



ALFRED HERTZ
THE SAN FRANCISCO SYMPHONY ORCHESTRA
COMPLETE RECORDINGS - VOLUME I



1 BEETHOVEN - Leonore Overture No. 3, Op.72c (13:11)

Recorded 20th, 21st and 28th February, 1928 at the Scottish Rite Temple, Oakland
Matrix nos: PCVE-42008-2, 42009-2, 42010-4 and 42011-1R
First issued on Victor 6906 and 6907

2 SCHUBERT - Rosamunde, D.797 - Entr'acte No. 3 in B flat (4:43)

Recorded 12th April, 1927 in the Columbia Theatre, San Francisco
Matrix nos: PCVE-245-1
First issued on Victor 6678 in album M-18

3 SCHUBERT - Marche Militaire, D.733, No.1 (4:45)

Recorded 15th April, 1927 in the Columbia Theatre, San Francisco
Matrix nos: PCVE-250-2
First issued on Victor 6639

4 WEBER - Die Freischütz - Overture (9:19)

Recorded 13th and 15th April, 1927 in the Columbia Theatre, San Francisco
Matrix nos: PCVE-246-3 and 247-2
First issued on Victor 6705

MENDELSSOHN - A Midsummer Night's Dream

5 1. Overture (11:54)

6 2. Scherzo (4:40)

7 3. Nocturne (6:02)

8 4. Wedding March (4:25)

Recorded 11th, 12th and 15th April, 1927 in the Columbia Theatre, San Francisco
Matrix nos: PCVE-238-3, 239-2, 240-1, 241-4, 242-2, 243-1 and 244-2
First issued on Victor 6675 through 6678 in album M-18

Producer and Audio Restoration Engineer: Mark Obert-Thorn
Special thanks to Don Tait for lending the undubbed take of the Marche Militaire
Cover artwork based on a photograph of Alfred Hertz

Total duration: 58:59 ©2009 Pristine Audio.

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ALFRED HERTZ
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THE COMPLETE RECORDINGS, VOL. 1

BEETHOVEN: LEONORE OVERTURE NO. 3

SCHUBERT: ROSAMUNDE ENTR'ACTE · MARCHÉ MILITAIRE

WEBER: DER FREISCHÜTZ – OVERTURE

MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM – SUITE

RECORDED IN 1927-1928



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AUDIO

ALFRED HERTZ

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COMPLETE RECORDINGS - VOLUME I

COMPACT
disc
DIGITAL AUDIO

PASC 163

COMPLETE RECORDINGS - VOLUME I
ALFRED HERTZ AND THE SAN FRANCISCO SYMPHONY ORCHESTRA

PASC 163

PRISTINE
AUDIO

PASC 163

COMPLETE RECORDINGS - VOLUME I
ALFRED HERTZ AND THE SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz (July 15, 1872 – April 17, 1942), was a German conductor born in Frankfurt am Main, Germany.

Hertz first came to prominence conducting Wagner at the Metropolitan Opera in New York. Some of the performances he conducted were experimentally recorded by the Met's librarian Lionel Mapleson on what are now known as the Mapleson Cylinders and later issued on LP. He later became music director of the San Francisco Symphony, from 1915 to 1930 receiving praise and a cover story in *Time* for his leadership and accomplishments.

Hertz led the San Francisco Symphony's first recordings, for the Victor Talking Machine Company, from 1925 to 1930. He also conducted the orchestra in its first radio broadcasts, beginning in 1926. After 1930, Hertz guest conducted the orchestra. Hertz spent much of later years in Berkeley, California, but died in San Francisco, California at age 69.

Producer's Note

This release is the first of four which will present the complete recordings of Alfred Hertz and the San Francisco Symphony Orchestra. Hertz was an important conductor during the early years of the 20th century, both in Germany, where he led the Berlin Philharmonic in their first recordings (*Naxos Historical 8.110049-50; Berliner Philharmoniker BPH 06 01*) and at the Metropolitan Opera in New York, where he earned the enmity of the Wagner family by breaking the ban on staged performances of *Parsifal* outside of Bayreuth.

Between 1925 and 1928, he recorded extensively for the Victor Talking Machine Company with the San Francisco Symphony, whose music director he had become in 1915. Despite his notoriety, none of these recordings has ever been reissued on CD; and indeed, only one (the *Tristan* Prelude) was ever available on LP – and that only on a limited release from the Met.

For the current Pristine release, all the sides were taken from mid-1930s Victor “Z” shellac pressings, the most quiet form of issue, except for the *Marche Militaire*. By the time this was released on “Z” pressings, the original matrix had been replaced by a sonically compromised dubbing. However, the original, somewhat noisier “Orthophonic” pressings contained the undubbed side, and that is presented here in order for the recording to be heard in greater detail. (The last side of the *Leonore* Overture was only ever available in dubbed form, however.) I have also taken pains to correct the pitch fluctuations that plague all of the 1927 sides.

Mark Obert-Thorn

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM