Welcome

A shorter issue of the Discographer Magazine follows this month, due in part to fewer submissions.

As has been explained in other issues, it takes a lot of manpower to maintain a magazine of this length each month or so with little to no help.

Despite these shortcomings, the editors present an eclectic mix of content, including the completion of an earlier project listing the Columbia Masterworks 'X' series of 78rpm issues, first started in the April 2014 issue of the Discographer (pp.60-88).

Written, researched and prepared by Sam Hopper, this project traces Columbia's chronological release of the 78 rpm albums sets released between the 1930's and early 1950's for their two-record, 78rpm sets.

Columbia's X Series featured 2, 78rpm records in an album consisting of classical music mostly; although later in the series; this was extended to light classical, song, folk, jazz and some Broadway theatre based music.
Highlights in this Edition:

Page 1 - Editorial
Page 3 - Handy Guide to 78rpm Record Label Prefixes
Page 20 - Elsie Carlisle: Recording Actress
Page 29 - Frank Philips
Page 31 - Label Scans
Page 35 - Columbia Masterworks - X Series (Part 2 - 201-355)
Page 65 - Columbia Masterworks - Numerical listing of the sets 201-355

COVER: Early publicity shot of Elsie Carlisle (circa 1930’s) - The Recording Actress. Elsie was a successful London stage actress for nearly three decades, with film credits to her name. She was also an early television performer during the infancy of that medium.

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Editorial Control for this edition: Sam Hopper

Writers for this edition:
Nathan Davis
Sam Hopper

Compiled and Produced by the 78rpm Collectors’ Community - 78rpmcommunity.com

If you find omissions, incorrect details or we’ve got our facts wrong, please drop us a line at admin@78rpmcommunity.com

The series consisted of 355 album sets (of which 353 were issued). Sets, 192 and 275 were never issued – and as yet, no copies have ever surfaced even though record numbers were assigned. Details on these two sets are sketchy. Our comprehensive survey begins on page 35.

We also feature an article by Alexandros Kozák on Elsie Carlisle: The Recording Actress, which explores how the singing of Elsie Carlisle and the particular songs she ‘chose’ to sing have peculiarly dramatic or theatrical qualities.

In particular, her recordings from 1926-1942 have dramatic or theatrical qualities, and no wonder, for Elsie Carlisle was a successful London stage actress for nearly three decades, with film credits to her name, and having made numerous television appearances in the infancy of that medium.

This fascinating article begins on page 20.

We also feature a comprehensive guide to 78rpm record label prefixes in this issue. Prepared annually by the editors of the 78rpm Collectors’ Community, this dating guide lists prefixes for the major 78rpm labels of the day as well as very early LP and EP prefixes of most of the ‘major’ labels of the early 1950’s. Our updated and expanded guide begins on page 3.

Also, to round off this issue, we highlight a short bio on Frank Philips, whose discographical work on the Super Rhythm Parlophone Series has been featured here over the past few editions. You can read about Frank’s interesting life on page 29.

Nathan Davis, Editor

The recordings featured in this booklet are mostly 78rpm. We use the following symbols to designate format and recording characteristics: ⦾ 78rpm Acoustic; ⦿ 78rpm Electric; ⦶ 78rpm Acoustic/Electric Dubbing; ⦷ 78rpm ExtendedPlay; ⊙ 33 1/3rpm ⊖ 78rpm Vinyl pressing
Handy Guide to 78rpm Record Label Prefixes

Edition 3

Prepared by the editors of the 78rpm Collectors’ Community

Although the dating guide featured on page 22 appeared in the February 2014 issue, [Volume 1, Number 4; PP.76], the 78rpm and LP/EP prefix compilation may be new to many of our readers.

We have issued this guide ‘complete’ as a separate publication on the 78rpm Collectors’ Community website (updated each year), but this is the first time it appears in our magazine complete.

It has been recently updated to include very early LP and EP prefixes of most of the ‘major’ labels of the 1950’s.

Errors and/or additions can be sent to admin@78rpmcommunity.com.
**Abbreviations:**
Col. - Columbia / Parlo. - Parlophone / Voce. - Voce del Padrone (Italian)

### 78RPM PREFIXES BY COUNTRY

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<th>Country</th>
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<th>LATER 78s - Letter Prefixes - by Country</th>
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<td>Royal Blue -D Green -M</td>
<td>The following list covers suffixes: -D; -M (Masterworks)</td>
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<tr>
<td></td>
<td>Col.</td>
<td>10</td>
<td>Red C Orange E Blue S,M,MM,X, MX Green M,MM,X, MX (Some -not all)</td>
<td>The following list outlines the prefixes for series released by Columbia U.S. As a general rule, the records of these sets did not have prefixes - most record numbers featured suffixes. To complicate matters, the suffixes did not match the prefixes used to identify the various sets. M; MM; X; MX; OP; MOP; Also: C (Popular Albums); E (Educational Albums); J (and) MoJ (Children’s Albums); S (Add-a-Part Albums)</td>
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<tr>
<td></td>
<td>Musicraft</td>
<td>10</td>
<td>Red/Gold</td>
<td>No information at hand</td>
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</tr>
<tr>
<td></td>
<td>Musicraft</td>
<td>12</td>
<td>Red/Gold</td>
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<tr>
<td>Okeh - Recorded and manufactured by Columbia</td>
<td>Col.</td>
<td>12</td>
<td>Red C Blue S,M,MM,X, MX Green M,MM,X, MX (Some -not all)</td>
<td>M; MM; X; MX; OP; MOP; C; S;</td>
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</table>
### The following list outlines the prefixes for series released by RCA Victor U.S. As a general rule, the records of these sets had neither prefixes or suffixes.

**Victor 10**
- Red C (Sets 1-11), M, DM, AM, MO
- Black C (C12 onwards)

**Victor 12**
- Red C (Sets 1-11), V, DV, VO, M, DM, AM, MO
- Black C (C12 onwards), G

**C (Popular - Semi-Classical); DC (Drop automatic sets of C)** - Only some recordings in the 'C' series were 10inch ('C' series also featured 'CO' suffixes)
- M; DM; AM (Only a small selection of 'M' and 'DM' recordings were 10inch - often the sets comprised on both 10 and 12inch records) (Also: 'MO' was used from 1948 onwards to signify 'Manual Only' sets)

**Bue Bird 10**
- Yellow
- Black
- Blue
- Aqua/Green
- Purple

**Canada**

**Col.**
- 10

**J** (Canadian Masterworks series - U.S. ‘X’; “MX” equivalent)
- **D** (Canadian Masterworks series - U.S. ‘M’; “MM” equivalent)

### OTHER LABELS

**Society (and) Private Records BRITISH**

<table>
<thead>
<tr>
<th>Label</th>
<th>Size</th>
<th>Color</th>
<th>Prefixes</th>
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<td>Col.*</td>
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<td>ROX; SDX</td>
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<td>HMV</td>
<td>10</td>
<td>JH; GR; HA; GSC</td>
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<tr>
<td>HMV</td>
<td>12</td>
<td>JG; GS; HB; GSC</td>
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Most of the prefixes labeled below date from the first decade of the introduction of the LP, with particular attention given to European labels and issues, however some of the prefixes listed below continued into use for many years after the initial release of the LP/EP formats.

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<tr>
<th>Label</th>
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<th>10/12inch (All 33rpm)</th>
<th>Prefixes</th>
<th>7inch</th>
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<td>HMV (UK)</td>
<td>ALP</td>
<td>12&quot;</td>
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<td>7&quot; (Extended play)</td>
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<td>7EB (45rpm)</td>
<td>7&quot;</td>
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<td>7EF (45rpm)</td>
<td>7&quot;</td>
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<td>10&quot;</td>
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<td>HMV (Italy)</td>
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<td>7EBW (1500 Series)</td>
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<td>S (&quot;Favourites&quot;)</td>
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<td>N (&quot;Medium play&quot;) ?</td>
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<td>CGBP (Int. Sp. Iss.)</td>
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<td>CBBP (Int. Sp. Iss.)</td>
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<td>OS</td>
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<td>QDSK (Parlo)</td>
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<td>DSOQ (Odeon)</td>
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<td>Odeon (Vatican only)</td>
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<td>MSON (45rpm)</td>
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<td>Odeon (Sweden)</td>
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<td>GEO (45rpm)</td>
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<td>LC</td>
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<td>FS</td>
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* The prefix of “33” is not always shown on some early LPs
### DATING RECORDS BY CATALOG NUMBER: ENGLISH 78RPMs

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Elsie Carlisle: Recording Actress

Written by Alexandros Kozák - elsiecarlisle.com

Legendary bassist, arranger, and studio bandleader Spike Hughes relates in his autobiography that in 1929 he saw Elsie Carlisle portrayed on some sheet music and decided that his “great ambition” was to write a song for her to perform, broadcast, or record, thinking that “she would probably sing [his] masterpieces better than any other native singer.” He called her his “dream-singer” – even though he had never heard her voice! Clearly he was risking great disappointment, but as luck had it he did eventually cross paths with Elsie, found that “she sang every bit as well as [he] had imagined,” ¹ and even had three recording sessions with her ² – though he never did get around to composing original music for her.

My own infatuation with the “celebrated comédienne” began, I like to think, more conventionally, for before I had ever seen her photograph I fell in love with her singing, or to be precise, with one particular song of hers, her 1930 recording of the Dorothy Fields-Jimmy McHugh composition “Exactly Like You” on Imperial 2318.³ Soon my great ambition was to hear everything she ever recorded and to write

¹ Hughes, Spike. “Decca Days.” Swing Music 1.4 (June 1935): 84, 112. Hughes does not say which sheet music he admired, but the photograph may have been something like the one on “I Want Somebody to Cuddle Me.”
² On June 18, 1931 Spike Hughes and His Orchestra recorded a take of “Hangin’ On to That Man” with Elsie Carlisle that Decca rejected, while their second attempt on November 18, 1931 was issued on Decca F. 2735. They also recorded “Just a Dancing Sweetheart” on September 4, 1931 (Decca F. 2510), but it was issued as having been recorded by Arthur Lally and the Million-Airs.
³ Imperial 2318 is rather hard to find, but the song was happily included in the 1982 ASV Living Era compilation That’s Love, and that transfer can be found on iTunes and on YouTube: https://www.youtube.com/watch?v=Gl3MnlT9hHE
something about every song. I eventually came to the conclusion that what had struck me so viscerally about “Exactly Like You” was not just the sweetness of Elsie’s singing but the character that she was playing. Without knowing it, I had fallen in love with a persona that Elsie projected in that one song, but not always in others; my fondness was not just for a singer, but for a fiction that she had produced.

Part of the pleasure of listening to music derives from the artist’s concealment of artifice, while another part lies in its revelation: one likes to be taken in by art, but one also delights in being let in on a secret or joke. Elsie Carlisle’s recordings from 1926-1942 allow for both activities, particularly insofar as many of her songs have peculiarly dramatic or theatrical qualities, and no wonder, for Elsie Carlisle was a successful London stage actress for nearly three decades, with film credits to her name, and having made numerous television appearances in the infancy of that medium.

A stage background was fairly common for a recording artist of that era, and the epithet “comédiennne” is printed on a great many more records than just Elsie’s. Less common, perhaps, is the extent to which Elsie’s multifarious dramatic talent translates successfully into recorded music, conveying apparently uncontrived pathos, or, conversely, entertaining us with the witty contrivance of a self-consciously comic song. She uses vocal effects to project a character, often under the limited time constraints of a vocal refrain, seamlessly and without drawing unnecessary attention to her technique. Conversely, she also performs songs, most frequently comic ones, that through their varied patterns of delivery draw attention to the artificiality of her dramatic poses. My aim in this article is to highlight certain vocal effects and styles of delivery that Elsie employs with great success and to highlight her frequently rather theatrical songs as an outgrowth of her career as a musical stage actress, which began before and continued after the period in which she made records.

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4 I am making progress towards that end; see www.elsiecarlisle.com
Now a jazz standard, “Exactly Like You” was originally part of Lew Leslie’s International Revue (1929), which, in spite of having a Fields-McHugh score and Busby Berkeley choreography, flopped after only 96 performances. It is a challenging song to perform. Alec Wilder suggests that

“[f]or a pop song, it’s very rangy, an octave and a fifth. This vocal demand is seldom found even in a theater song.... Most publishers in those days would have flatly refused to sign a contract for a song of this wide a range....”

Nevertheless, a number of recording artists met the challenge with success that year, including Harry Richman, who along with Gertrude Lawrence had introduced the song on Broadway. On Brunswick 4747 Richman sings “Exactly Like You” confidently and almost ecstatically as he describes the feeling of having met the perfect match:

I know why love waited,
I know why I’ve been blue,
I dreamed each night of someone
Exactly like you.  

Richman uses his voice to convey a straightforward interpretation of the lyrics. On Imperial 2318, Elsie Carlisle does something rather different. As she works her way through the descending fourths, she gives the impression of gushing, gulping, almost choking up; conversely, as the melody ascends, her voice quavers, and one almost senses hesitation, as if she is struggling at the upper limit of her voice range. It

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6 There are differences between Richman’s lyrics and the ones that Elsie Carlisle used.
is clear, however, from Elsie's other recordings that she has no such limitation. In fact, what she is doing is creating an impression of fragility so as to transcend any doubt we might have as to her sincerity and thereby to allow us somehow to commune with her simple, sympathetic, vulnerable voice.

It was this “vulnerable voice” that I was initially so enamored of, and I have looked for it in other Elsie Carlisle songs. It can be found in some of her recordings from the previous year, primarily in the torch songs. On March 27, 1929, Elsie introduced Cole Porter's “What Is This Thing Called Love” in its first stage production, and she committed a version to shellac around the beginning of May (Dominion A. 125); 7 it provides the earliest instance of the vocal effect that I have identified. Another match of melancholy voice to theme is the Turk-Ahler tune “Mean to Me,” 8 in which Elsie sounds considerably more tearful than Annette Hanshaw or Ruth Etting do in their versions. The torch songs “Body and Soul” (1930), 9 “Little White Lies” (1930), 10 and “Poor Kid” (1931) 11 all contain the vulnerable voice. We encounter it in “How Deep Is the Ocean?” (1932), 12 which makes sense, as while it is not a sad song, it involves sincerity and awe. There is a hint of the voice in the 1933 song “Twas Only a Summer Night’s Dream.” 13 It reappears in the 1938 Carlisle Medley, as one would expect, because that includes part of “What Is This Thing Called Love?” 14

I have doubtless missed a hint of a sob or some telling hesitancy in some other Elsie Carlisle song, but all the same one can see that the vulnerable voice is present in only a small minority of her recordings. The connection of vocal quality to song theme is important but complex: torch songs are a fit, but “Exactly Like You” and “How Deep Is the Ocean?” are not torch songs, are not even thematically sad. Flip a record with the vulnerable voice over, and you’re sure to find a song such as “Let’s Do It – Let’s Fall in Love” (1929) 15 or “My Man o’ War,” 16 with vocal effects of a very different character.

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7 https://www.youtube.com/watch?v=BBqsKKpzRU
8 Dominion A. 188; https://www.youtube.com/watch?v=skcTU9vBOIk
9 Dominion C. 307; https://www.youtube.com/watch?v=Dru29lATIEw
10 Imperial 2346; https://www.youtube.com/watch?v=ZRtjZBNe5_I
11 Imperial 2352; https://www.youtube.com/watch?v=VdSZyfY-ZWw
12 Decca F. 3269; https://www.youtube.com/watch?v=MVyoK2fm4o
13 Decca F. 3411; https://www.youtube.com/watch?v=flJBB5MvNg
14 HMV B.D. 525; https://www.youtube.com/watch?v=FHDGe3-fICY
15 Dominion A. 125; https://www.youtube.com/watch?v=SYrtygwy_y6I
16 Dominion C. 307; https://www.youtube.com/watch?v=C468qNETmV

[Editors Note: For an exploration and analysis of Elsie Carlisle’s renditions of ‘Man-O-War’, please see June 2014 issue of the Discographer – Volume 1, Number 6, pp.8-12, written by Alexandros Kozák] Also see Discographer – Volume 2, Number 3, pp.8-15 for an additional article on Elsie Carlisle written by Alexandros, ‘Elsie Carlisle’s Top Hits, Then and Now’
In other words, Elsie is acting. The voice I was so thrilled by at first was not Elsie’s voice, but her character’s. Doubtless all singers infuse their songs with character, but in Elsie Carlisle’s singing I find special pleasure both in being taken in by her personae and later by realizing that it was all a posture, it was only for that one song.

**Other Voices**

As I have said, my beloved vulnerable Elsie Carlisle voice is somewhat connected to a genre – the torch song, but not exclusively – and also to a time when that genre was particularly flourishing, 1929-1933. If one listens to “The Spring Don’t Mean a Thing” (1934),\(^{17}\) the theme is also that of unrequited love, but the singing is powerful and gut-wrenching, not just tear-inducing – the vocal character is utterly different. Elsie has other recurring vocal personae associated with musical genres or sub-genres. An interesting example is the caressing, loving mother’s voice that she uses in the nursery-themed songs of the sentimental 1930s: “Leven Pounds of Heaven” (1932),\(^{18}\) “Snowball” (1933),\(^{19}\) “This Little Piggie Went to Market” (1934),\(^{20}\) “Little Man, You’ve Had a Busy Day” (1934),\(^{21}\) “My Kid’s a Crooner” (1935),\(^{22}\) and “His Majesty the Baby” (1935).\(^{23}\) There are different flavors of that voice, particularly in “Snowball,” where Elsie makes a half-hearted attempt at negro dialect. In her solo version of

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\(^{17}\) Decca F. 5173; https://www.youtube.com/watch?v=FLmBpXmkiUo

\(^{18}\) I am thinking particularly of Elsie’s solo recording on Decca F. 3038 (https://www.youtube.com/watch?v=El6BAydFgz4).

\(^{19}\) Decca F. 3696.

\(^{20}\) Particularly the solo recording on Decca F. 3887 (https://www.youtube.com/watch?v=WRVdjxS6suc).

\(^{21}\) Solo on Decca F. 3990 (https://www.youtube.com/watch?v=AspYEMermEg) and with Ambrose and His Orchestra on Brunswick 01790 and 01864.

\(^{22}\) Decca F. 5393 and Brunswick A. 97222; https://www.youtube.com/watch?v=TU0nr6ZtVU

\(^{23}\) More in the solo version on Decca F. 5380 (https://www.youtube.com/watch?v=A0MGtY6uN5E) than in the Ambrose version on Decca F. 5379 (https://www.youtube.com/watch?v=63J5OJ8ekn4).
On matrix MB415-1 (Retrieval [E]FG412: https://www.youtube.com/watch?v=ii00_1L-72M).

Decca F. 1541 mx. MB416-1 (https://www.youtube.com/watch?v=qQ4byXqDQ-8); the second take is greatly improved.

Decca F. 1523; https://www.youtube.com/watch?v=SN03IaAA7A4

Decca F. 1528; https://www.youtube.com/watch?v=PS11bU-Juhk

Sterno 923; https://www.youtube.com/watch?v=5RTBx89pebc

HMV B. 6210; https://www.youtube.com/watch?v=OhWwn0v9VOg

Brunswick 01523; https://www.youtube.com/watch?v=50dVsOv6mu8

24 On matrix MB415-1 (Retrieval [E]FG412: https://www.youtube.com/watch?v=ii00_1L-72M).
25 Decca F. 1541 mx. MB416-1 (https://www.youtube.com/watch?v=qQ4byXqDQ-8); the second take is greatly improved.
26 Decca F. 1523; https://www.youtube.com/watch?v=SN03IaAA7A4
27 Decca F. 1528; https://www.youtube.com/watch?v=PS11bU-Juhk
28 Sterno 923; https://www.youtube.com/watch?v=5RTBx89pebc
29 HMV B. 6210; https://www.youtube.com/watch?v=OhWwn0v9VOg
30 Brunswick 01523; https://www.youtube.com/watch?v=50dVsOv6mu8

"Little Man, You’ve Had a Busy Day," there is a spoken portion in which she acts out tucking a child into bed, which makes the dramatic quality of the recording even more explicit.

Vocal Refrains

Elsie Carlisle’s extraordinary ability to project a vocal persona becomes especially important in band recordings where she provides vocal refrain. These vocal portions of longer instrumental arrangements are frequently very short, making up sometimes as little as a fifth of the recording, so her imbuing them with character and not just sense is part of what makes them memorable. Some of Elsie's earliest vocal refrains were her shortest, those recorded with the Rhythm Maniacs (a.k.a. Philip Lewis and His Dance Orchestra, a Decca studio band directed by Arthur Lally) on August 23, 1929. The session paradoxically provides examples of Elsie's singing at its undeniably weakest and at what I would argue is its best. The rejected take of “Come On, Baby” 24 has Elsie starting on the wrong note and both it and the first take of “He's a Good Man to Have Around” 25 have her natural when she should be flat – no doubt the result of haste and poor preparation. The other takes are considerably better, even if in them, too, Elsie sounds slightly rushed and occasionally even slightly off-pitch. What makes them excellent is the little flashes of character revealed in the brief refrains. In “Why Can’t You?” 26 Elsie phrases a simple argument deliberately: if nature provides us with examples of violets, streams, and birds making an effort to do something, “why can’t you?” In a mere 36 seconds she makes time to include tiny thoughtful pauses, and the title phrase comes out impassioned and importuning: we get the impression of a sweet but insistent Elsie. In “Come On, Baby,” 27 she is given a more generous 41 seconds to escalate her argument in come-hither tones, and again, she gets across the idea of an impatient and passionate character.

In band recordings we also find variations on “vulnerable voice” that I love so much. In her version of “Leave Me Alone with My Dreams” (recorded with Ray Starita’s band in 1932), 28 Elsie sings in a quavering, faltering voice of a retreating into a fantasy world of her own devising. The ever-popular Ambrose version of “The Clouds Will Soon Roll By” (1932) 29 has Elsie expressing an optimistic message in a familiar sad but sympathetic tone. In “You’ve Got Me Crying Again,” 30
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hints of emotional gushing and choking up are perceptible. Note that these recordings fall into the same time period as the solo recordings that I have identified as sharing their vocal character.

Theatrical Delivery

Elsie Carlisle comes across as a thespian in recordings not only in terms of her ability to convey character with vocal effects, but also in terms of her modes of delivery. It is easy enough to detect a dramatic element in her bickering duets with Sam Browne or her kissing exchange with Stanley Lupino in “Just One More”; 31 theatricality is simply written into these songs. What I am referring to, though, is Elsie’s tendency to record songs where she could act out a monologue by way of alternating in and out of a parlardo style of singing where her delivery of the lyrics intermittently approximates natural speech. Such songs are invariably comic in nature, and they appear throughout her discography: at her first session, where she sang the patter song “So Is Your Old Lady,” 32 and in the last few months of her recording career, in “She Had Those Dark and Dreamy Eyes,” 33 in which Elsie’s voice is declamatory at times. The 1930 and 1931 versions of “My Man o’ War” 34 begin in a recitative mode. While most of the Ambrose version of “Pu-leeze! Mister Hemingway!” 35 is sung to the melody, the solo Decca version has long, chatty sections, 36 and even the Harry Hudson recording is largely delivered parlardo, 37 à la Rex Harrison.

Particularly worthy of consideration with respect to constant variation

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31 Decca F. 3319; https://www.youtube.com/watch?v=s8WZuJjzcng
32 Zonophone 2757; https://www.youtube.com/watch?v=US1wG2MdywM
33 Rex 10008; https://www.youtube.com/watch?v=PPuZ-7y6r1Y
34 Dominion C. 307 (https://www.youtube.com/watch?v=C468qNETmvI) and Filmophone 143 (https://www.youtube.com/watch?v=Uq_36tD2ZeA), respectively.
35 Regal Zonophone MR 769; https://www.youtube.com/watch?v=sYVLrpDFJFU
36 Decca F. 3312; https://clyp.it/Upmrnrj
37 Harry Hudson’s Melody Men recording as “Rolando and His Blue Salon Orchestra”; https://www.youtube.com/watch?v=r1ADFGW-61A
of straight singing with rhythmical speech is Elsie’s 1935 “Public Sweetheart No. 1,” a catalogue of brazen boasts on the part of a medieval woman of loose morals. This song was written for the stage, having been part of a musical comedy called “Seeing Stars” that year, but it is Elsie’s version that is remembered for being outstandingly funny, and the association between singer and song doubtless inspired her later nickname, “Radio Sweetheart No. 1.” Almost every good joke is punctuated by a self-conscious change in tone or a switch to declamatory speech. The overall feel is more of music hall than of dance band or jazz music and recalls, perhaps, Elsie’s having been a veteran of variety music acts in the Teens and Twenties.

**Conclusion**

Elsie Carlisle was on stage on and off from 1908 (when she was a 12-year-old chorus girl in Manchester) through World War II. An historical curiosity is that she appeared on television as early as 1930 and as late as 1938, but of course those broadcasts do not survive. She did appear, though, in four short films that I know of; two of them, Al Fresco and Black and White are hard to find, but the two Pathétone films she appears in are on YouTube and give one an idea of her stage presence. Particularly interesting is her appearance in Radio Parade (1933), which has a variety of songs where one can see and hear Elsie’s fusion of voice to character, even though the film is simply a variety show, and Elsie does not technically play any other role than

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38 Decca F. 5818; https://www.youtube.com/watch?v=giO_JZY9DOk  
39 As in Ralph Graves’s article “Radio Sweetheart No. 1” in Radio Pictorial 251 (November 4, 1938) 8-9, 36.  
40 For a thorough discussion of Elsie Carlisle’s stage career, see Richard J. Johnson’s biography of her serialized in Memory Lane 1 74-1 77 (2012).  
43 The two films are the short entitled “Elsie Carlisle in ‘Alone and Afraid’ and ‘My Canary Has Circles Under His Eyes’” (https://www.youtube.com/watch?v=oN2vGPB2Acs) and Radio Parade (Reel 2: https://www.youtube.com/watch?v=Ob0Xx0-P9IM).
a singer. Her voice changes from spirited and confident in “It’s Great to Be in Love” to cheerfully mellow in “I Raised My Hat.” In “The Girl Next Door,” Elsie alternates between seeming pleased and sounding querulous depending on whether she’s singing about the happy past or the vexing present. In “You’ve Got Me Crying Again” there are also similar vacillations of vocal character that enhance the lover’s complaint.

I have argued that one can detect something peculiarly theatrical in Elsie’s recordings. She was not unique amongst singers of the period in having a background in musical theater, but the great variations of persona that one can detect from song to song bespeak a translation of drama into the medium of pure sound that is remarkable. Elsie imbues her songs with character and psychology; she does not seem to be the same singer in every song, and no doubt her talent for impersonating different characters was part of what made her an extraordinarily interesting singer, especially for the dance bands, who benefited from a vocalist who could create a memorable impression in a brief amount of time. We must therefore ask ourselves, when we find that we have a favorite Elsie Carlisle song, whether it is her voice that we like or her impersonation of someone else’s voice, some usually anonymous, fictional wisp of a character into whom Elsie has breathed life, if only for one refrain.
Frank Phillips

Born 16/08/38 - Sheffield, South Yorkshire

Died 27/03/15 aged 76 at his home in Retford, Notts

Worked as a Senior Design Engineer until taking early retirement due to a heart condition in the mid 1990s.

Lifelong interest in music from his youth, mainly Jazz / Swing / Dance bands.

From the late 1980s he started regularly adding to his collection of records and books by attending record fairs, being in regular contact with other many other enthusiasts throughout the country, especially Arthur Badrock whom he considered as his mentor.

Upon retirement, Frank devoted more time to his hobby, and built up a vast record collection of vintage 78s and LPs covering recording artists from the early 20th century, and built up a large collection of books on the subject, as well as vintage music magazines and developed a particular interest in the history of jazz and blues - spending many hours researching this and sourcing information from various libraries as well as the books and magazines he had collected.

By the late 1990s, Frank was specialising in the history of the Parlophone label, with part of his record collection being a virtually complete set of the various Parlophone Rhythm Style Series discs.

He sourced many original record catalogues to assist his research, and also obtained information from many original music magazines and newspapers as well as books.

As Frank was in the habit of putting all his information together with handwritten notes, his son John purchased Frank a computer for his 60th birthday to help him collate his information, and help him to achieve his ambition of possibly writing a book at some stage.

Despite regular suggestions from his son, Frank never proceeded to obtain internet access at home as he always held a suspicion of security when using the internet, and so persevered with collating mainly handwritten notes, and then putting the articles together onto his computer and then printing off the finished item.

Frank devoted many years on preparing various articles covering the history of Parlophone and artists associated with the label, and about
10-15 years ago was approached by the Lindstrom Project who wanted to use one of his articles within their publication.

He provided consent, but was disappointed with the final published article as much of it had been rewritten with several inaccuracies. He was also asked by the project to attend a conference in Europe and give a speech - but public speaking was never Frank's style and he declined the invitation.

Frank continued with his research and putting his articles together through to around 2012, but his wife Monica's failing health and his own poor health meant he found less time to devote to this, and did not resume work on his music interests after his wife's death in 2014.

Frank passed away in early 2015 after several months of serious illness.
Label Scans of Unusual 78rpm Recordings...

Labels scanned by Rainer E. Lotz

A selection of labels - some common, some rare, some one-of-a-kind - mostly from countries other than the United States scanned by Rainer E. Lotz.
Columbia Masterworks X SERIES

Written, Researched and Prepared by Sam Hopper

This project traces Columbia’s chronological release of the 78 rpm albums sets released between the 1930's and early 1960's for the X series.

Columbia's X Series featured 2, 78rpm records in an album consisting of classical music mostly; although later in the series; this was extended to light classical, song, folk, jazz and some Broadway theatre based music.

The series consisted of 355 album sets (of which 353 were issued). Sets, 192 and 275 were never issued – and as yet, no copies have ever surfaced even though record numbers were assigned. Details on these two sets are sketchy.

Each entry follows a simple format:

- composition(s)
- composer(s)
- performer(s)
- various record sequence numbers
  (released for each format - standard, automatic and drop-automatic)
- matrix numbers
- recording dates
- international record numbers (and)
- excerpts from contemporary reviews

Even though this discography features Columbia US Masterwork releases for the X series, I've endeavored to list as many international releases of each recording as possible.

In many cases, the matrixes of a recording were shared between Columbia's affiliated companies in other countries. In particular, I have listed, where known, record number equivalents for the United Kingdom, France, Argentina, Australia, Great Britain and Switzerland.

This listing features the last 155 sets in numerical order for the X series only. Details on the first 200 sets were listed in the April 2014 edition of this magazine.

If you are able to assist with details of any set in the X series, you may wish to consider joining my discography group online at:

www.78rpmcommunity.com/beta/group/1
Columbia Masterworks ‘X’ SERIES - Album Nos. 200-355

For the first part of this discography, (Nos. 1 to 200), see the April 2014 issue (pp. 50-82)

KEY: ☐ Standard Format ☐ Auto Format

FIVE INTERMEZZI (Brahms)
Walter Gieseking (piano)
4 Sides, Set X-201
@ 71172-D - 71173-D

LA FOLIA (Variations Serieuxes) (Corelli arr. Leonard)
(and) Bourree from the Suite in G Minor for Violin Unaccompanied (Bach arr. Szigeti)
Joseph Szigeti (violin); Andor Parkas (piano)
4 Sides, Set X-202
@ 71188-D - 71189-D
@ MX 71187-D - 71188-D

ROMANIAN RHAPSODY NO. 1 IN A MAJOR, Op. 11 (3 Sides) (Enesco)
(and) Donna Diana Overture (1 Side) (Reznicek)
Frederick Stock conducting Chicago Symphony Orchestra
4 Sides, Set X-203
@ 11605-D - 11606-D
@ MX 11607-D - 11608-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); September 1944; Pg.9 Col.1
Review: New Guide to Recorded Music; Kolodin;

1950 ed; Pg.337 Col.2
SUITE FROM PETER IBBETSON (Taylor)
(Peter Ibbetson Waltzes from Act 1; Inn Music; Prelude to Act 2; Dream Music from Act 3)
Howard Barlow conducting Columbia Broadcasting Symphony
4 Sides, Set X-204
@ 71204-D - 71205-D
@ MX 71206-D - 71207-D
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 425 Col.1

REVIEW EXTRACT:
“...fair recording...”

1812 OVERTURE Op. 49 (Tchaikowsky)
Artur Rodzinski conducting Cleveland Orchestra
4 Sides, Set X-205 (Also on LP ML 4049)
@ 11630-D - 11631-D
@ MX 11632-D - 11633-D
Matrix numbers: XCO 30859 to XCO 30862
LX 832 - LX 933 (Columbia UK)
Recorded: 14 April 1941; Severance Hall, Cleveland

DAUGHTER OF THE REGIMENT - EXCERPTS
(Donizetti)
Lilly Pons (soprano); Pietro Cimara conducting Metropolitan Opera Orchestra
4 Sides, Set X-206
@ 71248-D - 71249-D
Matrix numbers: XCO 30834 to XCO 30837

LA VALSE (A CHOREOGRAPHIC POEM) (Ravel)
and Petite Suite No. 4: Ballet (Debussy)
John Barbirolli conducting Philharmonic-Symphony Orchestra of New York
4 Sides, Set X-207
@ 11640-D - 11641-D
@ MX 11642-D - 11643-D
Matrix numbers: XCO 29131 to XCO 29133 and XCO 29460
Recorded: 16 November 1940; Liederkranz Hall,
New York (XCO 29131 to XCO 29133)
(and) Recorded: 16 December 1940; Liederkranz Hall, New York (XCO 29460)
Producer: Moses Smith
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); September 1940; Pg.2 Col.2
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 333 Col.1

PARTITTA FOR CLAVIER NO. 8 IN G MAJOR (Bach)
Walter Gieseking (piano)
4 Sides., Set X-208
⊙ 71272-D - 71273-D
⊙ MX 71274-D - 71275-D
Review: A Guide to Recorded Music; Kolodin;
1941; Pg.18 Col.2
Review: New Guide to Recorded Music; Kolodin;
1947 ed; Pg.16 Col.2

REVIEW EXTRACT:
“...The recording is especially successful in
tracing the inflection of Gieseking’s
dynamics...”
1947; Pg.16

TROIS VALSES ROMANTIQUES for Two Pianos
(Chabrier)
Robert and Gaby Casadesus (duo-pianists)
4 Sides., (10 inch) Set X-209 (Also on 10 inch LP
ML 2146)
⊙ 17288-D - 17289-D
⊙ MX 17290-D - 17291-D
Recorded: 24 April 1941; Columbia Studio A, New
York

[NOTE: Also possibly: Three Mediterranean
Dances Op. 36 (Casadesus) - Recorded: New York,
Columbia 30th Street Studio on 30 January 1960
with Robert and Gaby Casadesus.

28 (Richard Strauss)
Artur Rodzinski conducting Cleveland Orchestra
4 Sides., Set X-210 (Also on LP ML 4046 / ML
4884)
⊙ 11661-D - 11662-D
⊙ MX 11663-D - 11664-D
Matrix numbers: XCO 29301 to XCO 29304
Recorded: 26 December 1940; Severance Hall,
Cleveland [Some sources state 14 December
1940]
412 Col.2
289 Col.1

THE MOLDAU ('Vitava') (Smetana)
(and) Slavonic Dance No. 1 in C Major, Op. 46, No.
1 (Dvorak)
Bruno Walter conducting Philharmonic-
Symphony Orchestra of New York
4 Sides., Set X-211 (Also on 10 inch LP ML 2075 -
Moldau only)
⊙ 11666-D - 11667-D
⊙ MX 11668-D - 11669-D
Matrix numbers: XCO 29885 to XCO 29886
- XCO 29886 to XCO 29886 (The Moldau)
- XCO 29886 (Slavonic Dance No. 1)
Recorded: 4 February 1941; Liederkranz Hall
Producer: Goddard Lieberson
397 Col.2

THE SORCERER'S APPRENTICE (Dukas)
(and) Bridal Procession from 'Le Coq
D'Or' (Rimsky-Korsakov)
Dimitri Mitropoulos conducting Minneapolis
Symphony Orchestra
4 Sides., Set X-212
⊙ 11671-D - 11672-D
⊙ MX 11673-D - 11674-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); February 1942; Pg.2 Col.1
ANDANTE AND VARIATIONS, Op. 46 (Schumann)  
(and) Etude in form of a Canon, Op. 56, No. 4  
(Schumann, Arr. Debussy)  
Bartlet and Robertson (duo pianists)  
4 Sides., Set X-213  
✠ 7'1310-D - 7'1311-D  
✠ MX 7'1312-D - 7'1313-D  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); February 1942; Pg.5 Col.2  
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 381 Col.1

PASSACAGLIA AND FUGUE IN C MINOR (Bach,  
Arr. Stokowski)  
Leopold Stokowski conducting All-American Orchestra  
4 Sides., Set X-216  
✠ 11'714-D - 11'715-D  
✠ MX 11'716-D - 11'717-D  
Recorded: 4 July 1941  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); March 1942; Pg.1 Col.1  
Review: New Guide to Recorded Music; Kolodin;  
1947 ed; Pg.16 Col.2

TRAGIC OVERTURE, Op. 81 (Brahms)  
(and) Minuet from Serenade in D Major (Brahms)  
Frederick Stock conducting Chicago Symphony Orchestra  
4 Sides., Set X-214  
✠ 11'681-D - 11'682-D  
✠ MX 11'683-D - 11'684-D  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); February 1942; Pg.1 Col.2  
SEMIRAMIDE OVERTURE (Rossini)  
(and) Air De Ballet from 'Zemire et Azor' (Gretry)  
Sir Thomas Beecham conducting London Philharmonic Orchestra  
4 Sides., Set X-218  
✠ 7'1329-D - 7'1330-D  
✠ MX 7'1331-D - 7'1332-D  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); March 1942; Pg.7 Col.2  
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 346 Col.1

SYMPHONY NO. 28 IN G MINOR, K. 183 (Mozart)  
John Barbirolli conducting Philharmonic-Symphony Orchestra of New York  
4 Sides., Set X-217  
✠ 11'734-D - 11'735-D  
✠ MX 11'736-D - 11'737-D  
Also on Canadian Set J-80 (16815 - 16816)  
Matrix numbers: XCO 31688; XCO 31688  
Recorded: 3 November 1941; Liederkranz Hall, New York  
Producer: Goddard Lieberein  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); April 1942; Pg.7 Col.2

DIE MEISTERSINGER VON NUREMBERG  
(Wagner)  
Three Excerpts  
(Prelude to Act III; Dance of the Apprentices;  
Procession of the Meistersingers)  
Fritz Reiner conducting Pittsburgh Symphony Orchestra  
4 sides, Set X-218  
✠ 11'739-D - 11'740-D  
✠ MX 11'741-D - 11'742-D  
Matrix numbers: XCO 31907 to XCO 37910  
Recorded: 15 November 1941  
Review: Gramophone Record Supplement  
(Gramophone Shop Inc.); April 1942; Pg 10 Col 2  
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 467 Col.2

REVIEW EXTRACT:  
“...[The reviewer suggests of Beecham’s conducting]... brilliant sense of melodic shading...”  

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REVIEW EXTRACT:
“...Reiner's reflects more of the cheer, gaiety, and high spirits of the scene...”


TOCCATA AND FUGUE IN D MINOR (Bach)
(and) Prelude on ‘Eine Feste Burg Ist Unser Gott’ (Bach).
Leopold Stokowski conducting All-American Orchestra
4 Sides., Set X-219
© 11757-D - 11578-D
© MX 11759-D - 11760-D
Recorded: 04 July 1941

BACH-STOKOWSKI ALBUM (Bach- Arr. Stokowski)
Leopold Stokowski conducting All-American Orchestra
4 Sides., Set X-220
© 11773-D - 11774-D
© MX 11775-D - 11776-D

[NOTE: See Album Set M-641 for Volume 2]

GROSSE FUGE, Op. 133 (Beethoven)
Busch Chamber Players
4 Sides., Set X-221
© 11777-D - 11778-D
© MX 11779-D - 11780-D
Review: Gramophone Record Supplement (Gramophone Shop Inc.); June 1942; Pg.2 Col.2

LE TOMBEAU DE COUPERIN (Ravel)
Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra
4 Sides., Set X-222 (Also on LP ML 2032)
© 19006-D - 19007-D
© MX 19008-D - 19009-D
LO 72 - LO 73
292548 - 292549 (Columbia AUG)
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 333 Col.1

SONG OF DESTINY, Op. 54 (Brahms)
(and) O Savior, Throw The Heavens Wide, Op. 74, No. 2 (Brahms)
Bruno Walter conducting Philharmonic-Symphony of New York with Westminster Choir
(cond. John Finley Williamson)
4 Sides., Set X-225 (Also on LP SL 56 - ML 4199 and SL 156 - ML 4200)
© 11801-D - 11802-D
© MX 11803-D - 11804-D
Matrix numbers:
XCO 32178 to XCO 32180 (Song of Destiny)
Unknown (O Savior)
Recorded:
15 December 1941; Liederkrantz Hall, New York
Review: Gramophone Record Supplement (Gramophone Shop Inc.); March 1944; Pg.2 Col.1

WEINGARTNER MEMORIAL ALBUM
Siegfried’s Rhine Journey
Siegfried’s Funeral March from ‘Die Gotterdammerung’
Felix Weingartner conducting Orchestre de la Societe des Concerts du Conservatoire, Paris
4 Sides., Set X-224
© 71384-D - 71385-D
© MX 71386-D - 71387-D
Matrix numbers: CLX 2185 to CLX 2186; CLX 2195 to CLX 2196
CLX 2186 to CLX 2186 (21 July 1939)
CLX 2195 to CLX 2196 (22 July 1939)
Recorded: 21; 22 July 1939
Review: Gramophone Record Supplement (Gramophone Shop Inc.); Aug. 1942; Pg.10 Col.1

VARIATIONS ON A THEME BY HAYDN, Op. 56a (Brahms)
Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra
4 Sides., Set X-225
© 11813-D - 11814-D
© MX 11815-D - 11816-D
Review: Gramophone Record Supplement (Gramophone Shop Inc.); August 1942; Pg.3 Col.2
THEME AND VARIATIONS FROM SUITE NO. 3 IN G MAJOR, OP. 56 (Tchaikovsky)

Mishel Piastra (violin); John Barbirolli conducting the Philharmonic-Symphony Orchestra of New York

4 Sides., Set X-226 (Also on LP ML 4121)
© 11826-D - 11827-D
© MX 11828-D - 11829-D
Matrix numbers: XCO 32866 to XCO 32889
Recorded: 11 April 1942; Liederkranz Hall, New York
Producer: Goddard Lieberson
Review: Gramophone Record Supplement (Gramophone Shop Inc.); September 1942; Pg.9 Col.1

MARK TWAIN: PORTRAIT FOR ORCHESTRA (Kern)

Hannibal Days
Gorgeous Pilot House
March-Civil War
Wandering Westward
Mark in Eruption
Andre Kostelanetz and His Orchestra

4 Sides., (10 inch) Set X-227 (Also on 10 inch LP ML 2046 and ML 4625)
© 7395-M - 7396-M
© MX 7397-M - 7398-M
Matrix numbers: XCO 32898 to XCO 32901
Recorded: 9 June 1942
Review: Gramophone Record Supplement (Gramophone Shop Inc.); November 1942; Pg.5 Col.1

OVERTURE ON GREEK THEMES, NO. 1, Op. 3 (Glazounov)

Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra

4 Sides., Set X-228
© 11871-D - 11872-D
© MX 11873-D - 11874-D
Review: Gramophone Record Supplement (Gramophone Shop Inc.); October 1942; Pg.8 Col.1

CAPRICCIO ITALIEN, Op. 45 (Tchaikovsky)

Sir Thomas Beecham conducting Philharmonic-Symphony Orchestra of New York

4 Sides., Set X-229
© 11875-D - 11876-D
© MX 11877-D - 11878-D
Matrix numbers: XCO 32942 to XCO 32945
Recorded: 13 June 1942; Liederkranz Hall, New York
Producer: Goddard Lieberson
Review: Gramophone Record Supplement (Gramophone Shop Inc.); October 1942; Pg.9 Col.1
Review: Gramophone Record Supplement (Gramophone Shop Inc.); February 1946; Pg.11 Col.2
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 429 Col.2

REVIEW EXTRACT:

“...The Philharmonic-Symphony Orchestra of New York performs with real virtuosity and has been resonantly recorded...”
[From] Gramophone Record Supplement; February, 1945; Page 11

REVIEW EXTRACT:

“...This is a stunning effort in every sense, no less for the technical fidelity of the recording than for the zest, life, and finesse with which Beecham informs every page of this by no means oversubtle score...”

DAPHNIS AND CHLOE (Second Suite) (Ravel)

Artur Rodzinski conducting Cleveland Orchestra

4 Sides., Set X-230 (Also on LP ML 4039)
© 11886-D - 11887-D
© MX 11888-D - 11889-D
Recorded: 29 December 1941
Review: Gramophone Record Supplement (Gramophone Shop Inc.); Dec. 1942; Pg.8 Col.1
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 32 Col.1
The Discographer Magazine - Volume 3, Number 4

QUARTET, Op. 49 (Shostakovich)
Stuyvesant String Quartet
4 Sides, Set X-831
© 71435-D - 71436-D
© MX 71437-D - 71438-D
Matrix numbers: XCO 33098 to XCO 33098
Recorded: 30 July 1942
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); Feb. 1943; Pg.4 Col.1
Review: New Guide to Music; Kolodin; 1950 ed; Pg.389 Col.2

REVIEW EXTRACT:
"...remarkably concise and understanding.
Every element of the texture is intelligently
isolated and then correlated with the whole
plan. I particularly admire the playing of
violinist Emanuel Vardi in the slow
movement...”

TWO GLAZOUNOV WALTZES (Glazounov)
(Concert Waltz No. 2 in F Major, Op. 81; Concert
Waltz No. 1 in D Major, Op. 47)
Frederick Stock conducting Chicago Symphony
Orchestra
4 Sides, Set X-832
© 11933-D - 11934-D
© MX 11935-D - 11936-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); March 1943; Pg.2 Col.1

MITCHEL TOR, I. AGRITZ, TN DANISH SONG
(McDonald)
(Little Karen; Hawks Fly Over Land And Sea-
Heise; So Many Birds Are Flying; Spring Is
Coming-Andersen; Bright Sunshine; Summer
Lightning; Serenade-Lange-Mueller)
Launz Melchior (tenor) with chorus acc. by
Strasfogel (piano)
4 Sides, (10 inch) Set X-833
© 17360-D - 17361-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); April 1943; P7 Col.2

RAPSODIE ESPAGNOLE (Ravel)
Artur Rodzinski conducting Cleveland Orchestra
4 Sides, Set X-834 (Also on LP ML 4039 / ML
4884)
© 11952-D - 11953-D
© MX 11954-D - 11955-D
Matrix numbers:
XCO 28366 to XCO 29366 (26th December 1940)
XCO 32165 to XCO 32166 (14th April 1941)
Recorded: 15 December 1940; 14 April 1941;
Sievance Hall, Cleveland
15687 - 15688 (Columbia CAN)
336 Col.1
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); May 1943; Pg.3 Col.2

REVIEW EXTRACT:
"...If you like Ravel or the modern orchestra at
its best, hear X-834 by all means...”
[From] Gramophone Record Supplement; May,
1943; Page 3

TALES OF OUR COUNTRYSIDE (Cowell)
(Deep Tides, Exultation; The Harp Of Life; Country
Reel)
Henry Cowell (piano); Leopold Stokowski
conducting All-American Orchestra
4 Sides, Set X-835
© 11964-D - 11965-D
© MX 11966-D - 11967-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); July 1943; Pg.3 Col.1

SONATA NO. 9 IN A MAJOR, Op. 120 (3 Sides)
(Schubert)
(and) Laender, Op. 171, Nos. 1,3,4,5,6,7,8,11 (1
Side) (Schubert)
Robert Casadesus (piano)
4 Sides, Set X-836
© 71465-D - 71466-D
© MX 71467-D - 71468-D
LFX 685 - LFX 688 (Columbia France)
Recorded: 12 June 1939; Studio Albert, Paris
The Discographer Magazine - Volume 3, Number 4

Review: New Guide to Music; Kolodin; 1950 ed; Pg. 375 Col.2
Review: Gramophone Record Supplement (Gramophone Shop Inc.); July 1944; Pg.2 Col.2
Review: Gramophone Record Supplement (Gramophone Shop Inc.); August 1944; Pg.2 Col.1
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 364 Col.2

REVIEW EXTRACT:
“...Casadesus [] gives the sonata one of his unusually clean, straightforward performances. The recording is beyond reproach. In fact, it is one of the best piano recordings in the entire Columbia catalogue...”
[From] Gramophone Record Supplement; August, 1944; Page 2

REVIEW EXTRACT:
“...It is neat and correct playing, but also dry and uninteresting...”

SONATA NO. 14 IN C-SHARP MINOR for Piano, Op. 27, No. 2 (“Moonlight”) (Beethoven)
Rudolf Serkin (piano)
4 Sides., Set X-837
© 71470-D - 71471-D
© MX 71472-D - 71473-D
Matrix numbers: XCO 31341 to XCO 31344
Recorded: 02 September 1937; New York
Review: Gramophone Record Supplement (Gramophone Shop Inc.); September 1943; Pg.1 Col.2

SONATINA NO. 1 IN D MAJOR, Op. 137, No. 1 for Violin and Piano
(and) Rondo from Piano Sonata in D Major, Op. 53 (Schubert, Arr. Friedberg)
Joseph Szigeti (violin); Andor Foldes (piano)
4 Sides., Set X-858 (Also on LP ML 4133)
© 71487-D - 71488-D
© MX 71489-D - 71490-D

LOX 579 - LOX 580 (Columbia AUS)
Review: Gramophone Record Supplement (Gramophone Shop Inc.); November 1943; Pg.4 Col.1
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 365 Col.1 [See also Pg.365 Col.2 for Sonatina review]

CINDERELLA (A Fantasy) and FOOTLIGHTS (Concert Waltz) (Coates)
Eric Coates conducting (Unnamed) Light Symphony Orchestra
4 Sides., Set X-239
© 7403-M - 7404-M
© MX 7408-M - 7406-M
Matrix numbers: CAX 7452 to CAX 7454; CAX 8718
Review: Gramophone Record Supplement (Gramophone Shop Inc.); February 1944; Pg.3 Col.1

FOUR FAVORITE WALTZES
(On the Beautiful Blue Danube (J. Strauss); Valse Triste (Sibelius); Waltz of the Flowers (Tchaikovsky); Tales from the Vienna Woods (J. Strauss)
Howard Barlow conducting Columbia Broadcasting Symphony
4 Sides., Set X-240
© 71869-D - 71870-D
Review: Gramophone Record Supplement (Gramophone Shop Inc.); May 1944; Pg.10 Col.1

REVIEW EXTRACT:
“...Columbia engineers have captured the raspy tone and uncertain attack of the CB Symphony with rather painful fidelity, and surfaces are much better than average...”
[From] Gramophone Record Supplement; May, 1944; Page 10

February 2016 / 42
EN BLANC ET NOIR (Debussy)
Ethel Bartlett and Rae Robertson (pianos)
4 Sides., Set X-841
© 71578-D - 71579-D
© MX 71580-D - 71581-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); July 1944; Pg.1 Col.2

SONATA NO. 3 for VIOLIN and PIANO (3 Sides)
(Debussy)
(and) Suite Bergamasque , No. 3 - Clair De Lune (1 Side)
(Debussy, Arr. Roelins)
Joseph Szigeti (violin); Andor Foldes (piano)
4 sides, Set X-242
© 71590-D - 71591-D
© MX 71592-D - 71593-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); August 1944; Pg.1 Col.2

**REVIEW EXTRACT:**
“...are played with great understanding by the distinguished violinist Joseph Szigeti and his accompanist Andor Foldes. The recording is of the best...”
[From] Gramophone Record Supplement; August, 1944; Page 1

HAMLET - Overture - Fantasia, OP. 67
(Tchaikovsky)
Constant Lambert conducting Halle Orchestra
4 Sides., Set X-243
© 71610-D - 71611-D
© MX 71612-D - 71613-D
Matrix numbers: CAX 9052 to CAX 9055
DX 1101 - DX 1102 (Columbia UK - Black label)
Recorded: 9 October 1942; Houldsworth Hall, Manchester, England
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); December 1944; Pg.3 Col.1
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 430 Col.1

**REVIEW EXTRACT:**
“...The present performance is one of extreme brilliance, as is the recording...”
[From] Gramophone Record Supplement; May, 1946; Page 4
AN AMERICAN IN PARIS (Gershwin)
Artur Rodzinski conducting Philharmonic-
Symphony Orchestra of New York
4 Sides., *Set X-246* (Also on LP ML 4026 and ML
4879)
© 12106-D - 12107-D
© MX 12108-D - 12109-D
Matrix numbers: XCO 33984 to XCO 33987
Recorded: 11 December 1944; Carnegie Hall, New
York
Producer: Goddard Lieberson
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); July 1945; Pg.4 Col.1

**REVIEW EXTRACT:**
“...easily the best available...”
[From] Gramophone Record Supplement; July,
1945; Page 4

TWO NOCTURNES (Debussy)
(Nocturne No. 1 - Nuages (Clouds); Nocturne No. 2 -
Fetes (Festivals))
Eugene Ormandy conducting Philadelphia
Orchestra
4 sides, *Set X-247*
© 12110-D - 12111-D
© MX 12112-D - 12113-D
Recorded: 20 December 1944
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); August 1945; Pg.2 Col.1

**REVIEW EXTRACT:**
“...The Philadelphia Orchestra plays with its
acustomed tonal brilliance and precision, and
the recording is up to the standard set by the
recent Columbia releases...”
[From] Gramophone Record Supplement; August,
1946; Page 2

MOZARTIANA (Suite No. 4 In G Major, Op. 61)
(Tchaikovsky)
John Corigliano (solo violin); Artur Rodzinski
conducting Philharmonic-Symphony Orchestra of
New York
4 Sides., *Set X-248* (Also on LP ML 4048)
© 12114-D - 12115-D
© MX 12116-D - 12117-D
Matrix numbers: XCO 34322 to XCO 34325
Recorded: 27 February 1945; Carnegie Hall
Producer: Goddard Lieberson
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); August 1945; Pg.4 Col.2

**REVIEW EXTRACT:**
“...Artur Rodzinski and the Philharmonic
Symphony Orchestra gave a sympathetic
reading of this charming suite, and the
recording is notable for its clarity and
brilliance...”
[From] Gramophone Record Supplement; August,
1945; Page 4

SERESTAS (Brazilian Serenades) (Villa-Lobos)
Modinha; Abrifo; Na Paz Do Outono; Cancao Do
Carreiro; Naojo; Sina De Aldeia
Jennie Tourel (mezzo-soprano); Hector Villa-
Lobos conducting (Unnamed) Orchestra
(Sung in Portuguese)
4 Sides., *Set X-249*
© 71656-D - 71657-D
Matrix numbers: XCO 34217 to XCO 34220
Recorded: 2 February 1945
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); August 1945; Pg.5 Col.2

**REVIEW EXTRACT:**
“...Columbia has made an original contribution
to the literature of recordings in combining the
artistry of French born Jennie Tourel with the
talents of South America’s most outstanding
composer, Hector Villa-Lobos...”
[From] Gramophone Record Supplement; August,
1945; Page 5
INSTRUMENTS OF THE ORCHESTRA
(Examples from symphonic compositions
demonstrating the characteristics of the principal
instruments that comprise the modern symphony
orchestra)
4 Sides., Set X-850
CD 71607-D - 71608-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); October 1944; Pg.3 Col.1

Rhapsody in Blue (Gershwin)
(and) Preludes Nos. 2 and 3 (Levant, piano solo)
(Gershwin)
Oscar Levant (piano); Eugene Ormandy
conducted Philadelphia Orchestra
4 Sides., Set X-851 (Also on LP ML 4026)
CD 12124-D - 12125-D
CD MX 12126-D - 12127-D
Matrix numbers XCO 34672; XCO 34781 to XCO
34783
XCO 34672 (Preludes) 17 November 1942
XCO 34781 to XCO 34783 (Rhapsody) 20 May
1945
DX 1212 - DX 1212
GFX 128 - GFX 129
CPU 599 - CPU 596 (Columbia Australia)
Recorded: 17 November 1942 and 20 May 1945
17 November 1942 (Preludes)
20 May 1945 (Rhapsody)
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); July 1945; Pg.5 Col.1

REVIEW EXTRACT:
"...The Philadelphia Orchestra plays superbly
under the inspired direction of Eugene
Ormandy who has just the right feeling for this
score..."
[From] Gramophone Record Supplement; July,
1946; Page 5

"July record-buyers will be up to their ears in
Gershwin Some of it: Rhapsody in Blue, two
versions: Pianist Oscar Levant with the
Philadelphia Orchestra (Eugene Ormandy
conducting; Columbia, 3 sides) is flashier and
brasher but not as satisfying as Jesus Maria
Sanroma's with the Boston "Pops" Orchestra
(Arthur Fiedler conducting; Victor, 3 sides)."
Source: LIFE Magazine - September 10, 1945
Review from: Time Magazine; Monday, July 09,
1946

Symphony No. 1, Op. 9 (In One Movement)
(Barber, Samuel)
Bruno Walter conducting Philharmonic-
Symphony Orchestra of New York
4 Sides., Set X-852
CD 12204-D - 12205-D
CD MX 12206-D - 12207-D
Matrix numbers XCO 34177 to XCO 34180
Recorded: 22 January 1945; Carnegie Hall
Producer: Goddard Lieberson
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); October 1945; Pg.1 Col.2

[NOTE: First recording of this work]

Concerto in D Minor for Two Violins, BWV
1043 (Bach)
Frances Magnes and Adolf Busch, (violins); Adolf
Busch conducting Busch Chamber Players
4 Sides., Set X-853 (Also on LP ML 4002)
> Not released in 'X' Format
CD MX 71674-D - 71675-D
Recorded: April 26, 1945
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); October 1945; Pg.1 Col.1
Review: A Guide to Recorded Music; Kolodin;
1947; Pg.13 Col.2

REVIEW EXTRACT:
"...I should take refuge in the more voluminous
sound of the new Columbia which has Busch's
majestic excellence..."
Kolodin; 1947; Pg.13
LE COQ D'OR SUITE (Rimsky-Korsakov)  
Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra  
4 Sides., Set X-254  
© 12150-D - 12151-D  
© MX 12152-D - 12153-D  
Review: Gramophone Record Supplement (Gramophone Shop Inc.); October 1946; Pg.6 Col.2  
Review: New Guide to Recorded Music; Kolodin; 1980 ed; Pg.338 Col.1  
"Rimsky-Korsakov: Suite from Le Coq d'Or (Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting; Columbia, 4 sides). Orchestral arrangements of choice morsels from a pompously inflated opera. Performance: excellent."
Review from: Time Magazine; Monday, November 06, 1945 Article: 'New Records'  

FIVE PORTRAITS (Virgil Thomson)  
(Bugles And Birds; Percussion Piece; Cantabile for Strings; Tango Lullaby; Fugue)  
Virgil Thomson conducting Philadelphia Orchestra  
4 Sides., Set X-255 (Also on 10 inch LP ML 2087)  
© 12154-D - 12185-D  
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 439 Col.2  
Review: Gramophone Record Supplement (Gramophone Shop Inc.); October 1946; Pg.8 Col.1  
"Virgil Thomson: Five Portraits (Philadelphia Orchestra, Virgil Thomson conducting; Columbia, 4 sides). The composer's five friends (among them Pablo Picasso, Conductor Alexander Smallens) can't be as dull as his musical sketches of them. Performance: good."
Review from: Time Magazine; Monday, November 06, 1945 Article: 'New Records'  

ELIZABETHAN SUITE (Arr. by Ethel Bartlett)  
(John, Come Kisse Me Now; His Conceit; Earle of Salisbury's Pavan; A Toye; The Fall Of The Leafes; Tower Hill Jigge; Tune for Two Virginals; His Dreame; The King's Hunting Jigge)  
E. Bartlett and R. Robertson (duo-pianists)  
4 Sides., Set X-256  
© 71868-D - 71869-D  
Matrix numbers:  
CO 34082 to CO 34084; CO 34144  
Recorded: 2 January 1945  

BOLERO (Ravel)  
(and) Meditation - Thais (Massenet)  
Andre Kostelanetz conducting Robin Hood Dell Orchestra of Philadelphia  
4 Sides., Set X-257 (Also on 10 inch LP ML 2099)  
Also released as Set MM-1077 (77676-D - 77668-D)  
© Released as 7inch microgroove [Set A-287]  
© 12162-D - 12163-D  
© MX 12164-D - 12165-D  
© EP 4-12164-D - 4-12165-D  
Matrix numbers: XCO 35230 to XCO 35233  
XCO 35230 to XCO 35232 (Bolero)  
XCO 35233 (Thais Meditation)  
DZX 46 - DZX 47 (Columbia SWZ)  
Recorded: 22 September 1948; Academy of Music, Philadelphia  
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 331 Col.1  

SONATA NO. 8 IN D MAJOR for 'Cello and Piano, Op. 102, No. 2 (Beethoven)  
Gregor Piatigorsky ('cello); Ralph Berkowitz (piano)  
4 Sides., Set X-258  
© 71707-D - 71708-D  
© MX 71709-D - 71710-D  
Also released on 45rpm  
Matrix numbers: XCO 34904 to XCO 34907  
Recorded: 06 June 1945  

February 2016 / 46
SEA CHANTY for Harp And Strings (Paul White)
Blow the man down
Tom's gone to Hilo
O wake her
O shake her
Edna Phillips (harp); Alexander Hilsberg, Sol
Ruden (violas); Samuel Roens (viola); Samuel
Mayes (violoncello); Anton Torello (double bass)
(with) Eugene Ormandy conducting Philadelphia
Orchestra.
4 Sides., Set X-859
© 71711-D - 71712-D
© MX 71713-D - 71714-D
Matrix numbers: XCO 35084 to XCO 35087
Recorded: 14 October 1945; Academy of Music,
Philadelphia

THE DESERT SONG (Romberg)
(The Desert Song; One Flower Grows Alone In
Your Garden; One Alone; The Riff Song)
Dennis Morgan (tenor); Edgar Roemheld
conducting (Unnamed) Chorus and Orchestra.
4 Sides., (10 inch) Set X-860 (Also on LP ML
4272)
© 4336-M - 4337-M

BRIDAL CHAMBER SCENE (Act III, Scene 2)
(from 'Lohengrin') (Wagner)
Helen Traubel (soprano) - Elsa; Kurt Baum
(tenor) - Lohengrin; Artur Rodzinski conducting
Philharmonic-Symphony Orchestra of New York
4 sides, Set X-861 (Also on LP ML 4065)
© 12291-D - 12292-D
© MX 12293-D - 12294-D
Matrix numbers: XCO 34751 to XCO 34754
Recorded: 18 May 1945; Carnegie Hall, New York
Producer: Charles O'Connell
464 Col.2 [In relation to Love Duet - Wagner]

SIEGMEISTER: OZARK SET
"Mitropoulos Conducts Schoenberg and
Siegmeister"
Dimitri Mitropoulos conducting Minneapolis
Symphony Orchestra
4 Sides., Set X-862
© 12295-D - 12296-D
© MX 12297-D - 12298-D
Review: Gramophone Record Supplement
(Gramophone Shop Inc.); September 1944; Pg.10
Col.1

ESCALES (Ports Of Call) (Ibert)
(Palermo; Tunis-Nefta; Valencia)
Artur Rodzinski conducting Philharmonic-
Symphony Orchestra of New York
4 Sides., Set X-863 (Also on 10 inch LP ML 2093)
Also on Canadian Set J-90 (15986 - 15987)
© 12317-D - 12318-D
© MX 12319-D - 12320-D
Matrix numbers: XCO 34318 to XCO 34321
Recorded: 27 February 1945; Carnegie Hall
Producer: Goddard Lieberson

EXOTIC MUSIC
Flamingo
Poinciana
Song Of India
Lotus Land
Andre Kostelanetz and his Orchestra.
4 Sides., Set X-864 (Also on LP ML 4832)
> Released as 7inch microgroove [Set A-264]
© 7444-M - 7445-M
© MX 7515-M - 7516-M
EP 4-7515-M - 4-7516-M
Matrix numbers: XCO 35485; XCO 35507 to XCO
35509
XCO 35455 (23 November 1945)
XCO 35507 to XCO 35509 (14 December 1945)
Recorded 23 November (and) 14 December 1945
SIEGFRIED IDYLL (Wagner)
Artur Rodzinski conducting Philharmonic-Symphony Orchestra of New York
4 sides, Set X-866 (Also on LP ML 4086)
© 12339-D - 12340-D
© MX 12341-D - 12342-D
Matrix numbers: XCO 34326 to XCO 34329
Recorded: 27 February 1945; Carnegie Hall
Producer: Goddard Lieberson
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 483 Col.2

REVIEW EXTRACT:
“...It does not offend, neither does it stimulate...”

A LINCOLN PORTRAIT (Copland)
Kenneth Spencer (narrator); Artur Rodzinski conducting Philharmonic-Symphony Orchestra of New York
4 Sides, Set X-866 (Also on 10 inch LP ML 2042)
© 12343-D - 12344-D
© MX 12345-D - 12346-D
Matrix numbers:
- XCO 35889 to XCO 35890 (Recorded: 20 February 1946)
- XCO 36929 to XCO 35930 (Recorded: 6 March 1946) (All Carnegie Hall, New York)
Producer: Goddard Lieberson

SONGS OF A WAYFAKER (Mahler)
(Wenn Mein Schatz Hochzeit Macht; Ging Heut’ Morgen Uber’s Feld; Ich Hab’ Ein Gluhend’ Messer; Die Zwei Blauen Augen)
Carol Brice (contralto); Fritz Reiner conducting Pittsburgh Symphony Orchestra
4 Sides, Set X-867 (Also on LP ML 4108)
© 12367-D - 12368-D
© MX 12369-D - 12370-D

SUITE FRANCAISE (Milhaud)
Darius Milhaud conducting Philharmonic-Symphony Orchestra of New York
4 Sides, Set X-868 (Also on 10 inch LP ML 2093)
(Also on LP 35C 1027 - Columbia UK)
© 12395-D - 12396-D
© MX 12397-D - 12398-D
Matrix numbers: XCO 35568 to XCO 35571
LFX 860 - LFX 861 (Columbia FR)
Recorded: 2 January 1946; Carnegie Hall, N. York
Producer: Goddard Lieberson
Review: Classic Record Collector Magazine; Robert Matthew-Walker; Autumn 2009; Pg24 Col.2

REVIEW EXTRACT:
“...He [Milhaud] conducted the first recording of the orchestral version with the New York Philharmonic in 1945 shortly after the premiere. Good as it is - it has a clean, open-air quality that is most appealing....”
[From] Review: Classic Record Collector Magazine; Autumn 2009; Pg24 Col.2

SIEGFRIED FROM DIE MEISTERSINGER (Wagner),
‘Fliedermonolog’ (Act II) (Sides 1 and 2) (and)
‘Wahnmonolog’ (Act III) (Sides 3 and 4)
Herbert Janssen (baritone); Paul Breisach conducting Metropolitan Opera Orchestra
4 Sides, Set X-869 (Also on LP ML 4108)
> Not released in 'X' Format
© MX 71819-D - 71820-D
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 466 Col.1 [In relation to Fliedermonolog’ - Wagner]

REVIEW EXTRACT:
“...a fine piece of singing, well controlled, thoroughly aware of the vocal subtleties in the scene....”
[From] Review: New Guide to Music; 1950; Pg.466
SONGS OF RICHARD STRAUSS - COLLECTION
(Strauss)
(Standchen; Morgen; Allerseelen; Zueignung)
Lotte Lehmann (soprano); Paul Ulanowski (piano)
4 Sides., (10 inch) **Set X-870**
@ 17384-D - 17385-D
Matrix numbers: CO 31694 to CO 31697
Recorded: 2 July 1941
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 418 Col.2 [In relation to Winterweihe]
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 418 Col.1 [In relation to Standchen]
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 417 Col.2 [In relation to Morgen]
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 417 Col.1 [In relation to Allerseelen]

**REVIEW EXTRACT:**
“...Lehmann is deeply expressive...”
Review from:

SONGS BY JANE POWELL
Ave Maria / Schubert
Les filles de Cadiz / Delibes
I think of you / Marcotte; adapted from Rachmaninoff's Piano Concerto No. 2
Italian street song: from 'Naughty Marietta' / Herbert
Jane Powell (soprano); Carmen Dragon conducting (Unnamed) Orchestra
4 Sides., (10 inch) **Set X-871**
@ 4457-M - 4458-M
© MX 4552-M - 4353-M
Matrix numbers: HCO 1939 to HCO 1942
HCO 1939 (15 August 1946)
HCO 1940 to HCO 1942 (9 August 1946)
Recorded: 9 (and) 16 August 1946

SONGS OF SCHEHERAZADE (Rimsky-Korsakov)
(Music by Rimsky-Korsakov, from the Universal Picture)
Sadko. Song of India
Le coq d'or: Hymn to the sun
Gypsy song / adapted from Antar symphony
Capriccio Espagnole
Fandango
Charles Kullman (tenor); Julius Berger conducting (Unnamed) Orchestra
4 Sides., (10 inch) **Set X-272**
@ 4459-M - 4460-M
© MX 4554-M - 4355-M
Matrix numbers: CO 36677 to CO 36680
Recorded: 22 July 1946; New York City
SONATA IN C SHARP MINOR Op. 27 'MOONLIGHT SONATA' (3 Sides) (Beethoven)
(and) Menuetto from Piano Sonata No. 20 in G Major (1 Side) (Beethoven)
Oscar Levant (piano)
4 Sides., **Set X-275**
© 71873-D - 71874-D
© MX 71876-D - 71876-D
Matrix numbers: XCO 36598 to XCO 36600; XCO 36621
QUARTET NO. 30 IN G MINOR Op. 74 No. 3(Haydn)
Budapest String Quartet
4 Sides., **Set X-274** (Also on LP ML 4029)
> Not released in 'X' Format
© MX 71877-D - 71878-D
Recorded: February 1946
QUARTET NO. 30 IN G MINOR Op. 74 No. 3(Haydn)
Budapest String Quartet
4 Sides., **Set X-275** (Also on LP ML 4029)
Possibly: MX 71879-D - 71880-D (?)
RUSSIAN EASTER OVERTURE Op. 36 (Rimsky-Korsakov)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-276 (Also on 10 inch LP ML 2036)
> Not released in ‘X’ Format
© MX 12563-D - 12564-D
LOX 670 - LOX 671
Recorded: 13 October 1946

GISSELLE - BALLET SUITE (Adolphe Adam)
Constant Lambert conducting Royal Opera House, Covent Garden Orchestra
4 Sides., Set X-277
MX 71964-D - 71965-D
SEBASTIAN - BALLET SUITE (Menotti)
Dimitri Mitropoulos conducting Robin Hood Dell Orchestra
4 Sides., Set X-278 (Also on 10 inch LP ML 2035)
© 12571-D - 12572-D
© MX 12573-D - 12574-D
Matrix numbers: XCO 36698 to XCO 36699
Recorded: 26 July 1946

WATER MUSIC - SUITE (Handel, Arr. Ormandy)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-279 (Also on 10 inch LP ML 2034)
© 12575-D - 12576-D
© MX 12577-D - 12578-D
Matrix numbers: XCO 36618 to XCO 36031
Recorded: 12 January 1946

VIOLIN SONATA NO. 3 (3 Sides) (Debussy)
(and) Berceuse sur le nom de Faure (1 Side) (Ravel)
Zino Francescatti (violin); Robert Casadesus (piano)
4 Sides., Set X-280 (Also on 1 P MTL 4178)
> Not released in ‘X’ Format
© MX 73045-D - 73046-D
Recorded: 26 April 1946; Liederkranz Hall, N.Y.
Review: New Guide to Recorded Music; Kolodin; 1980 ed; Pg.358 Col.1

MEPHISTO WALTZ (3 Sides) (Liszt)
(and) Overture - The Secret of Suzanne (Overture to 'Il Segreto di Susanna') (1 Side) (Wolf-Ferrari)
Artur Rodzinski conducting Philharmonic-Symphony Orchestra of New York
4 Sides., Set X-281 (Also on 10 inch LP ML 2057)
© 12580-D - 12581-D
© MX 12582-D - 12583-D
Matrix numbers:
XCO 34255 to XCO 34257 (Waltz)
XCO 34330 (Overture)
Recorded: 12 February 1946; Carnegie Hall
(Waltz)
Recorded: 27 February 1946; Carnegie Hall
(Overture)
Producer: Goddard Lieberson
Also released - Overture - on 12905-D
Review: Billboard; 9 August 1947; Pg.140

REVIEW EXTRACT:
“…The stirring and sardonic Mephisto Waltz of Franz Liszt, based on the Faust legend, is given a
vivid interpretation by Artur Rodzinski in conducting the Philharmonic-Symphony
Orchestra of New York. Music is sensual rather than melodic and the symphony in its playing
brings out all of its imaginative content. Takes three 12-inch sides with the maestro filling out
the two-record album with Wolf-Ferrari’s light and airy Overture to his comic operas, The
Secret of Suzanne. Faustian figures provide the cover page attraction with picture of the
maestro and notes on the music for [sic] the inside page. While the package performance is
creditable, merchandising interest in this set will be limited largely to music students…”
[From] Review: Billboard; 9 August 1947; Pg.140
TRIO SONATA NO. 2 For Flute, Harp and Viola (Debussy)
John Wummer (flute); Milton Katims (harp); Laura Newell (viola)
4 Sides., Set X-282 (Also on LP ML 4090)
© 72141-D - 72142-D
© MX 72143-D - 72144-D
Matrix numbers: XCO 34607 to XCO 34610
Recorded: 24 April 1945

TITLE [?] (Bach)
No. 2, Et Exultavit [From: Magnificat in D]
No. 9, Euerwentes Implevit Bonus [From: Magnificat in D]
No. 9, Qui sedes [From: Mass In B Minor, BWV 243]
No. 23, Agnus Dei [From: Mass In B Minor, BWV 243]
Carol Brice (contralto); Daniel Saldenberg conducting Columbia Broadcasting Concert Orchestra
4 Sides., Set X-285 (Also on LP ML 4108)
© 72194-D - 72195-D
© MX 72196-D - 72197-D
Matrix numbers: XCO 37621 to XCO 37624
Recorded: 14 April 1947
Review: Records: 1950 Edition; David Hall; 1950; Pg.106

REVIEW EXTRACT:
“...Carol Brice’s rich contralto is heard to fine advantage in the two excerpts from the Magnificat, but it would have been wiser to have her record Bach songs than two arias torn out of context...”
[From] Review: Records: 1950 Edition; David Hall; 1950; Pg.106

Mississippi Suite - A Tone Journey (3 Sides) (Grofe)
(and) From the Land of Sky-Blue Water (and) By the Waters of Minnetonka (1 Side) (Lieurance)
Andre Kostelanetz and his Orchestra
4 Sides., Set X-284 (Also on 10 inch LP ML 2046 and ML 4625)
© 7567-M - 7568-M
© MX 7569-M - 7570-M
Matrix numbers: XCO 36300; XCO 36812; XCO 36849 to XCO 36850
XCO 36300 (15 May 1946)
XCO 36812 (11 September 1946)
XCO 36849 to XCO 36850 (18 September 1946)
Recorded: 15 May 1946; 11 (and) 18 September 1946
Review: Records: 1950 Edition; David Hall; 1950; Pg.286 [Mississippi Suite]

CONCERTO IN E FLAT MAJOR for FRENCH HORN AND ORCHESTRA K. 495 (Mozart)
Dennis Brain (horn); Unknown conductor conducting Halle Orchestra
4 Sides., Set X-286 (Also on 10 inch LP ML 2088)
> Not released in ‘X’ Format
© MX 72233-D - 72234-D
Matrix numbers: CAX 9104 to CAX 9107
DX 1123 - DX 1124 (Columbia UK)
GQX 11229 - GQX 11230 (Columbia Italy)
Review: Records: 1950 Edition; David Hall; 1950; Pg.335

REVIEW EXTRACT:
“...The soloist is somewhat over-predominant throughout, but the performance in general is satisfying...”
[From] Review: Records: 1950 Edition; David Hall; 1950; Pg.335

TRISTAN UND ISOLDE EXCERPTS (Wagner)
Helen Trubel (soprano); Torsten Ralf; Hertha Glaz; Fritz Busch conducting Metropolitan Opera Orchestra
4 Sides., Set X-286 (Also on LP ML 4085)
© 72246-D - 72247-D
© MX 72248-D - 72249-D
Matrix numbers: XCO 37480 to XCO 37483
LX 1243 - LX 1244
Recorded: 16 March 1947

February 2016 / 51
CLASSICAL SYMPHONY (No. 1) (Prokofiev)
Eugene Ormandy conducting Philadelphia Symphony Orchestra
4 Sides., Set X-287 (Also on LP ML 2035)
> Not released in ‘X’ Format
© MX 12661-D - 12662-D
Matrix numbers: XCO 37009 to XCO 37012
Recorded: 13 October 1946
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 309 Col.1

REVIEW EXTRACT:
“...Ormandy’s players are the interest of his treatment, which is otherwise rather plodding, a judgement that extends to the LP...”

PIANO CONCERTO FOR LEFT HAND IN D MAJOR
(Ravel)
Robert Casadesus (piano); Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-288 (Also on LP ML 4078)
© 12663-D - 12664-D
Matrix numbers: XCO 37311 to XCO 37314
LX 1086 - LX 1089 (Columbia UK)
LOX 882 - LOX 883 (Columbia AUS)
Recorded: 22 January 1947; Academy of Music, Philadelphia
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 330 Col.1
Review: Gramophone Magazine; August 1948: Page 3

REVIEW EXTRACT:
“...The reproduction of the piano is mushy (the piano itself sounds dull) and the orchestra is no vibrant harp either...”

delicate artist, apt for Ravel’s fantasy of 1930...”
[From] Review: Gramophone Magazine; August 1948: Page 3

AMERICAN CONCERTETTE (Ballet Score - ‘Interplay’) (Gould)
Morton Gould (piano/conductor) conducting Robin Hood Dell Orchestra
4 Sides., Set X-289
> Not released in ‘X’ Format
© MX 12674-D - 12675-D
Matrix numbers: XCO 39039 to XCO 39042
Recorded: 01 August 1947; Academy of Music, Philadelphia

KINDERSCHRÖNERN Op. 15
(Scenes Of Childhood) (Schumann)
Of Foreign Lands and People
A Curious Story
Catch Me
An Important Event
Traumerei
At the Fireside
The Knight of the Hobby Horse
Almost too Serious
The Child Falls Asleep
The Poet Speaks
Maryla Jonas (piano)
4 Sides., Set X-290
© 72496-D - 72497-D
© MX 72498-D - 72499-D
Matrix numbers: CO 39188 to CO 39171
LFX 868 - LFX 869 (Columbia FR)
Recorded: 30 September 1947; New York City
Review: Records: 1950 Edition; David Hall; 1950; Pg.432

REVIEW EXTRACT:
“...Powerful, crisp, eminently clear recording, sun-bright without glare. The orchestral glitter is excellently reflected, and Casadesus is a
FEER GYNT SUITE 1 Op. 6 (Grieg)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-291 (Also on LP ML 4132)
> Not released in ‘X’ Format
© MX 12746-D - 12747-D
Matrix numbers: XCO 39405 to XCO 39408
Recorded: 22 November 1947

GAYNANEH BALLET SUITE NO. 2 (Khachaturian)
Russian Dance
Andante
Gayne’s Dance
Fire
John Corigliano / Michael Rosenker (violins);
William Linzer (viola); Leonard Rose (cello);
Theodore Cella (harp); Efrem Kurtz conducting
New York Philharmonic-Symphony Orchestra
4 Sides., Set X-295 (Also on LP ML 4030)
© 12751-D - 12752-D
© MX 12753-D - 12754-D
Matrix numbers: XCO 39644 to XCO 39647
DX 1641 - DX 1642 (Columbia UK)
Recorded: 15 December 1947, Carnegie Hall, New York
Producer: Goddard Lieberson
Review: Records: 1980 Edition; David Hall; 1980; Pg.288

REVIEW EXTRACT:
“...the recording [is] brilliant...”
[From] Review: Records: 1980 Edition; David Hall; 1980; Pg.288

WILLIAM TELL (Overture) (Rossini)
Andre Kostelanetz and his Orchestra
4 Sides., (10 inch) Set X-295 (Also on 10 inch LP ML 2009)
© 4511-M - 4512-M
© MX 4613-M - 4614-M
Matrix numbers: XCO 39890 to XCO 39893
Recorded: 9 December 1947; Liederkranz Hall
Review: Records: 1980 Edition; David Hall; 1980; Pg.401

OPERA ARIAS BY POLYNA STOSKA
Seine Wir Wieder Gut (Strauss)
Ariadne Auf Naxos Op. 60 (Strauss)
Die Tote Stadt Op. 21 "Marietta’s Lied" (Korngold)
Der Freischutz - Scena and Aria (Weber)
Leise, leise, fromme Weise - Agathe’s Prayer (Act 2) (Weber)
Polya Stoska (soprano); Max Rudolf conducting
Metropolitan Opera Orchestra
4 Sides., Set X-294
© 72512-D - 72513-D
© MX 72514-D - 72515-D
Matrix numbers: XCO 39357 to XCO 39356; XCO 39582 to XCO 39583
XCO 39357 to XCO 39356 (8 November 1947)
XCO 39582 to XCO 39583 (7 December 1947)
Recorded: 6 November (and) 7 December 1947
Review: New Guide to Music; Koldin; 1950 ed; Pg. 413 Col.2
Review: New Guide to Music; Koldin; 1950 ed; Pg. 426 Col.2
Review: Records: 1950 Edition; David Hall; 1950; Pg.486 [In relation to Seine Wir Wieder Gut]

THE COMEDIANS - INCIDENTAL MUSIC Op. 26
(Kabalevsky)
Efrem Kurtz conducting New York Philharmonic-
Symphony Orchestra
4 Sides., Set X-295 (Also on LP ML 4083)
© 12780-D - 12781-D
© MX 12782-D - 12783-D
Matrix numbers: XCO 39682 to XCO 39685
DX 1537 - DX 1538 (Columbia UK)
Recorded: 15 December 1947; Carnegie Hall, N.Y.
Producer: Goddard Lieberson
Review: Records: 1950 Edition; David Hall; 1950; Pg.285

REVIEW EXTRACT:
“...Columbia has the edge both in orchestral proficiency and in true-to-life sound [as opposed to the Discovery disc A800]...”
[From] Review: Records: 1950 Edition; David Hall; 1950; Pg.285
LA VALSE - CHOREOGRAPHIC POEM (3 Sides)  
(Ravel)  
(and) Danse (Tarantelle Styrienne) (1 Side)  
(Debussy, Arr. Ravel)  
Fritz Reiner conducting Pittsburgh Symphony Orchestra  
4 Sides., Set X-896 (Also on LP ML 4021)  
© 12784-D - 12788-D  
© MX 12786-D - 12787-D  
Matrix numbers: XCO 37576 to XCO 37578  
Recorded: 01 April 1947; Pittsburgh  
Review: Records: 1950 Edition; David Hall; 1950; Pg.390  
Review: Records: 1960 Edition; David Hall; 1960; Pg.432  
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 336 Col.1

3 DANCES FROM THE THREE-CORNERED HAT - BALLET (De Falla)  
Also Galliera conducting Philharmonia Orchestra  
4 Sides., Set X-897  
> Not released in 'X' Format  
© MX 72543-D - 72544-D

TOCCATA IN D MAJOR BWV 912 (Bach)  
Guilmar Novaes (piano)  
4 Sides., (10 inch) Set X-898  
© 17527-D - 17528-D  
Matrix numbers: XCO 32462 to XCO 32465  
Recorded: 21 November 1946

JENNIE TOUREL SINGS OFFENBACH (Offenbach)  
La Perichole: 'O, Mon Cher Amant, Je Te Jure',  
'Mon Dieu, Que Les Hommes Sont Betes', 'Ah! Quel Diner', 'Je T'Adore' and The Tales of Hoffmann-"Entr'acte and barcarolle"  
Jennie Tourel (mezzo-soprano - singing both parts); Maurice Abravanel conducting (Unnamed) Orchestra  
4 Sides., (10 inch) Set X-899 (Also on LP ML 2024)  
© 17538-D - 17539-D  
Matrix numbers: CO 39796 to CO 39799

LB 79 - LB 80 (Columbia UK)  
Recorded: 1947  
Review: Records: 1950 Edition; David Hall; 1950; Pg.359 [In relation to O, Mon Cher Amant, Je Te Jure, Mon Dieu, Que Les Hommes Sont Betes, Ah! Quel Diner, Je T'Adore]  
Review: Records: 1960 Edition; David Hall; 1950; Pg.359 [In relation to Entr'acte and barcarolle]  
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 299 Col.2

REVIEW EXTRACT:  
"...I am partial to Miss Tourel's version as about the perfection of how this music can sound..."  

FANTASIA ON A THEME BY TALLIS FOR DOUBLE STRING ORCHESTRA AND STRING QUARTET  
(Williams)  
Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra  
4 Sides., Set X-500 (Also on LP ML 4196)  
© 12873-D - 12874-D  
Matrix numbers: XCO 34364 to XCO 34367 [?]  
Review: Records: 1950 Edition; David Hall; 1950; Pg.484

WOTAN'S FAREWELL (and) MAGIC FIRE MUSIC  
(Wagner)  
Leopold Stokowski conducting Philharmonic-Symphony Orchestra of New York  
4 Sides., Set X-501 (Also on 10 inch LP ML 2153 and 33C 1028)  
> Not released in 'X' Format  
© MX 12897-D - 12898-D  
Matrix numbers: XCO 39361 to XCO 39364  
Recorded: 17 November 1947; Carnegie Hall, New York  
Producer: Goddard Lieberson  
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 474 Col.1
REVIEW EXTRACT:
“...the newer Columbia is preferable for its more extended length, its deeply sonorous, well shaded reproduction. It should make a spectacular LP when Columbia gets around to it...”

SLEEPING BEAUTY SUITE Op. 66 (Tchaikovsky)
Panorama (Act 2)
Aurora’s Solo (Act 1)
Dance of the Maids of Honor and their Pages (Act 1)
Vision Scene (Act 2)
Red Riding Hood and the Wolf (Act 3)
March (Act 3)
Constant Lambert conducting Covent Gardens Orchestra
4 Sides., Set X-302 (Also on LP ML 4136)
> Not released in 'X' Format
© MX 72678-D - 72676-D
DX 1281 - DX 1282 (Columbia UK)
Review: Records: 1950 Edition; David Hall; 1950; Pg.486
Review: New Guide to Music; Kolodin; 1950 ed; Pg. 486 Col.1

REVIEW EXTRACT:
“...has much that is enjoyable...”

PETER GRIMES (Opera in Three Acts) (Britten)
Four Sea Interludes (Dawn; Sunday Morning; Moonlight; Storm)
Sir Malcolm Sargent conducting London Symphony Orchestra.
4 Sides., Set X-305 (10 inch LP ML 2146) LP released - December 1950
> Not released in 'X' Format
© MX 72677-D - 72678-D
Matrix numbers: CAX 10119 to CAX 10122
Recorded: 11 November 1947; Abbey Road Studio 1, London
DX 1441 - DX 1442 (Columbia UK)
CONCERTO NO. 2 IN E FLAT for Horn and Orchestra K 417 (Mozart)
Denis Brain (horn); Walter Susskind conducting Philharmonia Orchestra
4 Sides., Set X-506 (Also on 10 inch LP ML 2088)
* This recording does not have U.S. numbers but was assigned an album number. The U.S. release used English numbers:
DX 1368 - DX 1368 (Columbia UK)
Matrix numbers: CAX 9499 to CAX 9502
Recorded: 27 March 1946
* [Yale University Muito Library has X-306 as DX 1386-6 in an album marked X-306]

ANDANTE SPIANATO / GRANDE POLONAISE (3 Sides) (Chopin)
(and) Valse in E Flat Major Op. 18 (Grande Valse Brillante) (1 Side) (Chopin) (Arrau - Solo)
Claudio Arrau (piano); Thomas Scherman conducting Little Orchestra Society
4 Sides., Set X-507
> Not released in ‘X’ Format
© MX 72728-D - 72729-D
LX 1287 - LX 1288 (Columbia UK)

LE BOEUF SUR LE TOIT - PANTOMIME (Milhaud)
Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra
4 Sides., Set X-508 (Also on 10 inch LP ML 2032)
> Not released in ‘X’ Format
© MX 12932-D - 12933-D
Review: Records: 1960 Edition; David Hall; 1960; Pg.322

REVIEW EXTRACT:
“...Mitropoulos’s performance is brilliant and inflexible. So is the recorded sound...”
[From] Review: Records: 1960 Edition; David Hall; 1960; Pg.322

HUNGARIAN DANCES (Brahms, Arr. for Orchestra)
No. 1 in G Minor
No. 5 in F Sharp Minor
No. 6 in D Flat Major
No. 7 in A Minor
No. 12 in D Minor
No. 13 in D Major
No. 19 in B Minor
No. 21 in E Minor
Fritz Reiner conducting Pittsburgh Symphony Orchestra
4 Sides., Set X-509 (Also on LP ML 4116) [Also possibly on ML 2017]
> Not released in ‘X’ Format
© MX 12942-D - 12943-D
Recorded: 2 and 5 February 1946
Review: Records: 1960 Edition; David Hall; 1960; Pg.163

Eugén Onegin: Tatiana’s letter scene(Tchaikovsky - Words by Pushkin)
Ljuba Welitsch (soprano); Walter Susskind conducting Philharmonia Orchestra
4 Sides., Set X-310 (Also on 10 inch LP ML 2048)
> Not released in ‘X’ Format
© MX 72772-D - 72773-D
DX 1134 - DX 1135 (Columbia UK)
Review: Records: 1950 Edition; David Hall; 1960; Pg.476
DIE FLEDERMAUS OVERTURE (Strauss)
(and) Der Zigeunerbaron Overture (Strauss)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-311 (Also on 10 inch LP ML 2041)
> Not released in ‘X’ Format
© MX 12946-D - 12947-D
LX 1202 and LX 1182
Recorded: 22 November 1947
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 399 Col.1
Review: Records: 1950 Edition; David Hall; 1980; Pg.448
Review: Records: 1950 Edition; David Hall; 1980;
Pg.449 [Der Zigeunerbaron Overture]
Review: Records: 1950 Edition; David Hall; 1980;
Pg.447

VIOLIN SONATA NO. 1 IN D MAJOR, Op. 12, NO. 1
(Beethoven)
Joseph Szöti (violin); Mieczyslaw Horszowski
(piano)
4 Sides., Set X-312 (Also on LP ML 4133)
> Not released in ‘X’ Format
© MX 72794-D - 72795-D
Matrix numbers: XCO 36343 to XCO 36346
LX 1018 - LX 1019 (Columbia UK)
Recorded 20 May 1946; New York, Liederkranz Hall
Review: Records: 1950 Edition; David Hall; 1980;
Pg.130

REVIEW EXTRACT:
“...lack of sensuous appeal despite strength of
interpretative conception. Szöti’s excessive
vibrato is largely to blame here...”
[From] Review: Records: 1950 Edition; David Hall; 1980; Pg.130

UNACCOMPANIED SONATA NO. 4 IN D MINOR
(Bach, Arr. Busoni - piano transcription)
(and) Chaconne (Bach, Arr. Busoni - piano transcription)
Egon Petri (piano)
4 Sides., (10 inch) Set X-315 (Also on 10 inch LP ML 2049)
© 17562-D - 17563-D
Review: Records: 1950 Edition; David Hall; 1980; Pg.87

REVIEW EXTRACT:
“...Piano tone on the shellac discs is very dull
and wooden....”
[From] Review: Records: 1950 Edition; David Hall; 1980; Pg.87

CANCIONES POPULARES ESPAÑOLAS (De Falla,
Arr. Transcribed for violin and piano by Paul
Kochanski)
El piano moruno
Nana
Cancion
Asturiana
Polo
Jota
(and) Caprice Basque Op. 24 (Sarasate)
Isaac Stern (violin); Alexander Zakin (piano)
4 Sides., Set X-314 (Also on 10 inch LP ML 2050)
© MX 72616-D - 72617-D

STRAUSS WALTZES
Blue Danube Waltz Op. 314 (Strauss)
(and) G’ashchen aus dem Wienerwald Op. 325
(Tales from the Vienna Woods) (Strauss)
Eugene Ormandy conducting Philharmonia Orchestra
4 Sides., Set X-315 (Also on LP ML 2041)
> Not released in ‘X’ Format
© MX 12967-D - 12968-D
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 403 Col.2
Review: New Guide to Music; Kolodin; 1980 ed; Pg. 405 Col.2
SALOME - FINAL SCENE (Strauss)
- Ah! du wolltest mich nicht deinem Mund
Ljuba Welitsch (soprano); Fritz Reiner conducting Metropolitan Opera Orchestra
4 Sides, Set X-518 (Also on LP ML 2048)
> Not released in 'X' Format
© MX 72818-D - 72819-D
LX 1241 - LX 1242 (Columbia UK)
Review: Records: 1950 Edition; David Hall; 1950; Pg.456
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 416 Col.1

LECUONA: MUSIC OF LECUONA (Lecuona)
- Andalucia
- La Comparsa
- Malaguena
- Jungle Drums
Morton Gould conducting Robin Hood Dell Orchestra of Philadelphia
4 Sides., (10 inch) Set X-318
> Not released in 'X' Format
© MX 19014-D - 19015-D
Matrix numbers: CO 39051 to CO 39054

ROYAL FIREWORKS MUSIC (Handel, Arr. Harty)
Sir Malcolm Sargent conducting Liverpool Philharmonic Orchestra
4 Sides., Set X-319 (Also on LP ML 4197)
> Not released in 'X' Format
© MX 72833-D - 72834-D
DX 1494 - DX 1496 (Columbia UK)
Review: Records: 1950 Edition; David Hall; 1950; Pg.258

FOUR INTERMEZZI
Includes:
Manon Lescaut: Intermezzo (Puccini)
I Gioielli della Madonna: Intermezzo no. 1 and no. 2 (Wolf-Ferrari)
Cavalleria rusticana: Intermezzo (Mascagni)
Dimitri Mitropoulos conducting Robin Hood Dell Orchestra
4 Sides., Set X-517 (Also on 10 inch LP ML 2083)
> Not released in 'X' Format
© MX 12981-D - 12983-D
Review: Records: 1950 Edition; David Hall; 1950; Pg.376 [Incorrectly labelled in review as Intermezzo from Act 3 also incorrectly labelled as album - X-213]
Review: Records: 1950 Edition; David Hall; 1950; Pg.524 [Incorrectly labelled as album - X-213]
Review: New Guide to Music; Kolodin; 1960 ed; Pg. 317 Col.2

MA MERE L'OYE (Mother Goose Suite) (Ravel)
Andre Kostelanetz and his Orchestra
4 Sides., Set X-320 (Also on LP ML 4356)
> Not released in 'X' Format
© MX 7638-M - 7639-M
Matrix numbers: XCO 41178 to XCO 41179
Recorded: 8 (and) 12 April 1949; 30th Street Studios

LES PRELUDES (Symphonic Poem No. 3) (Liszt)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides., Set X-321 (Also on 10 inch LP ML 2066)
> Not released in 'X' Format
© MX 13027-D - 13028-D
LX 1082 - LX 1083 (Columbia UK)
Recorded: 13 October 1946

REVIEW EXTRACT:
“...the masterful reproduction of this scene is one that will add welcome luster to Columbia’s operatic repertory of domestic origin...”

REVIEW EXTRACT:
“...The playing is good, but the sound, especially in the LP [...] is shallow, lacking in resonance...”
VARIATIONS ON A THEME BY HAYDN Op. 56a
(Brahms)
(and) Les Preludes - Symphonic Poem (Liszt)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides, Set X-522 (Also on 10 inch LP ML 2066)
> Not released in 'X' Format
© MX 13029-D - 13030-D
Recorded: 19 April 1946
Review: Records: 1950 Edition; David Hall; 1950;
Pg.294 [In relation to Les Preludes]

VIER ERNSTE GESANGE Op. 121 (Brahms)
Denn es geht dem Menschen
Ich wandte mich und sahe an
O Tod, wie bitter bist du
Wenn ich mit Menschen
Helen Traubel (soprano); Conrad V. Bos (piano)
4 Sides, Set X-523 (Also on 10 inch LP ML 2072)
> Not released in 'X' Format
© MX 72861-D - 72862-D
Matrix numbers:
XCO 39138 to XCO 39139 (11 September 1947)
XCO 39146 to XCO 39149 (12 September 1947)
Recorded: 11 and 13 September 1947

SONATA for ORGAN NO. 6 IN D MINOR Op. 65
(Mendelssohn)
E. Power Biggs (organ)
4 Sides, Set X-524 (Also on 10 inch LP ML 2075)
> Not released in 'X' Format
© MX 72853-D - 72854-D

GAITE PARISIENNE - BALLET (Abbreviated)
(Offenbach, Arr. Manuel Rosenthal)
Efrem Kurtz conducting Columbia Symphony Orchestra
4 Sides, Set X-525 (Also on LP ML 4233 and EP A-328)
> Not released in 'X' Format
© MX 13041-D - 13042-D
Matrix numbers: XCO 41385 to XCO 41388
Review: Records: 1950 Edition; David Hall; 1950;
Pg.389

SONATA NO. 1 IN G MINOR FOR UNACCOMPANIED VIOLIN (Bach)
Tosio Spivakovsky (violin)
4 Sides, Set X-526
> Not released in 'X' Format
© MX 72871-D - 72872-D

TILL EULENSPIEGELS LUSTIGE STREICHEN - SYMPHONIC POEM Op. 26 (Strauss)
George Szell conducting Cleveland Orchestra
4 Sides, Set X-527 (Also on 10 inch LP ML 2079)
> Not released in 'X' Format
© MX 13047-D - 13048-D
Recorded: 25 April 1949
Review: Records: 1950 Edition; David Hall; 1950;
Pg.452

THE RED SHOES - BALLET EXCERPTS (Eastlake)
Muir Mathieson conducting Philharmonia Orchestra
4 Sides, Set X-528 (Also on LP ML 2083)
> Not released in 'X' Format
© MX 72882-D - 72883-D
DX 1597 - DX 1598 (Columbia UK)

LOUISIANA STORY (V. Thomson)
Pastorale: The bayou and the marsh buggy
Chorale: The derrick arrives
Passacaglia: Robbing the alligator's nest
Fugue: Boy fights alligator
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides, Set X-529 (Also on 10 inch LP ML 2087)
> Not released in 'X' Format
© MX 13049-D - 13050-D
Recorded: 10 May 1949
FILM MUSIC - OLIVER TWIST (Bax)
The Oliver Theme
The Pickpocketing
The Chas
Pagin's Romp
Finale
Harriet Cohen (piano); Muir Mathieson conducting Philharmonia Orchestra
4 Sides., Set X-330 (Also on 10 inch LP ML 2092)
> Not released in ‘X’ Format
This recording does not have U.S. numbers but was assigned an album number. The U.S. release used English auto coupling numbers:
Matrix numbers: CAX 10317 to CAX 10320
Recorded: 01 September 1946; Pinewood Studios, London
DX 1516 - DX 1517 (Columbia UK - Auto Coupling)

ORCHESTRAL SUITE - CARMEN (Bizet)
Prelude
Aragonaise
entr'acte, Act 3
Dragoons of Alcala
Gypsy Song
Sir Thomas Beecham conducting Columbia Symphony Orchestra
4 Sides., Set X-333 (Also on LP ML 4287)
> Not released in ‘X’ Format
© MX 72962-D - 72963-D
Matrix numbers: XCO 42162 to XCO 42165
Recorded: 21 December 1949; Columbia 30th Street Studio, New York
Review: Records: 1950 Edition; David Hall; 1950; Pg.148

REVIEW EXTRACT:
“...a performance long on brash enthusiasm, but short on finesse and subtlety...”
[From] Review: Records: 1950 Edition; David Hall; 1950; Pg.148

CAPRICCIO ITALIEN Op. 46 (Tchaikovsky)
Sir Thomas Beecham conducting Columbia Symphony Orchestra
4 Sides., Set X-354 (Also on LP ML 4287)
> Not released in ‘X’ Format
© MX 72964-D - 72965-D
Matrix number: XCO 42166 to XCO 42169
Recorded: 22 December 1949; Columbia 30th Street Studio, New York
Review: Records: 1950 Edition; David Hall; 1950; Pg.468

“SOUTH PACIFIC” - SYMPHONIC SCENARIO FOR ORCHESTRA
Efrem Kurtz conducting Houston Symphony Orchestra
4 Sides., Set X-355 (Also on 10 inch LP ML 2104)
> Not released in ‘X’ Format
© MX 13071-D - 13072-D
Matrix numbers: XCO 42189 to XCO 42192
Recorded: 14 December 1949
"KISS ME KATE" - SELECTION FOR ORCHESTRA
(3 Sides) (Cole Porter)
(and) Pavane, Op. 5 (1 Side) (Faure)
Efrem Kurtz conducting Houston Symphony Orchestra
4 Sides, Set X-536 (Also on 10 inch LP ML 2104)
> Not released in ‘X’ Format
© MX 13073-D - 13074-D
Matrix numbers: XCO 42193 to XCO 42196; XCO 42199
Recorded: 14 December 1949

JEANNIE TOUREL - SCHEHERAZADE (Ravel, Arr. Klingsor)
> Three Songs for Voice and Orchestra
Jennie Tourel (mezzo-soprano); Leonard Bernstein conducting C.B.S. Orchestra
4 Sides, Set X-537 (Also on LP ML 4288)
> Not released in ‘X’ Format
© MX 73003-D - 73004-D
Matrix numbers: XCO 42288 to XCO 42271
LX 8738 - LX 8739 (Columbia UK)
Recorded: 21 January 1980

VARIATIONS SYMPHONIQUES for PIANO AND ORCHESTRA (Franck)
Robert Casadesus (piano); George Weldon conducting Philharmonia Orchestra
4 Sides, Set X-538 (Also on LP ML 4298 and also on UK LP 23CX1118)
> U.S. release was the UK import using auto-coupling issue
LX 8800 - LX 8801 (U.S. and U.K. release numbers)
LX 8800 - LX 8801 (Columbia UK - Auto coupling)
Matrix numbers: CAX 10837 to CAX 10840
Recorded: 21 October 1949; London

CONCERTO FOR HARP and ORCHESTRA (Jol Dello)
(and) Music for Shakespeare’s "Romeo and Juliet" (David Diamond)
Edward Vito (harp); Thomas Scherman conducting Little Orchestra Society of New York
4 Sides, Set X-539 (Also on LP ML 4303)
> Not released in ‘X’ Format
© MX 13014-D - 13015-D
Matrix numbers: XCO 39387 to XCO 39390
Recorded: 21 November 1947; Liederkranz Hall, New York

DON GIOVANNI - ACT I (Mozart)
Don Ottavio, son mortai...Or sai, chi l’ignore
Crudele! Ah no, mio ben... Non mi dir, bell’Idol mio
Ijuba Welitsch (soprano); Alessio De Paolis (tenor); Fritz Reiner conducting Metropolitan Opera Orchestra
4 Sides, (10 inch) Set X-540 (Also on 10 inch LP ML 2118 [Poss. ML 2188])
> Not released in ‘X’ Format
© MX 17611-D - 17612-D [*]
Recorded: 02 October 1950
Timings: 6:43; 6:48

CANTATE DE L’ENFANT ET DE LA MERE Op. 185
(Milhaud)
Madeleine Milhaud (reciter/speaker); Leonid Hambro (piano); (supervision/conductor: Darius Milhaud)
Juilliard String Quartet
4 Sides, (10 inch) Set X-541 (Also on LP ML 4305)
Record numbers not known - Further research pending
Matrix numbers: CO 41443 to CO 41446
Recorded: 16 March 1950; Columbia 30th Street Studio, New York
Review: Classic Record Collector Magazine;
Robert Matthew-Walker; Autumn 2009; Pp21 Col. 1

RAPSODIE ESPAGNOLE (Ravel)
Eugene Ormandy conducting Philadelphia Orchestra
4 Sides, Set X-542 (Also on LP ML 4306)
> Not released in ‘X’ Format
© MX 13102-D - 13103-D
Matrix numbers: XCO 42425 to XCO 42428
Recorded: 19 March 1950; Academy of Music, Philadelphia
LE ROI D’YS - OVERTURE (3 Sides) (Lalo)
(and) Pilee en Forme de Habanera (1 Side)
(Ravel, Arr. Chardon)
- Yves Chardon (cello); Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra (3 Sides)
- Dimitri Mitropoulos conducting Minneapolis Symphony Orchestra (1 Side)
4 Sides, Set X-343 (Also on 10 inch LP ML 2128)
> Not released in ‘X’ Format
© MX 13104-D - 13105-D
Matrix numbers:
XCO 34343 to XCO 34346 (Overture)
XCO 34359 (Habanera)
Recorded:
02 March 1946; Northrup Auditorium, Minneapolis (Overture)
02 March 1946; Northrup Auditorium, Minneapolis (Habanera)

CONCERTO FOR TWO PIANOS, WINDS AND PERCUSSION (Paul Bowles)
Daniel Saidenberg conducting:
Arthur Gold (and) Robert Fizdale (piano); M. Miller (oboe); R. Keil (clarinet); L. Schaller (bass clarinet); H. Freistadt (trumpet); E. Bailey, W. Rosenberger (percussion)
4 Sides, Set X-344 (Also on 10 inch LP ML 2128)
> Not released in ‘X’ Format
© MX 73043-D - 73044-D

(Pa) JOLIE FILLE DE PERTH - SUITE (Bizet)
Sir Thomas Beecham conducting Royal Philharmonic Orchestra
4 Sides, Set X-348 (Also on 10 inch LP ML 2133)
Record numbers not known - Further research pending
Matrix numbers: CAX 10708 to CAX 10711
LX 8790 - LX 8791
GQX 8833 - GQX 8834
Recorded: 6 February 1950; Abbey Rd Studio, London

PUCCINI - Love Duet from TOSCA (3 Sides)
(Puccini)
(and) Vissi d’arte from Act 2 (L. Welitsch solo) (1 Side) (Puccini)
Ljuba Welitsch (Soprano); Richard Tucker (tenor)
4 Sides, Set X-346 (Also on 10 inch LP ML 2139)
> Not released in ‘X’ Format
© MX 73070-D - 73071-D
Matrix numbers: XCO 43318 to XCO 43319
Recorded: 23 March 1950

THREE EXCERPTS FROM “WOZZECK” Op. 7
(Alban Berg)
Gertrude Ribla (soprano); Eugene Ormandy conducting Philadelphia Orchestra
4 Sides, Set X-347
> Not released in ‘X’ Format
© MX 13117-D - 13118-D
Recorded: 01 November 1947

CHILDREN’S SYMPHONY (On familiar tunes)
(Harri McDonald)
Harri McDonald conducting Philadelphia Orchestra
4 Sides, Set X-346
> Not released in ‘X’ Format
© MX 13119-D - 13120-D

(The) RIO GRANDE SUITE IN A for CHORUS, PIANO and ORCHESTRA (Sitwell)
Gladys Ripley (and) Kyla Greenbaum (pianos)
Constant Lambert conducting Philharmonia Orchestra (with BBC Symphony Chorus)
4 Sides, Set X-349 (Also on 10 inch LP ML 2146)
Record numbers not known - Further research pending
Recorded: 13 January 1949
DX 1581 - DX 1582 (Columbia UK)

“…Can it be that, at long last, a suspicion is beginning to dawn that Constant Lambert as a composer has not been given his fair due? Coming so soon after the recent delightful issue of his Horoscope, this badly-needed new version of Rio Grande raises wild hopes in our

February 2016 / 62
breasts that perhaps we may eventually get recordings of some of his later works—the Aubade heroique or his masterpiece Summer’s LGISI Will. Certainly the entertaining Rio Grande is a sure attraction for the concert promoter, and always a favourite with any audience, despite the now rather dated jazzyness of certain sections; but let’s remember that it was written in 1929, when the composer was only 25, and was the work with which he really made his name (he had not yet gone to the Sadler’s Wells Ballet to make another reputation there). And it is worth noting that the old recording was issued within three months of its first performance: would that gramophone companies were so enterprising these days!

Such great advances have been made in the recording of choral works in the nineteen years since the earlier records of Rio Grande that we could safely discard the old set for the new one in any case; but in addition this new issue is an excellent performance, full of vitality and gaiety, admirably controlled and shaped, and treated with that clear rhythmic precision which is one of Lambert’s outstanding qualities as a conductor. Kyla Greenbaum is thoroughly at home in the vivacious piano part: her cadenzas is a special delight, accompanied by the diverse clicks, taps, thuds and plocks from the percussion players (whose serious faces, in the concert hall, add to the irresistibly comic effect). The piano tone, especially at the beginning of the work, is very wooden, but in this largely percussive work one minds this less than if it had been something emotional.

Gladys Ripley’s singing is just right, and perfectly placed in relation to the chorus. My one criticism of this set concerns the relative strength of the (very creditable) chorus and the orchestra. At normal levels all is well, but in loud passages the recorders have so obviously taken to heart Sacheverell Sitwell’s words: ‘Loud is the marimba’s note, and louder ‘till the tympanom, the spectrum and the kettle-drum’ that the voices are swamped the climax on side 3, for example, is out of proportion, and to know what the commendator and alguacil really were doing demands a prior knowledge of the score. L.S.”

(Piece Heroique by Osar Auguste Franck)

Prelude
Pugie
Variation
Power Biggs (organ)
4 Sides, Set X580 (Also on LP ML 4329)
> Not released in ‘X’ Format
© MX 73143-D - 73144-D
Matrix numbers: XCO 42080 to XCO 42083
Recorded: 30 November 1949; Symphony Hall, Boston

TITLE [?]
Tu che la vanita (From Act 5 - Don Carlos) (Verdi)
Pace, pace, mio Dio (From Act 4 - Flagstaff) (Verdi)
Salve, salve (From Act 4 - Otello) (Verdi)
Ave Maria (From Act 4 - Otello) (Verdi)
Eleanor Steber (Soprano); Fausto Cleva conducting Metropolitan Opera Orchestra
4 Sides, Set X581 (Also on 10 inch LP ML 2151)
> Not released in ‘X’ Format
© MX 73149-D - 73150-D
Matrix numbers: XCO 43522 to XCO 43525
XCO 43522 to XCO 43523 (16 August 1950)
XCO 43524 (17 August 1950)
XCO 43525 (18 August 1950)
Recorded: 16; 17 and 18 August 1950; Columbia
30th Street Studio, New York
The Discographer Magazine - Volume 3, Number 4

BALLET MUSIC FROM THE OPERA
Waltz: from "Faust" / Gounod
Dance for six: from "William Tell" / Rossini
Dance of the Sylphs: from "Damnation of Faust" / Berlioz
Bacchanale: from "Samson and Delilah" / Saint-Saëns

Andre Kostelanetz and his Orchestra
4 Sides, **Set X-355** (Also on 10 inch LP ML 2161)
> Not released in X Format
© MX 7674-M - 7675-M
Matrix numbers: XCO 42417 to XCO 42820
Recorded: 7 March 1950; 30th Street Studios

CAPRICCIO ESPAGNOL: Op. 34 (Rimsky-Korsakov)
Andre Kostelanetz and his Orchestra
4 Sides, **Set X-355** (Also on LP ML 2161)
> Not released in 'X' Format
© MX 7676-M - 7677-M
Matrix numbers: XCO 42231 to XCO 42234
Recorded: 9 January 1950; 30th Street Studios

(Le) PATINEURS - BALLET (From various operas) (Meyerbeer, Arr. Lambert)
Hollingsworth conducting Covent Garden Opera Orchestra
4 Sides, **Set X-354** (Also on LP ML 84362)
Record numbers not known - Further research pending
DX 8357 - DX 8358 (Columbia UK)

CHILDREN'S CORNER (Debussy)
Robert Casadesus (piano)
4 Sides, **Set X-355** (Also on LP ML 4366 and 84366)
> Not released in 'X' Format
© MX 73168-D - 73169-D
Matrix numbers: XCO 43336 to XCO 43339
Recorded: 11 April 1950; Columbia 30th Street Studio

From X-356, there appears to have been no planned or released 78rpm issues from Columbia Masterworks.

**A NOTE ON MISSING 'X' SETS**

It would appear that the X series was more or less issued without breaks up until the last known set which was X-355.

The following unidentified sets are 'missing' and include:

X-148
X-192
**X SERIES**

A numerical listing of the sets 201-355 and the associated record numbers as issued in different formats both domestically and internationally.

<p>| Set X-201 | 71172-D - 71173-D |
| Set X-202 | 71185-1 - 71186-D  |
|           |   MX 71187-D - 71188-D |
| Set X-203 | 11605-D - 11606-D  |
|           |   MX 11607-D - 11608-D |
| Set X-204 | 71204-D - 71205-D  |
|           |   MX 71206-D - 71207-D |
| Set X-205 | 11630-D - 11631-D  |
|           |   MX 11632-D - 11633-D |
|           | LX 932 - LX 933 (Columbia UK) |
| Set X-206 | 71248-D - 71249-D  |
| Set X-207 | 11640-D - 11641-D  |
|           |   MX 11642-D - 11643-D |
| Set X-208 | 71272-D - 71273-D  |
|           |   MX 71274-D - 71275-D |
| Set X-209 | 17288-D - 17289-D  |
|           |   ML 2146            |
|           |   MX 17290-D - 17291-D |
| Set X-210 | 11661-D - 11662-D  |
|           |   MX 11663-D - 11664-D |
| Set X-211 | 11666-D - 11667-D  |
|           |   ML 2075            |
|           |   MX 11668-D - 11669-D |
| Set X-212 | 11671-D - 11672-D  |
|           |   MX 11673-D - 11674-D |
| Set X-213 | 71310-D - 71311-D  |
|           |   MX 71312-D - 71313-D |
| Set X-214 | 11681-D - 11682-D  |
|           |   MX 11683-D - 11684-D |
| Set X-215 | 71329-D - 71330-D  |
|           |   MX 71331-D - 71332-D |
| Set X-216 | 11714-D - 11715-D  |
|           |   MX 11716-D - 11717-D |
| Set X-217 | 11734-D - 11735-D  |
|           |   MX 11736-D - 11737-D |
| Canadian Set J-80 (15815 - 15816) |
| Set X-218 | 11739-D - 11740-D  |
|           |   MX 11741-D - 11742-D |
| Set X-219 | 11757-D - 11758-D  |
|           |   MX 11759-D - 11760-D |
| Set X-220 | 11773-D - 11774-D  |
|           |   MX 11775-D - 11776-D |
| Set X-221 | 11777-D - 11778-D  |
|           |   MX 11779-D - 11780-D |
| Set X-222 | 19066-D - 19007-D  |
|           |   ML 2032            |
|           |   MX 19008-D - 19009-D |
|           |   LO 72 - LO 73     |
|           | 292548 - 292549 (Columbia AUG) |
| Set X-223 | 11801-D - 11802-D  |
|           |   SL 186            |
|           |   MX 11803-D - 11804-D |
| Set X-224 | 71384-D - 71385-D  |
|           |   MX 71386-D - 71387-D |
| Set X-225 | 11813-D - 11814-D  |
|           |   MX 11815-D - 11816-D |
| Set X-226 | 11826-D - 11827-D  |
|           |   ML 4121            |
|           |   MX 11828-D - 11829-D |
| Set X-227 | 7395-M - 7396-M    |
|           |   ML 2046            |
|           |   MX 7397-M - 7398-M |
| Set X-228 | 11871-D - 11872-D  |
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| Set X-229 | 11875-D - 11876-D  |
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ML 2153
MX 12897-D - 12898-D

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MX 72675-D - 72676-D

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MX 12942-D - 12943-D

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MX 72772-D - 72773-D

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Set X-311 ML 2041
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Set X-328 ML 2083
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Further research pending

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Set X-333 ML 4287
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Set X-336 ML 2104
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Set X-341 Record numbers not known -
Further research pending

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Set X-348 MX 13119-D - 13120-D

Set X-350 ML 4329
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Set X-351 ML 2151
MX 73149-D - 73150-D

Set X-352 ML 2161
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Set X-354 Record numbers not known -
Further research pending

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