

Richard Strauss:

A Centennial Discography

Richard Strauss



This autograph of the first measure of *Till* is dated Berlin, 1905

STRAUSS'S music has long been abundantly represented in the record catalogues, from a dim-sounding *Till Eulenspiegel* on four faces of an early Polydor shellac (the composer conducting) to the latest monthly supplement of Schwann. These have ranged from the most familiar tone poems in countless duplications to the more recondite esoterica. In the following listing are preserved references to works in which Strauss is his own conductor as well as reproductions of his playing from piano rolls. Discontinued items are contained within brackets. Individual songs have been excluded, for their abundance would require another discography of equal length.

STRAUSS AS INTERPRETER

None of the orchestral or vocal recordings listed in this section is being produced in this country at present. Many of these items have appeared on more than one label and at more than one playing speed; in each case, the edition listed here is the one most recently available. All Polydor numbers are 78-rpm; Decca "DL" numbers are LP.

Strauss Conducts Strauss

- EINE ALPENSYPHONIE, OPUS 64. *Bavarian State Opera Orch.*, HMV DB-5662-5667S (78, not issued USA).
 ARIADNE AUF NAXOS: OVERTURE. *Berlin State Opera Orch.*, Electrola 040869 (acoustical 78).
 DER BUEGER ALS EDELMANN SUITE, OPUS 60. (a) *Berlin State Opera Orch.*, Decca DL-9576; (b) *Vienna Philharmonic*, Urania URRS7-8.
 DON JUAN, OPUS 20. *Berlin State Opera Orch.*, Polydor 66902/903.
 DON QUIXOTE, OPUS 35. (a) *Berlin State Opera Orch.*, with Enrico Mainardi, cello, Polydor 27320/324; (b) *Bavarian State Orch.*, with O. Uhl, cello, Decca DL-9539.
 FESTMUSIK (for the 2,600th Anniversary of the Japanese Empire, 1940). *Bavarian State Opera Orch.* Polydor 67599/67600.
 EIN HELDENLEBEN, OPUS 40 (a) *Berlin State Opera Orch.*, Polydor 69840/844; (b) *Bavarian State Orch.*, Decca DL-9602.
 INTERMEZZO—ENTR'ACTE & WALTZ SCENE. *Berlin State Opera Orch.*, Polydor 69867 & 69868.
 DER ROSENKAVALIER—SUITE (arranged 1926 for a film, not the "standard" suite). *Augmented Tivoli Orch.*, Victor 9280/9283 (78).
 DER ROSENKAVALIER—WALTZES FROM ACT II. *Berlin State Opera Orch.*, Polydor 69854.
 DER ROSENKAVALIER—"WALZERFOLGE," ACT

- III. *Bavarian State Orch.* (coupled with *Salome* selection, below).
 SALOME—SALOME'S DANCE. *Berlin Philharmonic* (coupled with item immediately above), *Deutsche Grammophon* EPL-30538 (45-rpm, available in Europe, not issued USA).
 TILL EULENSPIEGEL'S LUSTIGE STREICHE, OPUS 28. *Berlin State Opera Orch.*, *Deutsche Grammophon* EPL-30431 (45-rpm, available now in Europe, not issued USA).
 TOD UND VERKLAERUNG, OPUS 24. *Berlin State Opera Orch.*, Polydor 69849/851.

Strauss Conducts Other Music

- BEETHOVEN: Symphony No. 5. *Berlin State Opera Orch.*, Polydor 66814/817.
 BEETHOVEN: Symphony No. 7. *Berlin State Opera Orch.*, Polydor 69836/839.
 CORNELIUS-LISZT: Der Barbier von Bagdad: Overture. *Berlin Philharmonic*, Polydor 66936.
 GLUCK: Iphigénie en Aulide: Overture. *Berlin Philharmonic*, Polydor 66829.
 MOZART: Symphony No. 39. *Berlin State Opera Orch.*, Polydor 69833/835.
 MOZART: Symphony No. 40 (original version, without clarinets). *Berlin State Opera Orch.*, Brunswick set M-22 or Polydor 95442/445.
 MOZART: Symphony No. 41 ("Jupiter"). *Berlin State Opera Orch.*, Brunswick set M-5 or Polydor 69845/848.
 MOZART: Die Zauberflöte: Overture. *Berlin State Opera Orch.*, Polydor 66826.
 WAGNER: Der fliegende Holländer: Overture. *Berlin Philharmonic*, Polydor 66830.
 WAGNER: Tristan und Isolde: Prelude to Act I. *Berlin Philharmonic*, Polydor 66832.

Strauss at the Piano

- Accompaniments to Strauss songs (all acoustical 78s) GEHEIMNIS and DIE NACHT. *Schlusnus*, Polydor 62366. HEIMKEHR and ICH LIEBE DICH. *Schlusnus*, Polydor 62364. RUHE, MEINE SEELE. *Schlus-*

nus, Polydor 62365. MORGEN and BREIT UBER MEIN HAUPT. *Hutt*, Polydor 62363. TRAUM DURCH DIE DAEMMERUNG and FREUNDLICHE VISION. *Tauber*, Odeon (no number).

From Welte-Mignon piano rolls, recorded 1906: *Salome*—"Dance of the Seven Veils" and other fragments; *Ein Heldenleben*—"Love Scene"; *Feuersnot*—"Love Scene"; *Stimmungsbilder* (piano suite), Op. 9—No. 2, "An einsamer Quelle," No. 3, Intermezzo, & No. 4, "Reverie," Welte Legacy 673, 673-S (to be released in October). *Salome* and *Heldenleben* material also on Telefunken 97013 (though not taped from same player mechanism). *Salome* fragments only also in "Legendary Masters of the Piano," a three-disc "sampler" from the new Welte Legacy series issued last year by Book-of-the-Month Club.

OTHER NOTABLE RECORDINGS OF STRAUSS'S MUSIC, PAST AND PRESENT

This list of recordings in which the composer himself did not participate includes both current and discontinued items, most chosen for their outstanding qualities, a few included as "only versions" of the respective titles on discs. The discontinued recordings are shown in brackets, following current listings. In the case of a recording that has been issued in more than one format (e.g., 78-rpm item transferred to LP), only the more recent edition is listed. All numbers LP unless otherwise indicated, and stereo numbers are given in italics.

ORCHESTRAL (including excerpts from operas)

- EINE ALPENSYPHONIE, OPUS 64. [Karl Böhm, *Saxon State Orch.*, Decca DL-9970] (N.B.: Still available in Europe as DGG DGM-18476).
 ALSO SPRACH ZARATHUSTRA, OPUS 30. *Reiner*, *Chicago Symphony*, RCA Victor LM-2609, LSC-2609; *Ormandy*, *Philadelphia Orch.*, Columbia ML-5947, MS-6547; [Koussevitzky, *Boston Symphony*, Camden, CAL-173; *Krauss*, *Vienna Philharmonic*, London LL-232].
 AUS ITALIEN, OPUS 16. [Clemens Krauss, *Vienna Philharmonic*, London LL-969].
 DER BUEGER ALS EDELMANN SUITE, OPUS 60. *Victor Desarzens*, *Lausanne Chamber*

- Orch., Westminster XWN-19026, WST-17026; [Krauss, Vienna Philharmonic, London LL-684; Ferdinand Leitner, Berlin Philharmonic, Decca DL-9903].
- BURLESQUE FOR PIANO AND ORCHESTRA. Rudolf Serkin, with Ormandy cond. Philadelphia Orch., Columbia ML-5168; [Friedrich Gulda, with Collins cond. London Symphony, London LL-1158; Byron Janis, with Reiner cond. Chicago Symphony, RCA Victor LM-2127].
- HORN CONCERTOS NOS. 1 & 2. Dennis Brian, with Sawallisch cond. Philharmonia Orch., Angel 35496; Myron Bloom with Szell cond. Cleveland Orch. (No. 1 only), Epic LC-3841, BC-1241.
- OBOE CONCERTO. [Leon Goossens, with Galliera cond. Philharmonia Orch., Columbia ML-4775]. (N.B.: Just reissued in England as HMV CLP-1698; no word from EMI regarding release in USA).
- VIOLIN CONCERTO. [Siegfried Borries, with Arthur Rother cond. Berlin Radio Orch., Urania URLP-7032].
- DANCE SUITE AFTER COUPERIN. Erich Kloss, Frankland State Orch., Lyricord LLP-58; [Rodzinski, Royal Philharmonic (omitting second movement), Capitol G-7147, SG-7147].
- DIVERTIMENTO AFTER COUPERIN. Arthur Rother, Berlin Radio Orch., Urania UR-7042, US-57042.
- DON JUAN, OPUS 20. Karajan, Vienna Philharmonic, London CM-9278, CS-6209; Krauss, Vienna Philharmonic, Richmond B-19043; Ormandy, Philadelphia Orch., Columbia ML-5724, MS-6324; Reiner, Chicago Symphony, RCA Victor LM-2462, LSC-2462; Stokowski, New York Stadium Symphony Orch., Everest LPBR-6023, SDBR-3023; Szell, Cleveland Orch., Epic LC-3439, BC-1011; Bruno Walter, New York Philharmonic, Columbia ML-5338; [Fritz Busch, London Philharmonic, Victor DM-351 (78); Mengelberg, Concertgebouw Orch., Mercury MC-15000; Toscanini, NBC Symphony, RCA Victor LM-1157].
- DON QUIXOTE, OPUS 35. Szell, Cleveland Orch., with Pierre Fournier, Epic LC-3786, BC-1135; Reiner, Chicago Symphony, with Antonio Janigro, RCA Victor LS-2384, LSS-2384; [Beecham, New York Philharmonic, with Alfred Wallenstein, cello, Victor M-144 (78); Beecham, Royal Philharmonic, with Paul Tortelier, HMV DB-6796/6800 (78); Ormandy, Philadelphia Orch., with Emanuel Feuermann, Camden CAL-202; Krauss, Vienna Philharmonic, with P. Fournier, London LL-855; Toscanini, NBC Symphony, with Frank Miller, RCA Victor LM-2026; Reiner, Pittsburgh Symphony, with Gregor Piatigorsky, Entre RL-3027].
- DUET CONCERTINO [George Caylor, clarinet, & Don Christlieb, bassoon, with Harold Byrns cond. Los Angeles Chamber Orch., Capitol P-8115].
- FANFARE DER STADT WIEN (1934) & FEIERLICHER EINZUG DER RITTER DES JOHANNITERORDENS (1909). Trompetenchor der Stadt Wien. English Decca SEC-5014 (45-rpm stereo, not available USA).
- FESTIVAL PRELUDE, OPUS 61. Bernstein, New York Philharmonic, with E. Power Biggs, organ, Columbia ML-5798; MS-6398; Böhm, Berlin Philharmonic, with Wolfgang Meyer, organ, DGG LPM-18866, SLPM-138866.
- FEUERSNOT-LOVE SCENE. Ormandy, Philadelphia Orch., Columbia ML-5177; [Beecham, Royal Philharmonic, RCA Victor 12-0289 (78)].
- DIE FRAU OHNE SCHATTEN - SYMPHONIC FRAGMENTS. Leinsdorf, Philharmonia Orch., Capitol P-8548, SP-8548; Ormandy, Philadelphia, Columbia ML-5333.
- EIN HELDENLEBEN, OPUS 40. Beecham, Royal Philharmonic, Capitol G-7250, SG-7250, Karajan, Berlin Philharmonic, DGG LPM-18550, SLPM-138025; Reiner, Chicago Symphony, Victrola VIC-1042, VICS-1042; Leinsdorf, Boston Symphony, RCA Victor LM-2641, LSC-2641; Leopold Ludwig, London Symphony Orch., Everest LPBR-6038, SDBR-3038; Ormandy, Philadelphia Orch., Columbia ML-5649, MS-6249; [Mengelberg, Concertgebouw Orch., Capitol P-8013; Mengelberg, New York Philharmonic, Camden CAL-337; Krauss, Vienna Philharmonic, London LL-659].
- JOSEPHSLEGENDE, BALLET, OPUS 63. Kurt Eichhorn, Munich State Opera Orch., Urania UR-244/2, US-5244/2.
- DIE LIEBE DER DANAE-SYMPHONIC FRAGMENTS. [Barbirolli, Halle Orch., HMV ALP-1335, not issued USA].
- MACBETH, OPUS 23. [Swoboda, Vienna Symphony Orch., Westminster XWN-18078].
- METAMORPHOSEN. Klemperer, Philharmonia Orch., Angel 35976, S-35976.
- PARERON TO THE SYMPHONIA DOMESTICA, OPUS 73. Paul Wittgenstein, piano, with Eric Simon cond. Boston B-412, B-1011.
- ROSENKAVALIER SUITE. Ormandy, Philadelphia Orch., Columbia ML-5333.
- ROSENKAVALIER WALTZES. Reiner, Chicago Symphony (arr. Reiner), RCA Victor LM-2112, LSC-2112; [Jochum, Concertgebouw Orch. (first and second sequences), Epic LC-3769, BC-1127].
- SALOME'S DANCE. Karajan, Vienna Philharmonic, London CM-9280, CS-6211; Stokowski, New York Stadium Orch., Everest LPBR-6023, SDBR-3023; [Ormandy, Philadelphia Orch., Columbia AL-12; Reiner, Chicago Symphony, RCA Victor LM-1806].
- SCHLAGOBERS, BALLET, OPUS 70. Erich Kloss, Frankland State Orch., Lyricord LLP-41 (2 discs).
- SYMPHONIA DOMESTICA, OPUS 53. Szell, Cleveland Orch. (to be released by Epic this year, mono and stereo); [Krauss, Vienna Philharmonic, London LL-483; Reiner, Chicago Symphony, RCA Victor LM-2103].
- SYMPHONY IN F MINOR, OPUS 12. Herbert Häfner, Vienna Orch., SPA 17.
- SYMPHONY FOR WINDS, OPUS POSTH. Izler Solomon, M-G-M Orch., M-G-M E-3097; [Karl Haas, London Baroque Ensemble, Decca DL-9761].

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"A memento of Niagara Falls and the Buffalo Orpheus" is the German caption for the photograph above, taken during Strauss's first American tour of 1904. The composer is the central figure in the rear row. All indications are that the "falls" and splashing water are a backdrop in a photographer's studio.

Strauss and His Contemporaries

By ROBERT BREUER

IN A statement Richard Strauss made in Vienna during the summer of 1942, he recast the familiar definition of "a contemporary" as "merely a person living in the same generation." Instead, Strauss said, "in such epochs as ours, more or less everyone, be he friend or foe, is our companion in fate."

Walter Thomas, a German-born journalist and critic, is the author of a recently published book dealing with Richard Strauss and his contemporaries (*Richard Strauss und seine Zeitgenossen*, Langen-Müller, Munich-Vienna). While serving as an administrative officer in the Vienna State Opera during the Nazi years (a position from which he was dismissed in 1944), Thomas wrote about cultural events and outstanding musical personalities whom he came to know personally. He was in close contact with Strauss for many years and continued that friendship throughout the immediate postwar era.

His treatise is interesting and novel for several reasons. First of all, although it centers on Strauss, it is neither a biographical nor a critical account. It avoids worshipping Strauss as the sole and unique hero of his era; at the same time, it does not unduly detract from his position *sub specie aeternitatis*—a position later generations will be much better equipped to judge. The new and refreshing thing about this well-documented book is that it is the first attempt we know of to explore Strauss's life and personality, as well as his *oeuvre*, in terms of the powerful personalities who influenced, guided, and attracted him.

Although he borrows freely from the Strauss literature and quotes many passages from the composer's correspondence with his text-writers, Thomas makes impartial observations, spiced with many heretofore unpublished statements found in letters and documents kept in the Garmisch-Partenkirchen Strauss Archives. In addition, the author draws upon a wealth of candid utterances made by Strauss himself and by several of his friends and adversaries.

It is not surprising that the material proved too voluminous to be presented in a single book, for Strauss's life span of over eighty-five years began in the second half of the nineteenth century and reached into the beginning of the

nuclear and space age. Thomas therefore wisely decided to deal in a separate volume with Strauss's relations to the performing artists of his time.

The book's three sections are devoted to: (a) Strauss's European contemporaries in the field of music, literature, fine arts, and philosophy; (b) the composer's most faithful and congenial friends (his "Dioscuri"), and his outspoken adversaries and enemies (his "Antipodes"); and (c) his helpers "in the workshop," i.e., the authors of the *Lieder* texts and the librettists of the stage works.

Inevitably, much of Thomas's material is familiar, however interestingly presented. Strauss connoisseurs may know, for instance, the views the composer of *Rosenkavalier* and *Arabella* had about such craftsmen as Puccini, Mascagni, d'Albert, and Lehár. Similarly, Strauss's rifts with such "potentates" as Emperor Wilhelm II, Cosima and Siegfried Wagner, Franz Schalk, and Felix Weingartner, and—in his defense of Stefan Zweig—with some of the Nazi bigwigs, have been dealt with before. And from his "artistic testament," handed to Karl Böhm, his general verdicts on opera composers could be seen previously; however, chapters on the Ernest Newman-Bernard Shaw controversy, on Strauss's long and unimpaired friendship with Romain Rolland, and on the antagonism existing between Strauss and his greatest rival, Hans Pfitzner, contain much that is new and of special importance.

The Newman-Shaw controversy stemmed from the publication in the British journal, *The Nation*, of an adverse criticism by Ernest Newman of the Beecham-conducted London premiere of *Elektra*. It led to a series of angry exchanges in print between Newman and Shaw. Although today the issues of their debate are moot, the affair has never before been discussed in the German Strauss literature. Thomas takes great pains to prove the similarities existing between the anti-religious Strauss (the only composer of rank who never wrote a mass, requiem, or oratorio) and the Irish poet, scoffing at any form of traditionalism.

With neither a German nor an English translation existing of the Samazeuilh-edited correspondence between Strauss and Rolland, the inclusion of noteworthy parts of this fruitful exchange is highly valuable. It confirms anew Strauss's position as a citizen of

the world, the same outstanding quality of character that Stefan Zweig, a one-time Mahler disciple, was later to admire. It reveals Strauss as a creative artist far above political currents, a thinker whose independent spirit transcended the boundaries of nationality, its only object being the enrichment of that Western culture which Strauss and the French writer-pacifist knew to be their common heritage.

Both Strauss and Pfitzner died in the same year, Pfitzner having been five years younger than his "competitor," whom he both greatly admired and greatly despised. Their relationship was overshadowed from the beginning by misunderstandings and lost opportunities for a frank interchange between the two men. These can be traced in part not only to the overemphasis on everything Teutonic that Pfitzner displayed from his early youth, but also to the artistic and financial success Strauss was enjoying while the score of Pfitzner's first opera was still going begging. Pfitzner's feeling against Strauss was, later on, cynically exploited and enflamed by a clique of scribes who hailed the composer of *Palestrina* as the sole successor to the great German Romantics. The continuous struggle between the disadvantaged Pfitzner and the towering figure of Strauss brought about the creation of two hostile camps. One, siding with Pfitzner, included Max Schillings, Bruno Walter, and (astonishingly) Thomas Mann. The other faction, faithful to Strauss, was led by Hofmannsthal, Humperdinck, Gerhart Hauptmann, etc. Alma Mahler-Werfel, who in her memoirs displayed a marked partiality for Pfitzner, is here repeatedly called to account for some of her rather vague and one-sided statements.

Strauss's life was marred by countless hours of utter despair and loneliness and by a meandering search for meaning in an existence blessed with success, fame, and material goods. This aspect of his complex personality distinctly comes to the fore in the rich and rewarding exchanges of letters with Hofmannsthal, Zweig, Gregor, and Clemens Krauss. The composer's handwriting remained amazingly unchanged from the earliest memos of postcards addressed to his parents until his final communications to such friends as Rudolf Hartmann and Willi Schuh; it shows him to have been a man of set principles and of a determined mind. Yet, as Thomas concludes, his earnestness and