



# Discography

This chronological discography is designed to satisfy the needs of both the serious collector as well as the casual listener.

The sections are:

**Commercial Recordings**

**Non-Commercial Recordings**

**LP Reference**

**Index**

**CD Index**

This first major section of the discography includes commercial recordings made on “shellacs” (nominally 78rpm records) from 1914 until 1949. The discography’s three-digit index number is followed by the name of the opera (upper-case) or the name of the song. (These numbers are no longer in exact order; much current research has revealed different dates, etc. and this updated discography reflects this.) Then the aria or song and the composer. The next data are the matrix, followed by catalogue numbers and the LP reference. (The word “matrix” means the original master made from the hot-wax disc on which the original sound was recorded.)

The numbers that follow “LP:” refer to the LP Index found at the end of listings (both commercial and non-commercial).

Unless otherwise stated, all entries are sung in German.

A word about original speeds of the 78s recorded before 1931. The well-known discographer William Moran has pointed out the fact that no written record was kept of the speeds used in early recordings. “A deviation in speed of 4 revolutions per minute (rpm) changes the pitch (and thus the key) by one-half

tone. Not only is the pitch incorrect...but...the tone and quality of the voice is distorted,” writes Mr. Moran in *Nellie Melba: A Contemporary Review*. The speed of Lehmann 78rpm recordings varies from 72–87rpm. The careful listener can compare the recording against the published key. (See the chapter “[Early Recordings.](#)”)

This Lehmann commercial discography is based on that of Floris Juynboll, which appeared in the March 1985 *Stimmen die um die Welt gingen* magazine. With the publication of *Lotte Lehmann: A Centenary Biography* by Alan Jefferson, Juynboll considerably altered and expanded his original publication (especially the listing of commercial recordings). I refer to his data as “J.” in both the commercial and non-commercial sections. There is also the German-language publication of Jefferson’s biography which has an amended Lehmann discography by Juynboll, published by Schweizer Verlagshaus, Zürich, in 1991. When additions or corrections seemed warranted, they have also been included in the present discography.

The Lehmann discography by H. P. Court, updated by Clyde Key, was also helpful. Many thanks to the others who helped: William Moran, who gave me basic instruction and format advice as well as data; Mark Obert-Thorn, Alan Kelly, England; R. Peter Munves, of CBS; Edwin Matthias of the Library of Congress; Robert Kenselaar of the Rodgers & Hammerstein Archive; Elisa Schokoff of the Museum of Broadcasting; Jerry Minkoff, researcher, and editor; Joseph Pearce and Harold Huber, private collectors; Manfred Miethe for the German proofreading; Katsuumi Niwa, Frank Manhold, and Paul Glassman; Dixon Smith, for computer aid; and Frances Holden, Dan Jacobson, Martin Silver, Jim Stenger, Judy Sutcliffe, and Christian Brun in Santa Barbara.

After the Commercial Discography, you’ll find the Non-Commercial Discography. This section continues to grow with discoveries of new “live” Lehmann recordings. The three-digit numbering begun in the Commercial Discography continues. This is useful when using the Index which references both the Commercial and Non-Commercial Discographies. There are often random CD references in both of them.

The Index that follows the LP Reference is complete: arias, Lieder, and master classes are all included. The same three-digit number applies.

The CD Index that follows is divided: *Die Walküre* ; *Der Rosenkavalier*; the Opera Arias; the Lieder; the Opera Aria and Lieder Potpourris, and finally the Miscellaneous CDs. You'll find the same three-digit numbers used in the Commercial and Non-Commercial Discographies referenced in the CD Index. The Potpourri CDs listed above have gained in importance with the recent Marston Records release of Lehmann's acoustic recordings and her electric ones made for Odeon in Berlin.



An almost-candid shot of the three after a *Der Rosenkavalier* performance. Lehmann is holding on to conductor Artur Rodzinsky and Grete Stuckold, as Octavian, is trying to strike a masculine pose.

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set.

## Bridge to Eternity

Du, für den Augenblick geboren,  
Gesang, Wort, Instrumentaton,  
Bist nicht für immerdar verloren,  
Entschwindend im Entstehen schon!

You, who for a moment's span were made,  
Song, word, and evanescent tone,  
Are not lost forever in the shade,  
In mystic darkness of a source unknown.

Die Technik hat dich kühn entrissen  
Dem schnellen Flug der flücht'gen Zeit  
Und bannte dich in tiefem Wissen  
In eine schöne Ewigkeit

Boldly snatched from time's remorseless  
flight,  
By new-found might of Science held in  
place.  
You live, enchanted, in the glorious light  
Of immemorial and eternal space.

Wie wunderbar ist es, zu denken,  
Dass es dem Menschengeist gelang  
Auf's Neue stets der Welt zu schenken,  
Was überströmend einst die Seele sang!

Oh wondrous force! How strange it is to  
think  
Than man's unfathomed genius can prolong  
The fragile chain that holds from Lethe's  
brink  
The fleeing beauty of a moment's song.

On this and the following pages you'll find recording work sheets from the 1940s of Lehmann recordings for Columbia. The rather casual nature of the whole endeavor, the many changes that were made, the references to royalties to be paid (or not), and of course the technical information about the matrix or catalog numbers is all fascinating to observe.

Contract	DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
<b>EXCLUSIVE ARTIST</b> <b>LOTTE LEHMANN</b> <b>Col. Masterworks</b>  <b>S.S. #130-12-6023</b>  <b>April 5, 1940</b>  <b>One year</b>  <b>February 11, 1941</b>  <b>January 31, 1942</b> <b>Jan 31, 1943</b> <b>FEB 10, 1944</b>  <b>RECORDINGS 12</b> <b>13 1/2-hr. broadcasts</b>  <b>AMOUNT \$13,000.00 for</b> <b>above (see contr.)</b>  <b>1 year - on 10%</b> <b>royalty basis</b> <b>EXERCISED No</b>  <b>Recordings in excess</b> <b>of 12 - 10% royalty</b>  <b>NOTE: WE GET</b> <b>ANOTHER OPTION</b> <b>BEGINNING FEB.</b> <b>1943 EXERCISED</b> <b>WE GET ANOTHER</b> <b>OPTION BEGINNING</b> <b>FEB. 1, 1944</b>	7/2/41	CO-31698	WAGNER, <del>Schmerzen</del> ML 5778	XLP 57266	10/15/62			
	6/30/41	CO-31699	MENDELSSOHN; Morgengruss					
		CO-31700	MENDELSSOHN; Venetianisches Gondellied	ML 5778	10/15/62		77344-0	Sept. 1942
		CO-31701	MENDELSSOHN; Meue Liebe				XLP 57265-1	
		CO-31702	SCHUMANN; Der Nussbaum ML 5778					
		CO-31703	BEETHOVEN; Wonne der Wehmut					
		CO-31704	BEETHOVEN; Andenken			No Royalty		
		CO-31705	BEETHOVEN; Der Kuss ML 5778					
			Die Trommel Gerueshret					
		CO-31706	BEETHOVEN; In Questa Tomba Oscura			No Royalty	ML 5778	
		CO-31707	WOLF; Verborgenheit					
		CO-31708	WOLF; Zur Ruh, Zur Ruh ML 5774			No Royalty		
		CO-31709	WOLF; Gesang Weylas			No Royalty		
		CO-31710	BRAHMS; Wiegenlied					
			Ständchen					
		CO-32035	BRAHMS; Wiegenlied ML 5778			Royalty	7300-0	Mar. 1942
		CO-32036	BRAHMS; Ständchen ML 5778	10/15/62	XLP 57266			
	6/22/42	XCO 32966	SCHUBERT; Sehnsucht in Moll	ML 5996				
		XCO 32967	" " " "	6/15/64		M-615	July 1946	
		XCO 32970	" " " "	XLP 76927/8				
		XCO 32971	" " " "					
		XCO 32972	" " " "					
		XCO 32973	" " " "					
		XCO 32975	" " " "					
		XCO 32976	" " " "					
	6/25/42	XCO 32968	" " " "					
		XCO 32969	" " " "					
		XCO 32974	" " " "					
		XCO 32977	" " " "					
		XCO 32978	" " " "					
		XCO 32979	" " " "					
			with PAUL ULANOWSKY, Pianist					

Contract	DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
<b>EXCLUSIVE ARTIST</b> <b>LOTTE LEHMANN</b> Col. Masterworks S.S. #130-12-6023 April 5, 1940 One year February 11, 1941 January 31, 1942 JAN. 31 - 1942 FEBRUARY 12 FEB. 1942 13 1/2-hr. broadcasts \$13,000.00 for above (see contr.) 1 year - on 10% royalty basis <b>EXERCISED</b> Recordings in excess of 12 - 10% roy. <b>NOTE: WE GET ANOTHER OPTION BEGIN. FEB. 11, 1943. SEE LETTER MARCH EXER</b> <b>WE GET ANOTHER OPTION BEGINNING FEB. 11, 1944.</b>	7/9/41	CO-31488	WAGNER: Der Engel					
	CO-31489	MOZART: Sehnsucht nach dem Frühling						
	CO-31490	MOZART: Warnung						
	X CO-31491	WAGNER: Träume ML 5778 10/15/62	10/15/62				71464-0	Aug. 1943
	X CO-31492	WAGNER: Im Treibhaus						
	CO-31493	WOLF: Wer tat deinem Füßlein weh?						
	CO-31494	Seczynski: Wien, du Stadt meiner Träume					Royalty M-494	Apr. 1942
	6/26/41	CO-31485	SCHUMANN: In der Fremde Volksliedchen					
	CO-31486	SCHUMANN: Aufträge ML 5778 10/15/62	10/15/62					
	CO-31487	SCHUMANN: Die Lotosblume						
	6/21/41	CO-31508	SCHUMANN: Frauenliebe und -Leben, Op. 42 Seit ich ihn gesehen	42	XLR 15249	ML 4788	ML 282 M-539	6/11/51 July 1943
	CO-31509	Er, der Herrlichste von allen	with	32 16 0315				
	CO-31510	Ich kann's nicht fassen	BRUNO WALTER, Piano	5/26/69				
	CO-31511	Du Ring an meinem Finger						
	CO-31512	Helft mir, ihr Schwestern						
	CO-31513	Süßer Freund, du blickest						
	CO-31514	An meinem Herzen						
	CO-31515	Nun hast du mir den ersten Schmerz getan						
	7/14/41	CO-31521	ARNOLD: Da Draussen in der Wachau				Royalty M-494	Apr. 1942
	CO-31522	STOLZ: Im Prater Blueh'n Wieder die Bäume						
CO-31523	LEOPOLDI: Wien, Sterbende Maerchenstadt							
CO-31524	MONRO: My Lovely Celia							
CO-31525	HAYDN: She Never Told her Love							
CO-31526	BENATSKY: Ich muss wieder einmal in Grinzing sein					Royalty M-494	Apr. 1942	
CO-31527	STRAUSS-DOSPAL: Heut Macht die Welt Sonntag fuer Mich							
X CO-31528	C'est mon Ami							
X CO-31529	Maman dites Moi La Vierge a la Creche La Mere Michel							
7/2/41	CO-31693	MENDELSSOHN: On Wings of Song				Royalty	17344-0	Sept. 1942
CO-31694	STRAUSS: Allerseelen					X-270	Oct. 1946	
CO-31695	STRAUSS: Morgen ML 5778	ML 5778						
CO-31696	STRAUSS: Zuignung ML 5778	ML 5778						
CO-31697	STRAUSS: Ständchen ML 5778	ML 5778						

First Album

G. Schirmer Vol. 34

ARTIST: Max Reger

piano accomp

Date: 6/22/72  
Hour: 11 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:31	
1	2	PB				1:20	
→ 1	3	OK	Wandering (Das Wandern)		1A	1:38	with 2B K
→ 1	4	OK	Whither? (Wohin?)		1B	2:14	[1+2] - 3:52 XCO 32966-1 (3:57)
1	5	NG	Halt by the Brook (Halt)			1:23	
→ 1	6	OK	" " " "		2A	1:26	with 2B XCO 32967-1
→ 2	1	OK	Thanks to the Brook (Dankessung an den Bach)		2B	1:58	[3+4] - 3:24 = (3:29)
2	2	NG	Aster Walk (AM Feinacker)			1:15	
2	3	NG	" " " "			2:32	
2	4	NG	" " " "			1:20	
2	5	LB	" " " "			1:30	
2	6	NG	" " " "			2:37	
3	1	SB	The Question (Der Neugierige)			1:20	
3	2	LB	" " " "			1:30	
3	3	NG	" " " "			4:00	
3	4	NG	Morning Greeting (Morgengruße)			2:56	
3	5	NG	" " " "			2:54	
4	1	NG	The Miller's Flowers (Des Müllers Blumen)			1:20	
→ 4	2	OK	" " " "		5B	1:56	[8] with 5A XCO 32970-1
→ 4	3	NG	Morning Greeting (Morgengruße)			1:25	
→ 4	4	OK	" " " "		5A	2:03	[7] [7+8] 3:59 (4:04) 5
→ 4	5	OK	Tea-time (Theäcourage)		6	4:27	[9] XCO 32971-1A (4:37) 6
→ 5	1	OK	Pause (Pause)		7	4:08	[10] XCO 32972-1 (4:08) 7
→ 5	2	OK	With the green hute-band (Mit dem grünen Lautenbande)		8A	1:55	[11] [11+12] XCO 32973-1 (4:07) 8
→ 5	3	OK	The Hunter (Der Jäger)		9A	1:30	[13] [13+14] XCO 32974-1 (3:07) 9
→ 5	4	OK	The Favorite Color (Die Liebe Farbe)		10	4:25	[15] XCO 32975-1 (4:25) 10
→ 6	1	NG	The Hateful Color (Die Böse Farbe)			1:55	
→ 6	2	OK	" " " "		11	1:58	[16] XCO 32976-1 (1:58) 11
→ 6	3	NG	Mine (Mein)			2:07	

First Album

G. Schirmer Vol. 34

ARTIST: Max. Richter 1872-1940 piano accomp

Date: 6/2-11/2  
Hour: 11 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:35	
1	2	PB				1:20	
→ 1	3	OK	Wandering (Das Wandern)		1A	1:38	with 2BK XCO 32966-1
→ 1	4	OK	Whither? (Wohin?)		1B	2:14	[1+2] - 3:52 XCO 32966-1 (3:52)
→ 1	5	NG	Halt by the Brook (Halt)			1:23	
→ 1	6	OK	" " " "		2A	1:26	with 2BK XCO 32967-1
→ 2	1	OK	Thanks to the Brook (Danksagung an den Bach)		2B	1:58	[3+4] - 3:24 = (3:29)
2	2	NG	Aster Walk (AM Feiertage!)			1:15	
2	3	NG	" " " "			2:32	
2	4	NG	" " " "			1:20	
2	5	LB	" " " "			1:30	
2	6	NG	" " " "			2:37	
3	1	SB	The Question (Der Neugierige)			1:20	
3	2	LB	" " " "			1:30	
3	3	NG	" " " "			4:00	
3	4	NG	Morning Greeting (Morgengruße)			2:56	
3	5	NG	" " " "			2:54	
4	1	NG	The Miller's Flowers (Der Müllers Blumen)			1:20	
→ 4	2	OK	" " " "		5B	1:56	[8] with 5A
→ 4	3	NG	Morning Greeting (Morgengruße)			1:25	XCO 32970-1
→ 4	4	OK	" " " "		5A	2:03	[7] 17+8 3:59 (4:07) 5
→ 4	5	OK	Tea-time (Theezeit)		6	4:27	[7] XCO 32971-1A (4:27) 6
→ 5	1	OK	Pause (Pause)		7	4:05	[8] XCO 32972-1 (4:05) 7
→ 5	2	OK	With the green huts (Mit dem grünen Hütchen)		8A	1:55	[12] 11+12 4:02 (4:07) 8
→ 5	3	OK	The Hunter (Der Jäger)		9A	1:30	[12] 13+14 3:02 (3:07) 9
→ 5	4	OK	The Favorite Color (Die liebe Farbe)		10	4:25	[15] XCO 32975-1 (4:25) 10
6	1	NG	The Hateful Color (Die böse Farbe)			1:55	
6	2	OK	" " " "		11	1:58	[16] XCO 32976-1 (1:58) 11
6	3	NG	Mine (Mein)			2:07	



Job CRC-H 152

ARTIST: LOTTE LEHMANN, Bruno Walter *Piano*

Date: June 24, 1941  
Hour: 10:30-2:00

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Schumann Song Cycle <i>Frauenliebe und Leben</i> <sup>(Chanson)</sup>	1		Playback
1	2			1	2:27	
1	3	OK		1	2:25	CO 31508-1-1A
1	4			2		Breakdown
1	5			2		Breakdown
1	6			2	2:51	
2	1	OK		2	2:55	CO 31509-1-1A
2	2			3	2:00	
2	3	OK		3	1:55	CO 31510-1-1A
2	4			4		Breakdown
2	5			4		Breakdown
2	6			4	2:09	
3	1	OK		4	2:15	CO 31511-1-1A
3	2			5	3:13	
3	3	OK		5	3:18	Clicks in safety CO 31512-1-1A
3	4			6	2:30	
4	1	OK		6	2:31	CO 31513-1-1A
4	2			7	1:10	
4	3	OK		7	1:10	CO 31514-1-1A
4	4			8	3:42	too long
5	1			8	3:06	
5	2			8	3:13	
5	3	OK		8	3:23	CO 31515-1-1A

Job # 149

ARTIST: Lotie Lehmann (acc. Ulanovsky)

Date: June 26, 1944

Hour: 10:30 A.M. - 1:30 P.M.

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		{ In der Fremde } Schumann	}	2:45	
1	2		Vorspiel		2:57	
1	3	OK	The same		2:55	CO 31485-1-1A
1	4		<del>Aufträge - Playback</del>			
1	5		<del>" "</del>			
2	1		" "	}	2:12	
2	2	OK	Aufträge (Schumann)		2:15	CO 31486-1-1A
2	3		Die Lotusbäume "		2:13	Reproduction
2	4		" "		2:10	
2	5	OK	" "		2:10	CO 31487-1-1A
3	1		Der Nussbaum		3:17	

Job # 155 (Holly Wood)

ARTIST: Lotte Lehmann, accompanied by Paul Ulanowsky

Date: June 30, 1941  
Hour: 10:30 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Play back		2.20	
	2		Morgengruss (Mendelssohn)		2.25	
	3	OK	" "	10"	2.29	Co-31699-1-1
	4	OK	Venezianisches Gondellied (Mendelssohn)	10"	2.18	Co-31700-1-1
2	1	OK	Neue Liebe (Mendelssohn)	10"	2.24	Co-31701-1-1
	2		Der Naschbaum (Schumann)		3.04	
	3	OK	" "	10"	3.12	Co-31702-1-1
3	1	OK	Wonne der Wehmut (Beethoven)	10"	2.35	Co-31703-1-1
	2		Andenken (Beethoven)		2.52	Co-31704
	3	OK	" "	10"	2.57	Co-31704-1-1
	4		Der Kreis um die Trommel gerührt (Beethoven)		3.13	(Interst. now between numbers)
4	1	OK	" "	10"	3.14	Co-31705-1-1
	2		Inquiescenza (Beethoven)		3.16	
	3	OK	" "	10"	3.17	Co-31706-1-1
N 6-5	1	OK	Serenade (Brahms)		1.31	Amount Smith or Lehmann before recording
	2		Verborgenheit (Wolf)		2.56	
	3	OK	" "	10"	2.58	Co-31707-1-1A
	4		Zur Ruh', zur Ruh' (Wolf)			Breakdown
6	1		" " " " "			"
	2	OK	" " " " "	10"	2.37	Co-31708-1-1
	3		Gesang Weylas (Wolf)			Breakdown
	4		" " " " "			"
	5	OK	" " " " "	10"	1.54	Co-31709-1
	6		(a) Wiegenlied; (b) Serenade		3.30	
7	1	OK	" " " " "	[Co 31710-1-1A]		(7 items total @ end) Amount Smith
	2		Schmerzen (Wagner)			Feiern, Gefahre kommen

Job #161

ARTIST: Lehman, accompanied by Ulanowsky

Date: July 2, 1941

Hour: 10:15 - 12:30 PM

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		On Wings of Song (Mendelssohn)				Breakdown
	2		" " " "			3.33	
	3	OK	" " " "			3.20	Co-31693-1-1A
	4	OK	Allerseelen (Strauss)			3.02	Co-31694-1-1A
2	1		Morgen (Strauss)			3.35	
	2		" " " "				Breakdown
	3	OK	" " " "			3.08	(Take out prop immediately after cut) Co-31695-1-1A
	4	OK	Zueignung (Strauss)		10	1.38	Co-31696-1-1A
	5		Ständchen (Strauss) - Serenade (Op 17 No 2)				Breakdown
	6		" " " "			2.21	
3	1		" " " "			2.20	
	2	OK	" " " "			2.19	Co-31697-1-1A
	3	OK	Schmerzen (Wagner)			2.30	Co-31698-1-1A
	4		A Sehnsucht nach dem Frühling (Mozart); (b) Variation (Mozart)			3.05	

Job # 1164

ARTIST: Lotta Lehmann, accompanied by Ulanowsky

Date: July 9, 1941

Hour: 10.15-1.45


Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Der Engel (Wagner) (Fünf Gedichte)			Breakdown
	2	OK	"	10"	2.42	CO-31488-1-1A
	3	OK	(a) Sehnsucht nach dem Frühling (Mozart); (b) Warnung (Mozart)	10"	3.05	CO-31489-1-1A
	4		Das Veilchen (Mozart)			Breakdown
	5		"			"
	6	OK	"	10"	2.30	CO 31490-1-1A
2	1		Träume (Wagner)		4.30	
	2	OK	"	11"	4.30	XCO 31491-1-1A
3	1		Im Treibhaus "		5.40	
	2	OK	"	12"	4.26	XCO 31492-1-1A
4	1		Wer tar deinem Füßlein Wol? (Wolf)			Breakdown
	2		"		2.39	"
	3		"			Start breakdown
	4	OK	"	10"	2.39	CO 31493-1-1A
	5		Wien, du Stadt meiner Träume			Breakdown
	6		"			"
	7		"			"
5	1	OK	"	10"	3.10	CO 31494-1-1A
	2	OK	La vierge à la crèche		2.35	No - remake later

WS

H167

ARTIST: Madam Lotte Lehmann w. Wlanowski

Date: 7/14/41  
Hour: 10:15 A.M. - 11:45 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
			Da Draußen in der Wachau			Playback
1	2	OK	Da Draußen in der Wachau	10"	3:03	Co 31521-1
1	3	OK	Im Prater blühen wieder die Bäume	10"	3:15	Co 31522-1
2	1	OK	Wien, sterbende Märchenstadt	10"	1:40	Co 31523-1
2	2		C'est Mon Ami - Maman dit moi			Bread-down (Mechanical)
2	3	OK	" " " " " " " "	12"	4:32	XCo-31528-1
2	4	OK	La Vierge à la Croche - La Mère Michel	12"	3:42	XCo-31529-1
3	1	OK	My Lovely Celia	10"	2:05	Co 31524-1
3	2	OK	She Never Told Her Love	10"	2:55	Co 31525-1
3	3	OK	Ich Muss wieder einmal in Grinzing sein	10"	2:00	Co 31526-1
3	4	OK	Heut macht die Welt Sonntag fuer mich	10"	2:40	Co 31527-1
<p>Restrictions on coupling See Bill Richards letter of July 14, 1941</p> 						

Job #202

ARTIST: Lotte Lehman - Bruno Walter

Date: 8/15/41

Hour: 10:30 A.M. - 2:30

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
✓ 1	1	OK	Schumann Cycle (4-5)	II	2:30	Co-31377-1 10
1	2		" " (6-7)	III	1:15	BD
1	3		" " (6-7)	III	4:00	NG
1	4		" " (8-9-10)	III	1:50	NG
2	1		" " (8-9-10)	IV	4:18	NG
✓ 2	2	OK	" " (8-9-10)	IV	4:20	XCo-31381-1 12
2	3		" " (11-12)	V	3:30	NG
✓ 3	1	OK	" " (13-14)	VI	3:15	Co-31378-1 10
3	2		" " (15)	VII	1:20	BD
3	3		" " (15)	VII	2:40	NG
3	4		" " (15)	VII	1:30	BD
✓ 3	5	OK	" " (15)	VII	2:40	XCo-31379-1 12
4	1		" " (16)	VIII	1:05	NG
✓ 4	2	OK	" " (16)	VIII	4:00	XCo-31382-1 12
✓ 4	3	OK	" " (1-2-3)	I	2:40	Co-31380-1 10
4	4		" " (7)	III	1:15	NG
5	1		" " (6-7)	III	1:10	NG
5	2	OK	" " (6)	III	2:10	Cut after 2:10 to #7 on
5	3		" " (7)	III	1:05	NG XCo-31383-1
5	4	OK	" " (7)	III	1:50	Couple with #6 on
5	5	OK	" " (11)	IV	1:03	Cut after 1:03 to #12 on
6	1		" " (12)	V		NG
6	2		" " (12)	V		NG XCo-31384-1
6	3	OK	" " (12)	V	2:10	Couple with #11 on 5-5

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