a recording was described in many different catalogues or discographies etc., I marked every deviation between the sources. At the opera arias the language of the recording is German, unless otherwise indicated.

Obviously, the present discography is incomplete. Not only data (recording dates and locations, names of accompanists, numbers etc.) are missing, but also there should be a lot of recordings which I have not met during my research in Hungarian collections (Music Department of the National Széchényi Library, the collection of Gyula Marton and Klára Bajnai), in catalogues of other libraries and collections (Deutsche Nationalbibliothek, Sächsische Landes- und Universitätsbibliothek, British Library, Library of Congress, Gesellschaft für Historische Tonträger), and in online databases (American Discography Project, CHARM). I am also very thankful to Axel Weggen (Düsseldorf) who put a lot of data at my disposal and shared his knowledge with me, and to Christian Zwarg (Berlin, Truesound Transfers), because of his help in identifying many recording dates. Even so, I had very little access to sound recordings and metadata from France, Italy, Russia and many other countries. I ask for additions and corrections, particularly for entries that are not yet complete. The name of the contributors will be indicated unless otherwise requested. Updates, if possible, will be posted at the beginning of the next month after the data arrived. Additions may be sent via e-mail (szaboferencjanos@gmail.com) or via post to the following post address:

Szabó Ferenc János, MTA BTK Zenetudományi Intézet
H-1014 Budapest, Táncsics Mihály u. 7, Hungary

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Version 2 (20 November, 2018)

New data added by:

- Dr. Klára Bajnai (Csobánka, Hungary)
- Bill Dean-Myatt (Rushall, UK)
- Stephan Puille (Hochschule für Technik und Wirtschaft, Berlin, Germany)
- Axel Weggen (Düsseldorf, Germany)

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List of abbreviations of the collections:

ADP	American Discography Project, UCSB Library
BL	British Library
CHARM	The AHRC Research Centre for the History and Analysis of Recorded Music
DNB	Deutsche Nationalbibliothek
GHT	Gesellschaft für Historische Tonträger (Vienna)
OSZK	National Széchényi Library (Országos Széchényi Könyvtár, Budapest)
SLUB	Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden

List of abbreviations of the labels:

Col	Columbia
Elec	Electrola
Fav	Favorite
G	Grammophone
GC	Grammophone Concert Record
GMR	Grammophone Monarch Record
HMV	His Master's Voice
MHV	Magyar Hanglemezgyártó Vállalat
MRG	Monarch Record Grammophone
Od	Odeon [Lindström AG]
Od ITM	Odeon International Talking Machine Company
Parl	Parlophon
Poly	Polydor
SG	Schallplatte “Grammophon”

¹⁰ I would like to express my sincere gratitude to Ágnes Lux for the language correction she has provided in the English text.

1. Stage works

1.1. Die Königin von Saba, op.27 — opera in 4 acts, libretto: S.H. Mosenthal,
world premiere: Vienna, Hofoper, 10 March 1875

1.1.1. Overture

1.1.1.1.

The Gramophone Company, 2036f

1907, London; Band of H. M. Coldstream Guards, J. Mackenzie ROGAN (cond)

[GMR] 040090; 0280021; [G&T] 0121; [HMV] C244

12"

As Axel Weggen states, the inscription of the label is incorrect, the recording contains the Overture of *La Reine de Saba* by Charles Gounod.

1.1.2. Act 1 Scene 2, „Tritt ohne Zagen ein“ (Hohepriester)

1.1.2.1.

The Gramophone Company, 6773b

1905, Vienna; Wilhelm HESCH (bass), piano accompaniment

3-42267

10"

1.1.2.2.

The Gramophone Company, 0748v

May 1907, Vienna; Wilhelm HESCH (bass), orchestral accompaniment

042156

12"

1.1.3. Act 1 Scene 3, „Der Freund ist dein“ (Sulamith and choir)

1.1.3.1.

The Gramophone Company, 58Hp

May/June 1903, Vienna; Elise ELIZZA (soprano), choir of the K. u. K. Hofoper

[GMR] 043010

12"

Title in Kelly's catalogue: "Doch eh' ich in des Todes Tal".

1.1.3.2.

Odeon International Talking Machine Company, Vx 49

1904, Vienna; Elise ELIZZA (soprano), Choir of the K. u. K. Hofoper

X 38037

10,5"

Matrix number in the catalogue of the DNB: xV 49.

1.1.3.3.

Favorite, [unknown matrix no.]

April 1905, Budapest, Mimi JÁSZAI (soprano), piano accompaniment

[Fav] 1-26505

10"

presumably in Hungarian

1.1.3.4.

The Gramophone Company, 704r

November 1905, Vienna; Elise ELIZZA (soprano), Female Choir of the K. u. K. Hofoper,
orchestral accompaniment

G.C.-43752

10"

1.1.3.5.

The Gramophone Company, CA101-2 ▲

25 June, 1929, Vienna; Mária NÉMETH (soprano), Female Choir of the Vienna State Opera,
Orchestra of the Vienna State Opera, Carl ALWIN (cond.)

0943014'; [HMV] ES516, 32-741, [HMV] D1720; [HMV] VB36

12"

1.1.4. Act 1 Scene 4, „Dem König Heil“ (Assad)

1.1.4.1.

The Gramophone Company, 6840b

April 1905, Vienna; Leo SLEZAK (tenor), orchestral accompaniment

G.C.-3-42346; ER127

10"

Title on the label: "Auftrittslied des Assad"

1.1.5. Act 1 Scene 6, „Am Fuß des Libanon... Da plätschert eine Silberquelle“ (Assad)

1.1.5.1.

The Gramophone Company, 485c

April 1905, Vienna; Leo SLEZAK (tenor), orchestral accompaniment

042112; 0942050; 65089; 15853

12"

1.1.5.2.

Columbia Graphophone Company, 68608

[unknown date], Vienna; Leo SLEZAK (tenor), orchestral accompaniment

[Columbia Grand Opera Record] D-535

1.1.5.3.

Odeon International Talking Machine Co., xV 23

1904, Vienna; Leo SLEZAK (tenor)

No. 38002

10,5"

"Fragment aus der Erzählung d. Assad", in the discography of CHARM: "Aus klaren Fluten..."

1.1.5.4.

Edison, 2M-B-24

November 1905, New York; Andreas DIPPEL (tenor)

B24

2 minute Cylinder

Recording date according to Mr. Bill Dean-Myatt: ca. 1908

1.1.5.5.

Odeon International Talking Machine Company, Vx 1440

April 1906, Vienna; Leo SLEZAK (tenor), piano accompaniment

X 38002

10,5"

According to other sources, the recording date is May 1905.

1.1.5.6.

Odeon, xxB 6073

1914, Berlin; Karl ERB (tenor), orchestral accompaniment

Rxx 76486; O-6388; XX 76486

12"

1.1.5.7. [in 2 parts]

Odeon, xxB 6397-2 [Da plätschert eine Silberquelle...] and xxB 6398-3 [Aus klaren Fluten...]

8 June, 1919, Berlin; Josef MANN (tenor), Odeon-Orchester

XX 80906 and XX 80907; RXX 80730 and RXX 80731; LXX 80906 and LXX 80907; O-8574

12"

At the catalogue number RXX 80731 in the DNB catalogue there is another take of the matrix number: xxB 6398-2. First part in DNB: "Am Fuße des Libanon..."

1.1.5.8. [in 2 parts]

Deutsche Grammophon-Aktiengesellschaft, 179av and 180av

1920, Berlin; Richard SCHUBERT (tenor), orchestral accompaniment

[Grammophon] 65597; [Schallplatte Gramophon] B 22004 & B 22005

12"

Recording date according to the SLUB catalogue: Summer 1921.

1.1.6. Act 1 Scene 6, „Ob dich ein böser Zauber quäle“ (Salomon, Assad)

1.1.6.1.

The Gramophone Company, 804f

1904, Vienna; Erik SCHMEDES (tenor), Friedrich WEIDEMANN (baritone)

044046

12"

1.1.7. Act 1 Scene 7, Einzugsmarsch

1.1.7.1.

Favorite, [unknown matrix no.]

[unknown date], Budapest; Male Choir of the Royal Hungarian Opera, Gyula REVERE (piano)

[Fav] 1-29593

10"

1.1.7.2. [in 2 parts]

The Gramophone Company, CLR 5226-2 ▲ and CLR 5227-2 ▲

22 March, 1929, Berlin; Staatskapelle Berlin, Leo BLECH (cond)

Part 1: 4-040766; [HMV] AN380; [Electrola] EH354; [HMV] EH354

Part 2: 4-040767; [HMV] AN380 [Electrola] EH354; [HMV] EH354

12"

1.1.8. Act 1 Scene 7, „Dieses Auge“ (ensemble)

1.1.8.1.

The Gramophone Company, 01212v

2 October, 1909, Vienna; Elise ELIZZA (soprano), Leo SLEZAK (tenor), Gerhard STEHMANN

(bass-baritone), Richard MAYR (bass-baritone), Choir of the K. u. K. Hofoper, orchestral accompaniment

[MRG] 044222

12"

1.1.9. Act 2 Scene 1, „Was du flüchtig nur besessen“

1.1.9.1.

The Gramophone Company, 661r

November 1905, Vienna; Elsa BLAND (soprano), orchestral accompaniment

G.C.-43773; CO 317

10"

1.1.9.2.

Odeon International Talking Machine Company, Vx 1397

May 1906, [unknown location]; Elsa BLAND (soprano)

X 38384

10,5"

Matrix number in the GHT database: Vx L392. According to other sources, the prefix of the matrix number is Cx.

1.1.10. Act 2 Scene 2, Lockruf (Astaroth)

1.1.10.1.

The Gramophone Company, 72Hp
1903, Budapest; Mimi BERTS (soprano), piano accompaniment
073000
12"

1.1.10.2.

Odeon International Talking Machine Company, [unknown matrix no.]
March 1905, Budapest; Józsefné RÓNA [Ms. József RÓNA] (soprano), Oszkár DIENZL (piano)
X 35179

1.1.10.3.

Pathé-Artistical, 19268
September/October 1905, Vienna; Elise ELIZZA (soprano)
12968, U-19268
11"
Source of the data: Klára Bajnai and Stephan Puille

1.1.10.4.

The Gramophone Company, 4245L
June 1906, Vienna; Grete FORST (soprano), orchestral accompaniment
G.C.-43814
10"

1.1.10.5.

The Gramophone Company, 569m
27 September, 1911, Vienna; Selma KURZ (soprano), orchestral accompaniment
[GMR] 043181; [MRG] 043181; [HMV] DB498
12"

1.1.10.6.

The Gramophone Company, Bb6956-3A ▲
14 October, 1925, London; Selma KURZ (soprano), Gerald MOORE (piano)
7-43083; DA753; VA2
10"

1.1.11. Act 2 Scene 3, „Magische Töne“ (Assad)

1.1.11.1.

The Gramophone Company, 1940x
1903, Prague; Dezső ARÁNYI (tenor), piano accompaniment
2-42822
10"

1.1.11.2.

The Gramophone Company, Con167

October 1903, [unknown location]; Elvino VENTURA (tenor), piano accompaniment

52738

10"

1.1.11.3.

The Gramophone Company, 6837b

April 1905, Vienna; Leo SLEZAK (tenor), piano accompaniment

G.C.-3-42419; ER127

10"

1.1.11.4.

The Gramophone Company, 14585u

May 1909, Vienna; Leo SLEZAK (tenor), orchestral accompaniment

G.C.-4-42361; 942902; 61669; ER146; VA22

10"

1.1.11.5.

The Gramophone Company, C-6062

29 March, 1908, Camden; Enrico CARUSO (tenor)

unpublished, destroyed

12"

1.1.11.6.

The Gramophone Company, B-6062 (take 1)

7 November 1909, New York; Enrico CARUSO (tenor), Victor Orchestra, Walter B. ROGERS (cond.)

G.C.-7-52003; [Grammophon] 74527; [Schallplatte Gramophon] 74527; [Künstler-Schallplatte Gramophon] 74527; [HMV] DA122; [Gramola] DA122; [Electrola] DA122; [HMV] DA122; [HMV] VA36; [Victrola] 87041; [Victor] 87041; [Künstler-Schallplatte Grammophon] 80011;

10"

Date of the catalogue number 80011 in the CHARM discography: 1915. The prefix of the matrix number is in Kelly's catalogue and in the CHARM and ADP discographies "B", but on all of the issues in the GHT, DNB and in the Marton-Bajnai Collection (OSZK) "A".

1.1.11.7.

Odeon International Talking Machine Company, xxB 5737

July 1912, Berlin; Karl ERB (tenor)

Unpublished, only test exists.

1.1.11.8.

Pathé

1912 [?], Milan; Enrico de PRIMO (tenor)

86313

Data added by Stephan Puille

1.1.11.9.

Odeon, xxB 6072-2

1914, [unknown location]; Karl ERB (tenor), orchestral accompaniment

Rxx 76485; O-6388

12"

1.1.11.10.

The Gramophone Company, 1247m

1919, Berlin; Hermann JADLOWKER (tenor), orchestral accompaniment

[Schallplatte Grammophon] 042569; 72702

12"

1.1.11.11.

Homocord, M 51614 and 51614-1

16 June, 1924, Berlin; Costa MILONA (tenor), orchestral accompaniment

3-51614, 3-8534

12"

In Italian.

Source of the data: Axel Weggen.

1.1.11.12.

Electrola, 2RA 7664-1

25 August, 1955, Berlin; Rudolf SCHOCK (tenor)

[Electrola] EH 1461

12"

1.1.12. Act 2 Scene 3, „Kommst du endlich, endlich wieder“ (Königin, Assad)

1.1.12.1.

The Gramophone Company, 13226u

June 1908, Vienna; Elsa BLAND (soprano), Leo SLEZAK (tenor), orchestral accompaniment

G.C.-2-44426; ER210; HMB89; CO 317

10"

1.1.13. Act 2 Scene 7, „Blick' empor zu jenen Räumen“ (Salomon)

1.1.13.1.

The Gramophone Company, 2533B

1902, Vienna; Leopold DEMUTH (baritone)

42780

7"

1.1.13.2.

The Gramophone Company, 1922x

1903, Prague; Dezső ZÁDOR (baritone)

2-42784

10"

1.1.13.3.

Odeon International Talking Machine Company, xV 143
September 1904, Vienna; Friedrich WEIDEMANN (baritone)
X 38050
Date according to other sources: 1905.

1.1.13.4.

The Gramophone Company, 329i
October 1904, Vienna; Friedrich WEIDEMANN (baritone), piano accompaniment
042096
12"

1.1.13.5.

Pathé-Artistical, 19125
1905 [?], Vienna; Friedrich WEIDEMANN (baritone)
19125
Data added by Stephan Puille

1.1.13.6.

The Gramophone Company, 3281L
1905, Cologne; Tillmann LISZEWSKY (baritone), piano accompaniment
[GMR] 3-42406
10"

1.1.13.7.

Odeon International Talking Machine Company, Hx430
March 1905, Budapest; Mihály TAKÁTS (baritone), Oszkár DIENZL (piano)
35131
In Hungarian.

1.1.13.8.

Favorite, 2700-f
April 1906, Budapest; Mihály TAKÁTS (baritone), Emil LICHTENBERG (piano)
[Fav] 1-25683
In Hungarian.

1.1.13.9.

Odeon International Talking Machine Company, Vx 1396-2
May 1906, Vienna; Anton MOSER (baritone)
10,5"
X 38293

1.1.13.10.

The Gramophone Company, 4273r

January/February 1908, Budapest; Mihály TAKÁTS (baritone), orchestral accompaniment

2-72113; V.*4-102769

10"

In Hungarian.

1.1.13.11.

Odeon International Talking Machine Company, xB 4402

February 1909, Berlin; Max DAWISON (baritone), orchestral accompaniment, Friedrich KARK (cond.)

10,5"

X 50599

1.1.13.12.

Pathé, 51150

1910/1911, Vienna; Josef SCHWARZ (baritone)

41560 GR

Source of the date: Axel Weggen.

1.1.13.13.

Vox-Schallplatten- u. Sprechmaschinen-A.G., 302A

February 1923, Berlin; Carl RENNEN (baritone), orchestral accompaniment

[Vox] 3097

12"

Source of the date: Axel Weggen.

1.1.13.14.

Vox-Schallplatten- u. Sprechmaschinen-A.G., 325A

February 1923, Berlin; Heinrich TIEMER (baritone), orchestral accompaniment

[Vox] 3110

12"

Source of the date: Axel Weggen.

1.1.13.15.

Victor, 18402 B

[unknown date and location]; Igor GORIN (baritone), Radio Corporation of America – Victor Division Symphony Orchestra, Bruno REIBOLD (cond.)

18402 B

In English.

1.1.14. Act 2 Scene 7, „Der Ewige segne und behüte Euch“ (ensemble)

1.1.14.1.

The Gramophone Company, 15229u

2 October, 1909, Vienna; Elise ELIZZA (soprano), Leo SLEZAK (tenor), Gerhard STEHMANN (bass-baritone), Richard MAYR (bass-baritone), Choir of the K. u. K. Hofoper, orchestral accompaniment

G.C.-3-44069

10"

1.1.15. Act 3 Scene 1, Ballet music

1.1.15.1.

The Gramophone Company, CVE-56892 (take 1) and CVE-56893 (take 2) (in 2 parts)

23 December, 1930, Chicago; Chicago Symphony Orchestra, Frederic STOCK (cond.)

[Victor] 7474, [Gr] 42-1196

12"

1.1.15.2.

RCA Victor, 12-0796A; 12-0796B (in 2 parts)

[unknown date and location]; Boston Pops Orchestra, Arthur FIEDLER (cond.)

[Victor] 12-0796

12"

Matrix number: according to DNB.

1.1.16. Act 3 Scene 2, „Begehrtest du von mir als Gabe“ (Königin, Salomon)

1.1.16.1.

The Gramophone Company, 11142u

June 1907, Vienna; Elsa BLAND (soprano), Friedrich WEIDEMANN (baritone), orchestral accompaniment

G.C.-2-44417

10"

1.1.17. Act 3 Scene 4, „Die Stunde, die mir ihn geraubt... Doch eh' ich in des Todes Tal“ (Sulamith)

1.1.17.1.

Odeon International Talking Machine Company, [unknown matrix no.]

March 1905, Budapest; Józsefné RÓNA [Ms. József RÓNA] (soprano), Oszkár DIENZL (piano)

X 35134

Presumably in Hungarian.

1.1.17.2.

The Gramophone Company, 11752u
October 1907, Vienna; Elise ELIZZA (soprano), Female Choir of the K. u. K. Hofoper,
orchestral accompaniment
G.C.-2-43064
10"

1.1.17.3.

The Gramophone Company, CA102-2 ▲
25 June, 1929, Vienna; Mária NÉMETH (soprano), Female Choir of the Vienna State Opera,
Orchestra of the Vienna State Opera, Carl ALWIN (cond.)
0943015'; [HMV] ES516; 32-742, [HMV] VB36; [HMV] D1720
12"

1.1.18. Act 4 Scene 1, „Wohin lenk' ich die müden Schritte“ (Assad)

1.1.18.1.

The Gramophone Company, 483c
April 1905, Vienna; Leo SLEZAK (tenor), piano accompaniment
[GMR] 042121; [Schallplatte Gramophon] 0942051; 65089; 15853
12"

1.1.19. Act 4 Scene 3, „Komm Tod... Du Ew'ger, der mein Aug' gelichtet“ (Assad)

1.1.19.1.

The Gramophone Company, 9997u
December 1906, Vienna; Erik SCHMEDES (tenor), orchestral accompaniment
G.C.-3-42774; CO 365
10"

1.1.19.2.

The Gramophone Company, 11800u
1907, Vienna; Leo SLEZAK (tenor), orchestral accompaniment
G.C.-4-42094; [Schallplatte Grammophon] 13956; 942893; 61643; ER141
10"

1.1.20. Act 4 Scene 4, „O süsster Traum“ (Sulamith, Assad)

1.1.20.1.

The Gramophone Company, 15127u
17 September, 1909, Vienna; Elise ELIZZA (soprano), Leo SLEZAK (tenor), orchestral
accompaniment
G.C.-3-44068
10"

1.1.21. unidentified aria from “Die Königin von Saba”:

1.1.21.1.

The Gramophone Company, 127C
1902, Prague; Stanislaus ORZELSKI (tenor)
[G] 72708, [Victor] 51060
7”

1.2. Merlin — opera in 3 acts, libretto: S. Lipiner, world premiere: Vienna, Hofoper, 19 Nov 1886; rev. version: Frankfurt, 1904

1.2.1. Act 1 Scene 6, „O, die du meine Seele labst“ (Merlin)

1.2.1.1.

The Gramophone Company, 3137L
1905, Munich; Fritz WERNER (tenor), piano accompaniment
3-42232
10”

1.3. Das Heimchen am Herd — opera in 3 parts, libretto: A.M. Willner, world premiere: Vienna, Hofoper, 21 March 1896

1.3.1. Part 1 Scene 3, “Ein Geheimnis wunderschön wohnt in meiner Brust“ (Dot)

1.3.1.1.

Odeon, xxB 6140
1914, Berlin; Maria JERITZA (soprano), orchestral accompaniment
Rxx 76512
12”

1.3.2. Part 1 Scene 5, “Froh klingt mein Horn“ (John)

1.3.2.1.

The Gramophone Company, 851z
1903, Vienna; Leopold DEMUTH (baritone), Bertha FOERSTER-LAUTERER (soprano)
2-42734
10”

The recording begins at the text “Der Himmel grüße dich, mein Weib...”. The name of Bertha Foersterer-Lauterer is not indicated on the label. Source of the data: Axel Weggen.

1.3.2.2.

The Gramophone Company, 10838u

June 1907, Vienna; Leopold DEMUTH (baritone), orchestral accompaniment

G.C.-3-42808

10"

Title on the label: "Postillonlied". The recording begins at the text "Was fällt dir ein?" (orig.: "Was müd' und matt?"). Source of the data: Axel Weggen.

1.3.3. Part 2 Scene 3–4, "Ach, das ist herrlich / Lichterglanz wie hold" (Dot)

1.3.3.1.

Odeon, xxB 6141

April 1914, Berlin; Maria JERITZA (soprano), orchestral accompaniment

Rxx 76513

12"

1.3.4. Part 3, Vorspiel

1.3.4.1.

The Gramophone Company, [unknown matrix no.]

15 October, 1929, Vienna; Vienna Philharmonic Orchestra, Clemens KRAUSS (cond.)

[HMV] AN51

12"

1.3.5. Part 3 Scene 3, "O sprich, Geliebter..." (May and Edward)

1.3.5.1.

Pathé, [unknown matrix no.]

1914, Vienna; Berta KIURINA (soprano), Hubert LEUER (tenor)

61001

1.3.6. Part 3 Scene 4, "Wenn einer geht auf Freiers Fuß" (Tackleton)

1.3.6.1.

Scala Record, 51160

[unknown date and location]; Robert POLÁK (bass)

[Scala] 51160

10"

Title on the record: "Domáci cvrček: píseň".

1.4. Götz von Berlichingen — opera in 5 acts, libretto: J.W. von Willner, world premiere: Budapest, Royal Hungarian Opera, 16 Dec 1902; rev. version: Frankfurt, 1903

1.4.1. Unidentified aria of Franz

1.4.1.1.

The Gramophone Company, 6702b
1905, Budapest; Julius BOCHNIČEK (tenor)
X-102055
10"

Maybe Act 2 Part 2 Scene 3 "Ich unglücklicher, ungeschickter Knab", presumably in Hungarian [!].

1.4.1.2.

Odeon International Talking Machine Company, [unknown matrix no.]
March 1905, Budapest; Julius BOCHNIČEK (tenor), Oszkár DIENZL (piano)
X 35023

Maybe Act 2 Part 2 Scene 3 "Ich unglücklicher, ungeschickter Knab", presumably in Hungarian [!].

1.4.2. Unidentified aria of Adelheid

1.4.2.1.

The Gramophone Company, 78Hp
1903, Budapest; Teréz KRAMMER (soprano), piano accompaniment
073001
12"

Title: "Adelheid nagy áriája" [Grand Aria of Adelheid], maybe Act 5 Scene 2 "Wie lautlos ist die Nacht", presumably in Hungarian.

1.5. Ein Wintermärchen — opera in 3 acts, libretto: J.W. von Willner, world premiere: Vienna, Hofoper, 2 Jan 1908

1.5.1. Act 1 Scene 4, „O Menschenglück“ (Polixenes)

1.5.1.1.

The Gramophone Company, 13081u
1908, Vienna; Leopold DEMUTH (baritone), orchestral accompaniment
G.C.-4-42112
10"

1.5.1.2.

Pathé, 51265

1910/1911, Berlin; Joseph SCHWARZ (baritone)

52638 GR

Data added by Stephan Puisse. Recording location according to Axel Weggen: Vienna.

1.5.1.3.

Carl Lindström A.-G., Parlophone 2-7045

1911, Vienna; Joseph SCHWARZ (baritone), orchestral accompaniment

[Parl] P 334

12"

1.5.2. Act 2, Vorspiel

1.5.2.1.

The Gramophone Company, 13319u

1908, Vienna; Grammophon Orchester, Flügelhornsolo

2-40761

10"

1.5.3. Act 2 Scene 1, „Schmücket euch...“ (Perdita)

1.5.3.1.

The Gramophone Company, 13044u

1908, Vienna; Grete FORST (soprano), orchestral accompaniment

2-43145

10"

1.5.3.2.

Pathé 51161

1909 [?], Vienna; Martha WINTERNITZ-DORDA (soprano)

51161

11"

Data added by Klára Bajnai and Stephan Puisse

1.5.3.3.

The Gramophone Company, 1931c

28 January, 1910, Moscow; Antonina Vasilievna NEZHANOVA (soprano), orchestral accompaniment

023052

12"

In Russian.

1.5.4. Act 2 Scene 1, „Soll ich nicht schelten“ (Valentin)

1.5.4.1.

The Gramophone Company, 13055u
1908, Vienna; Richard MAYR (bass), orchestral accompaniment
G.C.-4-42111
10"

1.5.5. Act 2 Scene 1, Schäfertanz

1.5.5.1.

The Gramophone Company, 13318u
1908, Vienna; Grammophon Orchester, Flügelhornsolo
2-40760
10"

1.5.6. Act 2 Scene 2, „Du bist's Geliebter... Süß ist's“ (Florizel, Perdita)

1.5.6.1.

The Gramophone Company, 13050u
1908, Vienna; Grete FORST (soprano), Arthur PREUSS (tenor), orchestral accompaniment
G.C.-2-44400
10"

1.5.7. Act 2 Scene 4, „Lebt wohl ihr Wiesen“ (Perdita)

1.5.7.1.

The Gramophone Company [Zonophone], 12856u
1908, Vienna; Berta KIURINA (soprano), orchestral accompaniment
[Zonophone] X-23296
10"

2. Orchestral works

2.1. Sakuntala, op.13

2.1.1.

Victor, C-10317

11 May, 1911, Camden; Arthur Pryor's Band
unpublished

12"

2.1.2.

Victor, C-10341 (take 2)

16 May, 1911, Camden; Kryl's Bohemian Band
[Victor] 31832

12"

2.1.3. [in 2 parts]

Victor, C-26534 (take 6) and C-26548 (take 5) [sic!]

Part I: 9 takes, with different performers

take 1–2: 16 June, 1922, Camden; Victor Symphony Orchestra, Josef PASTERNAK (cond.)

take 3–6: 19 June, 1922, Camden; Francis J. LAPITINO (harp), Victor Symphony Orchestra,
Rosario BOURDON (cond.)

take 7–9: 23 June, 1922, Camden; Francis J. LAPITINO (harp), William ADAMS (English horn),
Alfred LENNARTZ (violoncello), Victor Symphony Orchestra, Rosario BOURDON (cond.)

[Victor] 35724; [Gr] 3-0887

12"

Part II: 6 takes

take 1–3: 19 June, 1922, Camden; take 4–6: 23 June, 1922, Camden; William ADAMS (English
horn), Victor Symphony Orchestra, Rosario BOURDON (cond.)

[Victor] 35724; [Gr] 3-0888

12"

2.1.4.

Victor, BVE-35840 (take 4)

19 August, 1926, Camden; Paul Whiteman Orchestra, Paul WHITEMAN (cond.)
unpublished

10"

Arranged by Ferde Grofé.

2.1.5. [in 2 parts]

Homocord Electro Record, M 52284 and M 52285,

post-1926, [unknown location]; Berlin Symphony Orchestra, Emil BOHNKE (cond.)

A 3128, 4-8827

12"

2.1.6. [in 4 parts]

Victor, BVE-56200 (take 3), BVE-56201 (take 2), BVE-56202 (take 3), BVE-56203 (take 3)
17–18 September, 1929, Camden; Victor Symphony Orchestra, Rosario BOURDON (cond.)
BVE-56200 (take 3) (17 September, 1929) – Victor 22536
BVE-56201 (take 2) (17 September, 1929) – Victor 22535
BVE-56202 (take 3) (17 September, 1929) – Victor 22535
BVE-56203 (take 3) (18 September, 1929) – Victor 22536
[Victor] 22536
10”

2.1.7. [in 4 parts]

His Master’s Voice, CW 2849, CW 2850, CW 2851, CW 2852
16 October, 1929, Vienna; Vienna Philharmonic Orchestra, Clemens KRAUSS (cond.)
AN 439–AN 440, 32-971–32-974
12”

2.1.8. [in 4 parts]

MHV, Mx 1193, Mx 1194, Mx 1195, Mx 1196
4 February, 1954, Budapest; Hungarian State Philharmonic Orchestra, Tamás BRÓDY (cond.)
MK 1132–MK 1133
10”

2.2. Ländliche Hochzeit, op.26

2.2.1. Complete

2.2.1.1. [in 10 parts]

The Gramophone Company, CW2121–CW2123; CW2136–CW2141; CW2152 [!]
11 and 17 January, 1 and 4 October, 1929, Vienna; Vienna Philharmonic Orchestra, Robert
HEGER
[Victor Set] M-103
a) CW2121-1 ▲ (11 January, 1929, Vienna) – Part 1 - Variations 1 & 2
6-0630; C2352; AN263
b) CW2122-2A ▲ (11 January, 1929, Vienna) – Part 2 - Variations 3, 4 & 5
6-0631; C2352; AN263
c) CW2123-2T1 ▲ (11 January, 1929, Vienna) – Part 3 - Variations 6, 7, 8 & 9
6-0661; C2353; AN264
d) CW2136-2A ▲ (17 January, 1929, Vienna) – Part 4 - Variations 10 & 11, & Coda
6-0632; C2353; AN264
e) CW2137-1T1 ▲ (17 January, 1929, Vienna) – Part 5 - Bride-song, Allegretto
6-0662; C2354; AN265
f) CW2138-3A ▲ (17 January, 1929, Vienna) – Part 6 - Serenade
6-0633; C2354; AN265
g) CW2139 (1 October, 1929, Vienna) – Part 7 - In the garden, part 1
6-0633; C2355; AN266; 32-890

- h) CW2140-5 ▲ (1 October, 1929, Vienna) – Part 8 - In the garden, part 2
6-0634; C2355; AN266
- i) CW2141-4 ▲ (4 October 1929, Vienna) – Part 9 – Dance, part 1
6-0635; C2356; AN267
- j) CW2152-4 ▲ ([unknown date], Vienna) – Part 10 – Dance, part 2
32-891; AN267
12”

2.2.1.2. [in 10 parts]

Columbia, WXCO 24787-A–24796-A

19 June, 1939, New York; Columbia Broadcasting Symphony, Howard BARLOW (cond.)

[Col set] MM-385

- a) WXCO 24787-A – Part 1 - Wedding March: Theme & Variations 1, 2, 3
69722-D
- b) WXCO 24788-A – Part 2 – Wedding March: Variations 4, 5
69722-D
- c) WXCO 24789-A – Part 3 – Wedding March: Variations 6, 7, 8, 9, 10
69723-D
- d) WXCO 24790-A – Part 4 – Wedding March: Variations 11, 12, 13 & Coda
69723-D
- e) WXCO 24791-A – Part 5 – Bridal Song (Intermezzo)
69724-D
- f) WXCO 24792-A – Part 6 – Serenade (Scherzo)
69724-D
- g) WXCO 24793-A – Part 7 – In the Garden (Andante) (part 1)
69725-D
- h) WXCO 24794-A – Part 8 – In the Garden (Andante) (part 2)
69725-D
- i) WXCO 24795-A – Part 9 – Dance (Finale) (part 1)
69726-D
- i) WXCO 24796-A – Part 10 – Dance (Finale) (part 2)
69726-D
12”

2.2.1.3.

EMI, CPTX 17116–17122

15 January, 1952, London; Royal Philharmonic Orchestra, Sir Thomas BEECHAM (cond.)

[Col set] MM-385

- a) CTPX 17116 (1A) – Part 1 – Wedding March (Part 1)
- b) CTPX 17117 (1A) – Part 2 – Wedding March (Part 2)
- c) CTPX 17118 (1A) – Part 3 – Bridal Song (Intermezzo)
- d) CTPX 17119 (3A) – Part 4 – Serenade (Scherzo)
- e) CTPX 17120 (2A) – Part 5 – In the Garden (Andante) (Part 1)
- f) CTPX 17121 (2A) – Part 6 – In the Garden (Andante) (Part 2)
- g) CTPX 17122 (3A) – Part 7 – Dance (Finale)

Beecham's Columbia recording was made in May 1952 so the source of this recording is unclear. According to the notes of a reissue (Sony CD) he performed the work with the BBC SO in October 1951 and his first performance with the RPO was in May 1952 shortly before he made the published recording. Michael Gray is also unsure about its source.

Data added by Bill Dean-Myatt.

2.2.2. Movement 2, Brautlied. Intermezzo

2.2.2.1.

Victor, C-8323

26 October, 1909, New York; Vienna Quartet [GRÜNBERG (piano), Ludwig SCHÖNBERGER (violin), Licco LIGGY (violin) Otto KRIST (violoncello)]

[Victor] 31772; [Victor] 68231

12"

According to the ADP, 2 takes were recorded and both takes were published with the same catalogue numbers.

2.2.2.2.

Victor, C-9056

take 1: 6 June, 1910, Camden; Arthur Pryor's Band

take 2: 7 June, 1910, Camden; Arthur Pryor's Band

unpublished

12"

2.2.2.3.

Victor, B-9056

14 June, 1910, Camden; Arthur Pryor's Band

[Victor] 16647; [Victor] 63013

10"

2.2.2.4.

Victor, C-19353

3 August, 1917, Camden; Victor Concert Orchestra, Josef PASTERNAK (cond.)

[Victor] 35627; [Gr] 2-0759; [Gr] 4-0675; [Gr] C-1210; [Electrola] EH-7

12"

Arranged by Theodore Moses Tobani.

2.2.2.5.

The Gramophone Company, A44-[?] ▲

1925, [unknown location]; New Light Symphony Orchestra [Victor Concert Orchestra]

4-0675; C1210; EH7; [Vic] 32627A

12" [?]

2.2.2.6.

Victor, CVE-42516 (take 2)

21 February, 1928, Camden; Victor Concert Orchestra, Rosario BOURDON (cond.)

[Victor] 35988

12"

2.2.3. Movement 4, Im Garten. Andante [alternative title: Serenade]

2.2.3.1.

Victor C-19354 (take 3)

3 August, 1917, Camden; Victor Concert Orchestra, Josef PASTERNAK (cond.)

[Victor] 35627; [Gr] 2-0760

12"

Arranged by Theodore Moses Tobani.

2.2.3.2.

The Gramophone Company, CVE-55367

27 August, 1929, Camden; Victor Concert Orchestra, Rosario BOURDON (cond.)

[Victor] 35988

12"

2.3. Violin Concerto in a minor, op.28

2.3.1. Complete

2.3.1.1. [in 8 parts]

MHV, Mx 873 – Mx 880

30 January, 1953, Budapest; György GARAY (violin), Hungarian State Philharmonic Orchestra, Tamás BRÓDY (cond.)

Catalogue number is only known as an LP publication: LPX 1021

Recording date according to the CHARM discography: 29 December, 1953.

2.3.2. Movement 1. Allegro moderato

2.3.2.1.

The Gramophone Company, 2095c

7 November, 1910, Vienna; Arnold ROSÉ (violin), piano accompaniment

[GMR] 047928

12"

2.3.3. Movement 2. Air. Andante

2.3.3.1.

The Gramophone Company, 2405B

1902, Vienna; Arnold ROSÉ (violin)

47918

10"

2.3.3.2.

The Gramophone Company, 15231u
4 October 1909, Vienna; Arnold ROSÉ (violin), piano accompaniment
47980
10"

2.3.3.3.

The Gramophone Company, 4260f
30 June, 1910, London; Francis MACMILLAN (violin), New Symphony Orchestra, Percy PITT
(cond.)
[MRG] 047933; 07924
12"

2.3.3.4.

The Gramophone Company, C24476 (take 2)
17 September, 1920, Camden; Jascha HEIFETZ (violin), orchestral accompaniment, Joseph
PASTERNAK (cond.)
[HMV] 3-07968; [Disque Gramophone] 3-07968; [HMV] DB289; [Disque Gramophone]
DB289; [Gr] 5-7975; [Gr] 3-07968; [Victor] 74764; [Victor] 6157
12"

The prefix of the matrix number is in Kelly's catalogue and in the CHARM and ADP
discographies "B", but on all of the issues in the DNB and in the Marton-Bajnai Collection
"A".

2.3.3.5.

The Gramophone Company, BS290-1
26 April, 1922, [unknown location]; Zino FRANCESCATTI (violin), Georges BECKER (piano)
237956; K2269
10"

2.3.3.6.

The Gramophone Company, Cc2084-1
3 November, 1922, Hayes; Renée CHEMET (violin), Harold CRAXTON (piano)
3-07970; [HMV] DB687
12"

2.3.3.7.

Columbia, 98055
20 January, 1923, New York; Duci de KERÉKJÁRTÓ (violin), Maurice EISNER (piano)
unpublished
12"

According to the ADP, the recording is "Not confirmed as the Goldmark concerto.
Brooks/Rust speculates that it might be an excerpt from Mendelssohn's violin concerto."

2.3.3.8.

Homocord Electro Record, M 52222

post-1926, [unknown location]; Joseph WOLFSTHAL (violin), Berlin Symphony Orchestra,
Horst PLATEN (cond.)

A 4128, 4-8819

12"

"Fern-aufnahme"

2.3.3.9.

Carl Lindström A.-G., Parlophone 20225, 2-20225

11 April, 1927, [unknown location]; Stefi GEYER (violin), Walter SCHULDHESS (piano)

[Parlophone] P 9130

10"

2.3.3.10.

Columbia, WAX 2734

20 May, 1927, [unknown location]; Arthur CATTERALL (violin)

[Col] 9610

2.3.3.11.

Electrola GmbH / His Master's Voice, CW1222-2 ▲

8 October, 1927, [unknown location]; Erica MORINI (violin), Miklós SCHWALB (piano)

5-07928; [HMV] D1397; [Electrola] EJ237; [HMV] ES336

12"

According to the CHARM discography (HMV D1397), the pianist is Edith MORINI.

2.3.3.12.

Polydor, bs 364 II

31 October, 1929, [unknown location]; Váša PŘÍHODA (violin), Charles CERNÉ (piano)

[Polydor] 95370; B27763

12"

2.4. Im Frühling, op.36

2.4.1. [in 2 parts]

Victor, CVE-34054 (take 4) and CVE-45055 (take 5)

20 December, 1925, Chicago; Chicago Symphony Orchestra, Frederick STOCK (cond.)

Part I: [Victor] 6576; [Gr] 4-0806; [Victor] 6655; [Victor] 01538

Part II: [Victor] 6576; [Gr] 4-0807; [Victor] 6656; [Victor] 01539

12"

2.4.2. [in 2 parts]

His Master's Voice, CW 2847 (take 2) and CW2848 (take 2)

15 October, 1929, Vienna; Vienna Philharmonic Orchestra, Clemens KRAUSS (cond)

32-969, 32-970, C 1802, AN438

12"

3. Chamber music

3.1. Piano Trio no. 2, op. 33 – Movement 2, Scherzo

3.1.1.

Carl Lindström A.-G., Parlophone 2-20036

14 December, 1926, [unknown location]; Edith-Lorand-Trio [Edith LÓRÁND (violin), Gregor PIATIGORSKY (violoncello), Michael RAUCHEISEN (piano)]

[Parlophone] P-9078

12"

4. Piano works

4.1. Georginen, op. 52 – No. 6 Verloren

4.1.1.

The Gramophone Company, 769m

15 April, 1914, Vienna; Alfred GRÜNFELD (piano)

045569; 65444; ES94

12"

4.1.2.

The Gramophone Company, BW1834-1 ▲

26 September, 1928, Vienna; Dol Dauber Orchestra

3-940969'; AM1661

10"

5. Songs

5.1. Herzeleid, op.18 no.2 (Klein)

5.1.1.

The Gramophone Company, 15446L

6 May, 1913, Vienna; Robert LEONHARDT (baritone), piano accompaniment

942505; 13004

10"

5.2. Der Wald wird dichter, op.18 no. 4 (Eniarweel Geibel)

5.2.1.

Anker-Rekord, 06064

Winter 1912/1913, Berlin [unknown date and location]; Paul SCHMEDES (tenor), piano accompaniment

[Anker Record] No. E. 9781-II

12"

5.3. Die Quelle, op.18 no. 5 (Adalbert von Chamisso)

5.3.1.

The Gramophone Company, 2521

17 June, 1899, Vienna; Prof. GÄRTNER

75244

10"

The suffix of the matrix number is unknown.

5.3.2.

The Gramophone Company, 968z

1903, Budapest; Teréz KRAMMER (soprano)

43490

10"

5.3.3.

The Gramophone Company, 2409L

[unpublished on 78rpm disc]

1904, Berlin; Lola BEETH (soprano)

Test recording, published only on CD

Data added by Stephan Puille

5.3.4.

Odeon International Talking Machine Company, xB 1821

1906, [unknown location]; Franz NAVAL (tenor)

10,5"

X 50207

5.3.5.

The Gramophone Company, 5168h

1907, Berlin; Elena GERHARDT (mezzosoprano), Arthur NIKISCH (piano)

[unpublished on 78rpm disc]

10"

5.4. Die Nachtigall, als ich sie fragte, op.34 no.3 (Friedrich Martin von Bodenstedt)

5.4.1.

The Gramophone Company, 1184z
1903, Frankfurt a.M.; Heinrich HENSEL (tenor)
2-42700
10"

5.4.2.

Pathé 14839
1909, Berlin; Gertrud RUNGE (soprano), orchestral accompaniment
47410 GR