

Spring Chicken" (9-12-07), Edwards and Aaron's "His Honor The Mayor"--Selection (9-13-07), Rogers' "His Master's Voice" March (9-20-07), Bratton's "The Teddy Bear's Picnic" (9-14-08), Ringleben's "Virginia"--2-Step (9-15-08), Pryor's "Artful Artie" (9-15-08), Zickler and Schermer's "The Ford March" (9-17-08), Theumssen's "The Real Swing March" (9-17-08), Browne's "The Rag" (9-17-08), Moreland's "The Yankee Shuffle" (9-17-08), van Alstyne and Butler's "Ivanhoe" 2-Step (9-19-08), Mills' "Kerry Mills Barn Dance" (9-19-08), Stevens and Frey's "Moon Winks"--3-Step (9-21-08), and Lincke's "Glow Worm" (9-23-08).

With the cakewalks, ragtime, "coon" songs, two-steps, and other similar types of rhythmical titles that defy easy categorization, it is evident that dance music in the years ahead would get a big play. The number of show tunes recorded were continuing to increase both in frequency and by their appearance in medleys. The medley would stimulate the manufacture of the 12-inch disc. With an increasing population, the demand for school-oriented recording needed to be satisfied. Burchenal, Crampton, Sharpe, and other music educators were to assist the Victor musicians. By 1908 the Victrola was gaining acceptance universally, and the interest in both American music and the indigenous music of other countries, particularly the rest of our western hemisphere, was growing rapidly. Beginning in 1907 recordings were made specifically for export and for what was called the "U.S. Foreign" market in America. The Dance, Show, Education and Foreign Period of 1909-17 coincided with the public acceptance of the double-sided Victor record and the Lincoln penny.

The DSEF Period was a time of intense productivity of "dance" music, musical comedy tunes ("show"), "educational" recordings (primarily folk music), and "foreign" market selections. What followed might be called the "Phasing Out of Professionals" from 1918 to 1927 or, more aptly, the "POOP" Period. With the advent of the Great Depression the "Golden Era" of Victor military band recordings came to an end.

Frederick P. Williams, a stockbroker with Blyth Eastman Dillon & Co., is a private collector.

HANS ROSBAUD: A DISCOGRAPHY

by

Leslie Gerber

Hans Rosbaud was born in Graz, Austria, on July 22, 1895. His major studies were at the music conservatory of Frankfurt am Main. In 1929 he was appointed to his first major post, director of the Mainz School of Music. He left the following year to become conductor-in-chief of Radio Frankfurt. During World War II he was musical director of the city of Strasbourg. In 1945 he became conductor of the Munich Philharmonic. Rosbaud's most important appointment was made in 1948, when he was picked to reorganize and conduct the orchestra which became the Southwest German Radio Orchestra of Baden-Baden. Although devoting himself to other projects as well, Rosbaud's main interest seems to have been the Baden-Baden orchestra, of which he remained director until his death. In 1952 he became conductor of the Zurich Tonhalle Orchestra, and in 1958 was made chief conductor of the Zurich Stadttheater. Other activities of Rosbaud's last years were his appearances at the Aix-en-Provence Festival and at the Donaueschinger Musiktage. He died in Lugano, Switzerland, on December 29, 1962.

Rosbaud occupies a virtually unique position in the history of conducting. Almost alone among conductors of his generation (Hermann Scherchen is perhaps the only other example), he was as devoted to the most advanced productions of the contemporary avant-garde as to the works of the great classical tradition. As early as 1933 he had the honor of conducting the first performance of Bartók's Piano Concerto No. 2, given over Radio Frankfurt with the composer at the piano. In his later years he was entrusted with the first performances of works by many important composers. There is in existence a series of radio broadcast tapes in which Rosbaud conducts works of such composers as Xenakis, Ligeti and Penderecki. Perhaps the most astonishing event of

Rosbaud's career occurred in March of 1954, when Hans Schmidt-Isserstedt withdrew from the scheduled premiere of Schoenberg's Moses und Aron only a week before the broadcast. Rosbaud took over, and the magnificent results may still be heard in the recording of that actual performance issued by Columbia. Further evidence of Rosbaud's mastery in twelve-tone music may be heard on his disc of works by Berg, Webern and Stravinsky.

Unlike most musicians devoted to contemporary music, Rosbaud remained always a masterful servant of earlier composers. Evidence of this may be heard in his many excellent Mozart recordings, the superlative Haydn symphonies, and the outstanding examples from the music of such diverse composers as Bruckner, Gluck, Mahler, Rameau, Sibelius and Stravinsky. Although the Rosbaud discography is distressingly small, it provides convincing proof of his musical greatness.

Rosbaud seems to have been revered in the cities where he conducted regularly, but his international reputation during his lifetime was in no way commensurate with his abilities. On those few occasions, near the end of his life, when he appeared in the United States, his receptions were reasonably enthusiastic, but the critics appear to have been oblivious to his special qualities. Yet to those who love his work most, Rosbaud was virtually the ideal connoisseurs' conductor, a musician who balanced in his work intellectual understanding, technical mastery, surprisingly expert knowledge of a wide variety of styles, and great power to convey emotion. Perhaps Rosbaud's best obituary, aside from his own recordings, is the typically dry comment of Igor Stravinsky: "The most scrupulous of musicians, and one of the few nondelinquent conductors."

The Recordings of Hans Rosbaud

This listing makes no claims to being definitive. I believe it includes every regularly issued commercial recording conducted by Rosbaud and credited to him, but the possibility of the existence of others cannot be eliminated. The odd 78 rpm single record of themes

from D'Albert's Tiefland immediately arouses ones suspicions. Why would anyone hold a recording session with a conductor and full orchestra to produce only two sides? But in any case the listing is substantially complete, and certainly documents the bulk of the artistic legacy by which Rosbaud must now be judged. Fortunately, there are in existence in various German radio archives a large number of tapes of Rosbaud broadcast performances; one such recording, Schoenberg's Variations for Orchestra, has already been issued.

Most of Rosbaud's recordings have been issued in the United States. However, the early Vox and Mercury LPs had a very short life and they are extremely difficult to find. These recordings, only one of which was issued in Europe, probably come from broadcast performances of some time during the half-decade prior to their release. (One hears suspicious surface noise towards the end of each movement of the Haydn Symphony No. 82, item #15, which sounds like the end of an acetate studio transcription.) Most of them are of little interest, but the Haydn and Mozart symphonies are outstanding.

I have attempted to include every U.S. issue number for each of these recordings; however, I have been more lax about European numbers, not all of which were hunted out. Those few records which are currently available are indicated with asterisks. Dates given are those of the earliest issue of the record, not the recording date, except where indicated by "r." Such additional issue numbers as recorded tapes or 45 rpm discs have not been included, with the exception of the 45 rpm issues of the Sibelius works where a lucky find could substantially help a collector seeking a complete Rosbaud collection. Stereo numbers are underlined; all others are mono.

Many thanks for help in compiling this listing are due to Tom Clear, Tom Morgan, Greg Benko, and especially to Steve Smolian and his Incredible Catalogs. And, in conclusion, if anyone has copies of items #30, 35, and 40 for sale or trade I would very much like to know about it!

Leslie Gerber is the proprietor of Parnassus Records.

Composer and work	Orchestra, Soloists	Speed, Issue Number, Coupling	Date
1. D'Albert: Tiefland (themes)	Berlin Philharmonic	78 Parlophone E 11158 (2s.) U.S. Decca 25278 "	1931
2. Beethoven: Piano Concerto No. 1, in C, Op. 15	Walter Gieseking, pianist Berlin State Opera Orchestra	78 Columbia (Europe) LFX 494/7 (8s.) " LMX 229/32 " " GQX 10679/82 " Columbia (U.S.) set M 308	r. ca. 1936
3. Beethoven: Piano Concerto No. 5, in E-flat, Op. 73 ("Emperor")	Robert Casadesu, pianist Concertgebouw Orchestra	33*Parnassus 7 (w. #21) 33 Philips (Europe) SH 835 086 AY (2s.) " (England) ABL 3379, SABL 203 (2s.)	1961
4. Berg: Three Pieces for Orchestra, Op. 6	Southwest German Radio Orchestra, Baden-Baden	*Columbia Odyssey 32 16 0326 (2s.)	1959
5. Blacher: Concertante Music for Orchestra, Op. 10	Berlin Philharmonic	33 Vega C 30 A 154 (w. #s 41,44) Westminster XWV 18807, W. 9707	1957
6. Blacher: Piano Concerto No. 2, Op. 42	Certy Herzog, pianist Berlin Philharmonic	33 10" DGG LP 16402 (w. #6)	1957
7. Boccherini: Cello Concerto in B-flat (Grützmacher edition)	Leo Kosciely, cellist Munich Radio Orchestra	33 10" DGG LP 16402 (w. #5)	1957
8. Brahms: Piano Concerto No. 1, in D minor, Op. 15	Walter Gieseking, pianist Southwest German Radio Orchestra, Baden-Baden	33 Vox PL 6560 (1s., coupling not Rosbaud)	1950
9. Brahms: Serenade No. 2, in A, Op. 16	Bavarian Radio Orchestra	33*International Piano Library IFL 504 (2s.)	r. ca. 1951
10. Bruckner: Symphony No. 7, in E (Nowak edition)	Southwest German Radio Orchestra, Baden-Baden	33 Mercury MG 10039 (w. #27) 33 Vox PL 10.750 (2s.), STEPL 510752 (4s.); VBX-117, SVBX-5117 (3s., coupling not R.)	1950 1959
11. Corelli: Concerto Grosso in G minor, Op. 8, No. 6 ("Christmas")	Munich Radio Orchestra	*Turnabout TV-4083, TV-S 34083 (2s.) Eurodisc 70-509 XK (4s.)	1950
12. Gluck: Orfée (Paris version)	Eurydice--Susanne Danco (soprano) Amor--Pierrette Alarie (soprano) Orpheus--Leopold Simoneau (tenor) Roger Blanchard Vocal Ensemble Lamoureux Orchestra Walter Gieseking, pianist Berlin State Opera Orchestra	33 Philips (Engl.) ABL 3359/60 (4s.) Epic SC 6019 (4s.) Philips World Series PRG-2-014 (simulated stereo) (4s.)	1957
13. Grieg: Piano Concerto in A minor, Op. 16	Walter Gieseking, pianist Berlin State Opera Orchestra	78 Columbia (Europe) LX 647/50 (7s.) r. ca. " LFX 498/501 " 1936 Columbia (U.S.) set M 313 (coupling Gieseking solo)	
14. Haydn: Symphony No. 45, in F-sharp minor	Berlin Philharmonic	33 10" Electrola E 70374, STE 70374	1959
15. Haydn: Symphony No. 82, in C	Bavarian Radio Orchestra	33 Mercury MG 10050 (1s.) (coupling not Rosbaud)	1950
16. Haydn: Symphony No. 92, in G	Berlin Philharmonic	33 DGG LFM 18363; Decca DL 9959; Haliodor 478425,*89623 (simulated stereo) (all 1s.) (all w.#17)	1958
17. Haydn: Symphony No. 104, in D	Berlin Philharmonic	33 DGG LFM 18363; Decca DL 9959; Haliodor 478425,*89623 (simulated stereo) (all 1s.) (all w.#16)	1958
18. Liszt: Piano Concerto No. 1, in E-flat	Rosl Schmid, pianist Munich Radio Orchestra	33 Vox PL 6110 (1s.) (coupling not Rosbaud) Classic (France) 6007 (1s.) (coupling not known)	1950
19. Mahler: Des Lied von der Erde	Grace Hoffmann, alto Reinut Maichert, tenor Southwest German Radio Orchestra, Baden-Baden	33 Vox PL 10.910 (2s.), STEPL 510.912 1959 (4s.), STEPL 510.910 (2s.) *Turnabout TV-S 34220 (2s.)	
20. Mahler: Symphony No. 7	Berlin Radio Symphony Orchestra	33 Urania URLP-405 (4s.) Vox VUX-2008 (4s.) Sage (English) XID 5106/7 (3s.) (coupling not Rosbaud)	1953
21. Mozart: Piano Concerto No. 9, in E-flat, K. 271	Walter Gieseking, pianist Berlin State Opera Orchestra	78 Columbia (Europe) LX 559/62 r. ca. " LFX 460/63; LOK 335/38 1936 Columbia (U.S.) set M 291 (all 8s.)	
22. Mozart's Piano Concerto No. 20, in D minor, K. 466	Walter Gieseking, pianist Philharmonia Orchestra	33*Parnassus 7 (1s.) (w.#2)	1955
23. Mozart: Piano Concerto No. 25, in C, K. 503	Walter Gieseking, pianist Philharmonia Orchestra	33 Angel 35215 (1s.) (w.#23) Columbia (Engl.) 33CX 1235 " "	1955
24. Mozart: Violin Concerto No. 4, in D, K. 218	Wolfgang Schneiderhan, violinist	33 Angel 35215 (1s.) (w.#22) Columbia (Engl.) 33CX 1235 " "	1955
25. Mozart: Don Giovanni, K. 527	Donna Anna--Teresa Stich-Randall (soprano) Donna Elvira--Susanne Danco (sop.) Zerlina--Anns Moffo (soprano) Don Ottavio--Nicolaï Godda (tenor) Don Giovanni--Antonio Campo (baritone) Leporello--Marcello Cortis (bass) Masetto--André Vessières (bass)	33 DGG LFM 18314 (1s.) (coupling not Rosbaud) Decca DL 9857 " " 33 Pathé DTX 218/21 (8s.) r. *Pathé DTX FM 30385/7 (6s.) 1956 Vox OPEX 162-3 (6s.) Excerpts: Vox OPL 170, PL 15.110, STEPL 515.110 (simulated stereo) (all 2s.)	

26. Mozart: Le Nozze di Figaro, K. 492
 Countess--Teresa Stich-Randall
 (soprano)
 Susanna--Rita Streich (soprano)
 Cherubino--Pilar Lorengar (soprano)
 Marcellina--Christiane Gayraud
 (mezzo-soprano)
 Figaro--Rolando Panerai (baritone)
 Count--Heinz Rehfuss (bass)
 Aix-en-Provence Festival Chorus
 Paris Conservatory Orchestra
 (Rosbaud conducts from the harpsichord)
 Soloists from the Bavarian Radio
 Orchestra
 Bavarian State Radio Orchestra
 33 Mercury MG 10038 (1s.) (w.#28)
 33 Mercury MG 10038 (1s.) (w.#28)
 78 DGG LM 68357/61e (9s.)
 Parlophone RR 8167/71 (9s.)
 33 DGG LP 18053 (2s.)
 Heliodor LPX 29254 (1½s.) (coupling
 not Rosbaud)
 33 Pathé DTK 223/24 (4s.)
 r. 1956
27. Mozart: Serenade in C minor for
 eight winds, K. 368
 28. Mozart: Symphony No. 39, in E-
 flat, K. 543
 29. Mozart: Symphony No. 41, in C, K. 555
 30. Rachmaninoff: Piano Concerto No. 2,
 in C minor, Op. 18
 31. Rameau: Platée
 La Folie--Janine Micheau (soprano)
 Clarine; Thalie--Nadine Sautereau
 (soprano)
 Platée--Michel Sénéchal (tenor)
 Theopis; Mercure--Nicolas Gedds (tenor)
 Mowus--Jean-Christophe Benoit (tenor)
 Cithéron--Jacques Jansen (baritone)
 Jupiter--Huc Santana (baritone)
 Aix-en-Provence Festival Chorus
 Paris Conservatory Orchestra
 (Rosbaud conducts from the harpsichord)
 Erik Theu-Berg, pianist
 Southwest German Radio Orchestra,
 Baden-Baden
 Young Girl--Ilona Steingruber-
 Wildgans (soprano)
 Aaron--Helmut Krebs (tenor)
 Naked Youth; Young Man--Helmut Kretschmar (tenor)
 Another Man--Horst Günter (baritone)
 Ephraïmite; Priest--Hermann Riehl (baritone)
 Moses--Hans Herbert Fiedler (speaker)
 Choruses of the Hamburg Academy of music and the North German Radio (Hamburg)
 Orchestra of the North German Radio (Hamburg)
 33 Columbia K3L-241, CK3L-241 (6s.)
 Philips (Engl.) ABL-3398/9 (4s.)
 r. 3/12/54
32. Reger: Piano Concerto in F minor,
 Op. 114
 33. Schoenberg: Moses und Aron
 Aaron--Helmut Krebs (tenor)
 Naked Youth; Young Man--Helmut Kretschmar (tenor)
 Another Man--Horst Günter (baritone)
 Ephraïmite; Priest--Hermann Riehl (baritone)
 Moses--Hans Herbert Fiedler (speaker)
 Choruses of the Hamburg Academy of music and the North German Radio (Hamburg)
 Orchestra of the North German Radio (Hamburg)
 33 Columbia K3L-241, CK3L-241 (6s.)
 Philips (Engl.) ABL-3398/9 (4s.)
 r. 3/12/54
34. Schoenberg: Variations for
 Orchestra, Op. 31
 Southwest German Radio Orchestra,
 Baden-Baden
 r. 1959
35. Sibelius: Finlandia, Op. 26
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 36,38,40)
 DGG LPFM 19185 (w.#s 37a-40)
 Decca DL 9936 (½s.) (coupling
 not Rosbaud)
 45 DGG epl 30097 (1s.) (w.#40)
 33 DGG DGM 17025 (w.#s 36,38,40)
 Decca DL 9938 (w.#s 37-39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 37-39)
 33 Decca DL 9938 (w.#s 36,38,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,38,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 r. 1956
36. Sibelius: Scenes historiques, Op.
 25, No. 3, Bolero ("Festivo")
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1959
37. Sibelius: Karelia Suite, Op. 11
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1956
- 37a. Sibelius: Ballade from the Karelia
 Suite, Op. 11
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1956
38. Sibelius: 4 Legends, Op. 22, No. 2,
 The Swan of Tuonela
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1956
39. Sibelius: Tapiola, Op. 112
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1956
40. Sibelius: Kuolema, Op. 44; Valse
 triste
 Berlin Philharmonic
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,38-40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,40)
 DGG LPFM 19185 (w.#s 35,37a,39,40)
 Decca DL 9938 (w.#s 36,37,39)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36,37,39)
 33 DGG LPFM 19185 (w.#s 35,37a,38,40)
 Decca DL 9938 (w.#s 36-38)
 *Heliodor 89 798 (simulated stereo)
 (w.#s 36-38)
 33 DGG DGM 17025 (w.#s 35,36,38)
 DGG LPFM 19185 (w.#s 35,37a-39)
 45 DGG epl 30097 (1s.) (w.#35)
 33 Vega C 30 A 154 (w.#s 4,44)
 Westminster XMN-18807, W-9709 "
 Westminster XMN-18807, W-9709 "
 33 Philips (Europe) SM 835 144 AY
 (1½s.) (coupling not Rosbaud)
 World Series PRC 9051 (2s.)
 33 Mercury MG 10048 (1s.)
 (couplings not Rosbaud)
 33 Vega C 30 A 154 (w.#s 4,41)
 Westminster XMN-18807, W-9709 "
 r. 1956
41. Stravinsky: Agon
 Southwest German Radio Orchestra,
 Baden-Baden
 Concertgebouw Orchestra
 r. 1959
42. Stravinsky: Petrouchka (1947 version)
 Concertgebouw Orchestra
 Baden-Baden
 r. 1962
43. Weber: Konzertstück in F minor, Op. 79
 Hans Westermaier, pianist
 Bavarian State Radio Orchestra
 Southwest German Radio Orchestra,
 Baden-Baden
 r. 1959
44. Weber: Six Pieces for Orchestra,
 Op. 6
 Southwest German Radio Orchestra,
 Baden-Baden
 r. 1959