



PASC195

ALFRED HERTZ

THE SAN FRANCISCO SYMPHONY ORCHESTRA

COMPLETE RECORDINGS - VOLUME II



PASC195

1 LISZT *Les Préludes*, Symphonic Poem No. 3 (15:37)

Recorded 27th February 1928 at the Scottish Rite Temple, Oakland

Matrix nos: PCVE 42014-4R, 42029-1, 42031-3 and 42032-2

First issued on Victor 6863 and 6864

2 WAGNER *Parsifal*: Prelude to Act I (13:46)

3 WAGNER *Parsifal*: Good Friday Spell (Act III) (11:10)

Recorded 24th, 26th and 31st January, 1925 (Prelude) and 31st January and 2nd February 1925 (Good Friday Spell) in Oakland

Matrix nos: PC 61-2, 62-3, 63-2, 75-3, 76-3 and 78-2

First issued on Victor 6489 through 6500

4 WAGNER *Tristan und Isolde*: Prelude to Act I (9:06)

5 WAGNER *Tristan und Isolde*: Liebestod (Act III) (6:09)

Recorded 20th April 1926 (Prelude) and 22nd April 1926 (Liebestod) in Oakland

Matrix nos: PCVE 169-3 and 170-3; PBVE 175-3 and 176-3

First issued on Victor 6585 and 1169

6 BRAHMS *Hungarian Dance No. 5 in G minor* (orch. Parlow) (2:38)

7 BRAHMS *Hungarian Dance No. 6 in D major* (orch. Parlow) (3:20)

Recorded 13th April 1927 in the Columbia Theatre, San Francisco

Matrix nos: PBVE-248-2 and 249-1

First issued on Victor 1296

Producer and Audio Restoration Engineer: Mark Obert-Thorn

Cover artwork based on a photograph of Alfred Hertz

Total duration: 61:46 ©2009 Pristine Audio.

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THE SAN FRANCISCO SYMPHONY ORCHESTRA



THE COMPLETE RECORDINGS, VOL. 2

LISZT: LES PRÉLUDES

WAGNER: MUSIC FROM PARSIFAL & TRISTAN UND ISOLDE

BRAHMS: HUNGARIAN DANCES 5 & 6

 **Obert-Thorn**

RECORDED 1925-1928



ALFRED HERTZ

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Producer's Note

The present collection offers a good example of the rapid development of recording technology during the 1920s, as well as Hertz's misfortune to have been at the tail-end of obsolescent methods. When the Victor Talking Machine Company's mobile recording unit arrived in San Francisco in January, 1925, acoustic recording was just on the verge of being replaced. By March, Victor would begin using the new electrical method for all its sessions. Indeed, their first electrically recorded Red Seal release (Cortot performing Schubert and Chopin) was Victor 6502, just two catalog numbers after the final disc of Hertz's *Parsifal* excerpts.

For their next visit (April, 1926), the Victor engineers brought electrical equipment, but continued to use a small studio and what appears to be acoustic-style tuba reinforcement of the bass line for Hertz's *Tristan* recordings. Coupled with the fuzzy sound of the loud passages, the overall result is more comparable to the 1925 electric orchestrals Victor had been producing than the more open, natural sound afforded Stokowski and the Philadelphia Orchestra in a session held two months later in the Academy of Music (two Strauss waltzes on Victor 6584). The brief passage linking the end of the Prelude with the beginning of the *Liebestod* is omitted in this version, probably due to timing issues related to Victor's decision to issue them separately on one 12-inch and one 10-inch disc.

By the time of the April, 1927 San Francisco sessions, the recordings had been moved to a larger hall, and a warm, full acoustic was provided for the Hungarian Dances, which Hertz dispatches with tremendous vitality and élan. The recording of *Les Préludes* from the following February, however, is hobbled by an acoustically-compromised dubbing on the first side, (which was, unfortunately, the only way it was released). The performance itself rivals Mengelberg's more famous Concertgebouw version from the following year.

The sources for the present transfers were the original arch-label discs for the *Parsifal* sides (their only form of issue); pre-war "Gold" label pressings for the *Tristan* and *Hungarian Dances*; and scroll-label "Z" pressings for *Les Préludes*. The severe pitch fluctuations in the original *Tristan* sides have been corrected in this transfer.

Mark Obert-Thorn

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