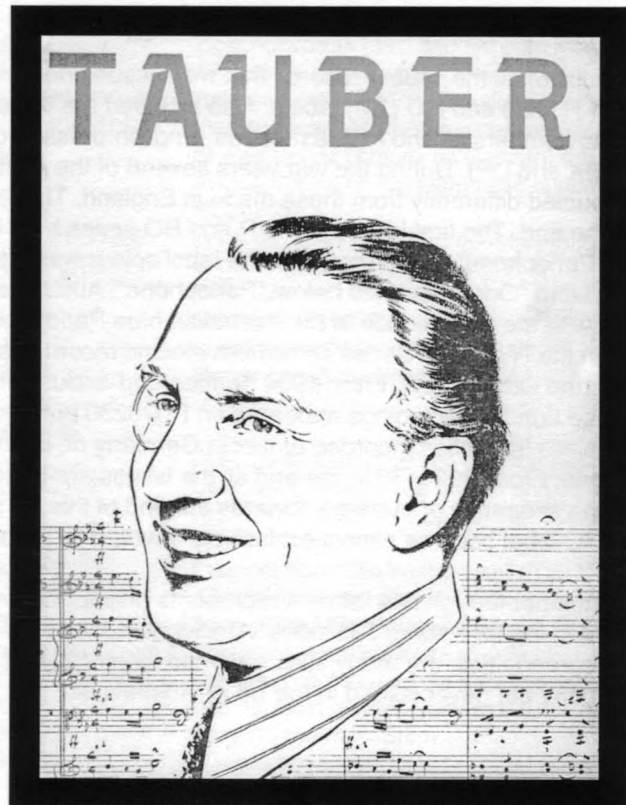


G&T GAZETTE

Established 1995. Incorporating the *Edison Echo*

July/August/September

2006



RO20126	AR138		Auf dein wohl trink mit mir/Darf ich um den nächsten
RO20135	AR141		Mattinata/Serenade (Toselli) (both in German)
RO20136			Beim Tee/Kann es möglich (Das Land des Lächelns)
RO20138	AR142	PO181	Das Lied ist aus/Adieu, mein kleiner Gardeoffizier
RO20148	AR163	PO188	Liebste glaub/Schön ist die Welt
RO20149		PO176	Tränen weint jede Frau so gern/Einmal sagt man sich
RO20150			Frei und jung dabei/(Reverse: solo by Alpar)
RO20151			Es steht vom lieben gar/(Reverse: solo by Alpar)
RO20152	AR158	PO172	Über's Meer grüss ich/Alles für Euch schöne Frauen
RO20155			Lebwohl, ich küss noch einmal/Deine Mutter bleibt
RO20156	AR153		Good Night/Pardon Madame! (Viktoria und ihr Hussar)
RO20157	AR173	PO175	O Herr, Du unser Gott/Ach, so fromm (Martha)
RO20160	AR216		Keine Frau kann schöner/Du warst mir ein Roman
RO20161	AR157		Prologue "I Pagliacci"
RO20164	AR180		Stille Nacht/O du fröhliche, o du selige
RO20167	AR159		Blume von Hawaii/Ein Paradies am Meeresstrand
RO20168	AR162		Will dir die Welt/Kann nicht küssen
RO20170	AR168		Keiner hat Dich /Sei mir gegrüsst (Grothe)
RO20172	AR171		Habe Mitleid mit mir/Im Rolandsbogen
RO20175	AR165		Im chambre séparée/Ball Sirenen (Lustige Witwe)
RO20179	AR211		Leben ohne Liebe kannst du nicht!/Im Traum hast du
			mir alles erlaubt! (Liebeskommando)
RO20182			Goodnight, sweetheart (AR183)/Wenn wir uns später
			(also on RO20250 & AR241)
RO20183		PO173	Komm Zigany/Grüss mir (Gräfin Maritza)
RO20188	AR179		Manon/Vilja (Lustige Witwe)
RO20189	AR184		E lucevan le stelle/Recondita armonia (in German)
RO20190	AR185		Geschichten aus dem Wienerwald (also on RO20432 &
			DP261)/Schlösser die im Monde liegen (Frau Luna)
RO20191	AR187		Ich liebe dich/Letzter Frühling (Grieg)
RO20195	AR193		Heimliche Aufforderung/Morgen
RO20197	AR196		Melody in F/Simple aveu
RO20198	AR190		Mexican serenade/Silver hair and heart of gold
RO20199	AR195		Da draussen (Walzertraum)/Parlez-moi d'amour
RO20200	AR200		Bird songs at eventide/Because
RO20206			Ninon, Ninon/Was weiss ein nie (Das Veilchen von
			Montmartre)
RO20208	AR201	PO182	Ja, grün ist die Heide/Was schön'res (Golden song)
RO20209			Ich möchte einmal wieder (Liebeskommando)/Die
			Kirschen in Nachbars Garten
RO20211	AR202		Torna a Surriento/Maria, Mari!
RO20213			Ein Lied aus meiner Heimat/Wie gern möchte ich dich
RO20214	AR206		Schade, dass Liebe ein Märchen ist/Es war einmal
RO20216			Man glaubt/Du bist mein Traum (Das Lied der Liebe)
RO20217	AR213		Ständchen (Schubert) (AR249)/Der Doppelgänger
RO20219	AR222		I would that my love/Shimmering silver
RO20220	AR215	PO189	Humoreske/The swan
RO20222	AR218	PO190	Traum durch die Dämmerung/Ständchen(Strauss)
RO20223	AR219		Ma curly headed baby/Lied des Rattenfängers

RO20226			Heimgefunden/Schenk mir dein Herz
RO20227	AR224	PO164	Zu jeder Zeit/Nicht klagen (Dreimäderlhaus)
RO20228	AR290		Alle Tage ist kein Sonntag/Sei mir gegrüsst, du
			schönes Sorrent
RO20230	AR225		Let me love you tonight/Night and day
RO20231	AR231		I love the moon (also on RO20477)/A brown bird
			singing
RO20232	AR229	PO165	Wir treten zum Beten/Der Himmel rühmen
RO20233	AR228		Belle Venezia/Du und ich sind für einander
RO20234	AR235		Venezianisches Gondellied/La Foletta
RO20238	AR238		Un peu d'amour (Silesu)/Cachés dans cet asile (also
			on AR189)
RO20239			Über Nacht (Wolf)/O Täler weit (Mendelssohn)
RO20241/6	AR252/7		Das Deutsches Volkslied ("The broken ring" or "In
			einem kühlem Grunde" also previously issued on
			RO20029 & AR122)
RO20247			Liebesabschied auf Corsica (AR248)/La Paloma
			(AR208)
RO20249	AR265		Sah ein Knab' (Frasquita)/O Mädchen (Frasquita) (both
			sides dubbed from R20101)
RO20250			Blume aus dem Wolgatal/Wenn wir uns später (also on
			RO20182)
RO20252		PO159	Wer nennt nicht (Zigeunerliebe)/Als flotter geist (Der
			Zigeunerbaron)
RO20253	AR243		Die Nacht (Rubinstein)/Ideale (in German) (dubbed
			from R20144)
RO20254			Was wäre mein Lied (Der Page des Königs) (AR248)/
			Da ich ein Kind war
RO20256	AR247		Love lost for evermore/Once there lived a lady fair (also
			on RO20506)
RO20259			Wozu die Sehnsucht/Dur warst für mich
			(Frühlingsturme)
RO20260	AR249		Ständchen (Schubert)/Ungeduld
RO20262	AR261		In your arms tonight/Little grey home in the west (also
			on RO20491)
RO20264	AR260	PO166	Horch, horch die Lerche/Frühlingsglaube
RO20266			Behalten sie mich in Erinnerung/Wer eine Mutter
RO20270			Musica proibita/Der letzte Gruss
RO20272			Sonja ich liebe dich/Du bist die Welt (Der Singende
			Traum)
RO20276	AR268	DP236	Da draussen in der Wachau/Drunt in der Lobau
RO20277			Anschiedslied (Tosti)/Extase (Ganne) (AR189)
RO20279			Vergissmeinnicht, du Blumlein/Tausendschönchen
RO20281			Dein gedenk ich Margaretha/Gute Nacht, du mein
			herziges Kind
RO20282	AR277		Santa Lucia (in German) (also on RO20474)/Liebe
			kleine Nachtigall
RO20284	AR280		You are my heart's delight (also on RO20467,
			RO20500 & DP235)/When moonbeams softly fall

RO20286	AR274	Let me awaken your heart/Vienna, city of my dreams (also on RO20467 & DP261)	RO20402	AR346	The English rose/Love everlasting
RO20287	AR275	My world is cold/All hope is ended	RO20408	AR348	Mother Machree/Rose of Tralee
RO20288	AR278	Widmung/Ich sende einen Grüss (Schumann)	RO20426	AR345	Trees (also on DP248)/Sylvia
RO20289	PO178	Du bist meine Sonne/Freunde, das Leben (Giuditta)	RO20427	AR349	Wien, du Stadt (dubbed from R20121)/Gypsy Moon (Zigeunerweisen) (dubbed from R20132)
RO20290	AR289	Schönste der Frauen/So wie um (Giuditta)	RO20431	AR350	One day when we were young (also on DP247)/I'm in love with Vienna
RO20291	PO167	Schön wie die blaue (Giuditta)/(Reverse: Solo by Novotna)	RO20432		Rosen aus dem Suden/Geschichten aus dem Wienerwald (also on RO20190)
RO20296	AR285	Songs from "Dichterliebe"	RO20436		Serenade (Frasquita) (AR360)/My hero (AR356)
RO20297	AR288	Der Nussbaum/Mondnacht	RO20437	AR353	Waltz of my heart/Sweethearts
RO20300	AR293	Der schönste Gedanke (Zigeuner der Nacht)/Vorbei	RO20442	AR354	Heidenröslein/Die Lorelei (Silcher) (also on DP249)
RO20302	AR294	Es muss ein Wunderbares sein/Plaisir d'amour (Germ.)	RO20446	AR355	I'll sing thee songs of Araby/Drink to me only
RO20306	AR297	Lange Jahre/Schweig' zagendes (Der Fürst der Berge)	RO20447		Don't be cross (AR360)/Serenade (Drigo) (AR356)
RO20308	AR299	I hear you calling me/Until	RO20452		Ombra mai fu (AR359)/Ave Maria (Bach-Gounod)
RO20311	AR242	PO160 Ich glaube (Caprice Viennois)/Die Liebe kommt (Liebesleid) (Sissy)	RO20453	AR357	Goodnight (Cousin from Nowhere)/For you alone (also on RO20494)
RO20312		Caro mio ben (AR208)/Selig sind (Der Evangelimann)	RO20467		You are my heart's delight (also on RO20284, RO20500, DP235 & AR280)/Vienna, city of my dreams (also on RO20286 & DP261)
RO20314	AR302	Somewhere a voice is calling (also on DP247)/I know of two bright eyes	RO20468	AR358	O Mary dear/Songs my mother taught me
RO20316	AR305	Roses of Picardy/Serenade (Student Prince)	RO20473		Die beiden Grenadiere/Träumerei
RO20318	AR303	Smile for me/Simple little melody	RO20474		Santa Lucia (in German) (also on RO20282 & AR277)/La danza (also on RO20334)
RO20319	AR304	You must have music/Heaven in a song	RO20475	AR323	Will you remember/Song of songs (both sides also on RO20340)
RO20323	AR313	Kashmiri song/Till I awake	RO20477		I love the moon (also on RO20231)/Bird songs at eventide
RO20327		Märchen von Tahiti (from film "Pagan Love Song") (AR183)/Rokoko Liebeslied (AR308)	RO20482		Love's old sweet song (also on RO20346)/Ah! mystery of life (also on RO20345)
RO20329		Prologue "I Pagliacci" (film version) (2 sides)	RO20483		Faithful forever/Over the rainbow
RO20330	AR315	On with the motley/Such a game (film versions)	RO20484		So deep is the night (AR359)/Kiss me again
RO20331		Slumber song/Serenade (both from "Pagliacci" film)	RO20485	AR361	I knew that you must care/At the Balalaika
RO20334		Ach manche vergangene Nacht/La danza (also on RO20474)	RO20486	AR367	Starlight serenade/I'll walk beside you
RO20338	AR321	Girls were made to love and kiss/Beautiful Italy	RO20487	AR362	Begin the beguine/Indian summer
RO20339	AR322	Love never comes too late/Nobody could love you more	RO20488	AR363	Only a rose/One alone
RO20340	AR323	Will you remember/Song of songs (both sides also on RO20475)	RO20489	AR366	When day is done/Solitude
RO20343		Fear nothing (Paganini)/The old tree	RO20490	AR365	Bless this house/A perfect day
RO20345	AR326	Smilin' through (also on RO20494 & RO20510)/Ah! sweet mystery of life (also on RO20482)	RO20491		Little grey home in the west (also on RO20262 & AR261)/The world is waiting for the sunrise (AR398)
RO20346	AR328	Love's old sweet song (also on RO20482)/One night of love	RO20492	AR364	Sleepy lagoon/All the things you are
RO20367	AR327	Sympathy/Can I forget you	RO20494		Smilin' through (also on RO20345, RO20510 & AR326)/For you alone (also on RO20453 & AR357)
RO20369		Erst hab' ich/O mia bella Napoli (Venus in Seide)	RO20495	AR368	Marcheta/Black eyes (also on DP262)
RO20379	AR341	PO179 Still wie die Nacht (also on AR204)/Sturmbeschwörung	RO20496		Parted/The rosary
RO20381	AR336	Giannina mia/My gypsy dream girl	RO20497	AR369	Dream of love (Liebestraum)/Élégie (Massenet)
RO20382	AR338	Rosalie (also on DP248)/In the still of the night	RO20498	AR370	My moonlight madonna/Lover, come back to me
RO20387	AR340	One song/You're mine	RO20499		By the sea (Am Meer) (AR371)/Serenade (Schubert)
RO20393	AR344	To the land of my own romance/I want the world to know	RO20500		Patiently smiling (AR371)/You are my heart's delight (also on RO20284, RO20467, DP235 & AR280)
RO20395		When the sun goes down/When you're away	RO20501	AR389	Ave Maria (Schubert)/Agnus Dei (Bizet)

RO20502	AR372	Silent night/O Sanctissima
RO20503	AR396	The blue Danube/Whisperings of the Vienna woods
RO20504	AR374	Love comes at blossom time/First love is best love
RO20505	AR392	Red rose (Heindenröslein)/Impatience
RO20506		Once there lived a lady fair (also on RO20256)/The dearest maiden (AR377)
RO20507	AR376	Laughter and weeping/The Question
RO20508	AR395	Come back my love/Intermezzo (Provost)
RO20509		Macushla (AR398)/Speak to me of love
RO20510		Smilin' through (also on RO20345, RO20494 & AR326)/A little love, a little kiss (AR375)
RO20511		My love for you (Ideale)/White wings (AR375)
RO20512	AR380	O lovely night/'Tis the day (Mattinata)
RO20513	AR373	Jealousy (also on DP262)/Love's last word is spoken
RO20514	AR397	The dove (La paloma)/Beneath thy window (O sole mio)
RO20515		My dreams/Goodbye (Tosti)
RO20516	AR382	Music in my heart/Your love could be everything to me
RO20517	AR378	Ave Maria (Kahn)/Panis angelicus
RO20518	AR381	No more I'll be singing/None but the weary heart
RO20519	AR383	There are angels outside heaven/If you are in love
RO20520		I love thee/Springtide (Letzter Frühling) (Grieg)
RO20521		Fascination (AR393)/Somewhere over the hill (AR377)
RO20522		My heart and I (also on DP235)/Dearly beloved
RO20523		Memory is my happiness (AR386)/Some day we shall meet again
RO20524		At dawning (AR393)/Just for a while (AR386)
RO20525	AR388	To music/The Post
RO20526	AR379	Without a song/Don't ask me why
RO20527		Down in the forest/Passing by
RO20528		Kiss me (Besame mucho)/If you could care (AR390)
RO20529		Angels guard thee/The song of Florian (Godard)
RO20530	AR384	O golden age of innocence/Vain his pleading (Brahms)
RO20531		For love alone/When love has gone
RO20532		Fleeting love (Plaisir d'amour)/Serenade (Toselli)
RO20533		I'll see you again/Maire my girl
RO20534		White Christmas/Where the blue begins (AR390)
RO20535		Long ago and far away/Love, here is my heart (AR385)
RO20536		Over Night (Über Nacht)/Secrecy (Verborgenheit)
RO20537		Beautiful love (AR391)/A kiss in the night (AR385)
RO20538		We'll gather lilacs (AR400)/Love is my reason
RO20539		Give me the stars/Break of day (AR387)
RO20540		Au revoir (J'attendrai)(AR401)/The night has known my tears
RO20541		I'll turn to you/My heart is in Vienna still
RO20542		Dearest of all/I could never tell
RO20544		My most romantic memory/For this I pray (AR394)
RO20545		Never say goodbye (AR387)/Pedro the fisherman (AR394)
RO20546		Aubade (Le Roi d'Ys) (AR391)/Pour un baiser
RO20547		A year ago today (AR401)/Resting
RO20548		Until the dawn/A true romance

RO20549		Fifinella/In the ballroom (AR400)
RO20551	AR399	Durch die Wälder (Der Freischütz) (2 sides)
RO20552		As I walked with my new love/Falling asleep
RO20553		Ein Traum/Eros
RO20554		Come to me in my dreams/Goodnight (Ronald)
RO20555		Allerseelen/Ich trage meine Minne
RO20556		Oh! what a beautiful morning/They say it's wonderful
RO20557		Which way does the wind blow?/There is no end

AUSTRALIAN COUPLINGS

AR183	RO20182/RO20327
AR189	RO20238/RO20277
AR248	RO20247/RO20254
AR204	Odeon 04917(Heimweh)/RO20379
AR208	RO20247/RO20312
AR241	RO20182/???
AR249	RO20028/RO20217
AR308	R20144 (dubbed from original 12" matrix)/RO20327
AR356	RO20436/RO20447
AR359	RO20452/RO20484
AR360	RO20436/RO20447
AR371	RO20499/RO20500
AR375	RO20510/RO20511
AR377	RO20506/RO20521
AR385	RO20535/RO20537
AR386	RO20523/RO20524
AR387	RO20539/RO20545
AR390	RO20528/RO20534
AR391	RO20537/RO20546
AR393	RO20521/RO20524
AR394	RO20544/RO20545
AR398	RO20491/RO20509
AR400	RO20538/RO20549
AR401	RO20540/RO20547

DP SERIES COUPLINGS

DP235	RO20284/RO20522
DP246	RO20037/RO20041
DP247	RO20314/RO20431
DP248	RO20382/RO20426
DP249	RO20442/???
DP261	RO20190/RO20286
DP262	RO20495/RO20513

Starting out to collect the German baritone Heinrich Schlusnus's recordings *en bloc*.

When I began to take a serious interest in collecting 78rpm recordings in 1956, I kept coming across a whole gaggle of top notch singers who were born in the year 1888. Now I've never been one to speculate on the mystical power of planets and the part they play when it comes to making a prophecy, but it did seem rather weird that singers like Lotte Lehmann, Fanny Heldy, Melitta Heim, and Frida Leider along with Mariano Stabile, Michael Bohnen, Apollo Granforte, Friederich Schorr etc., should all manage to make their appearance on this globe during 1888. Perhaps it had nothing to do with the planets after all and the sheer physical appearance of the three eights simply caught the eye on a page of text. However I am convinced that something supernatural intervened with the birth of Heinrich Schlusnus in Germany during the same year! How else can I explain the rather extraordinary set of circumstances which saw me recently more than double the number of his records which I have in my collection! Twentyeight records to be precise at a total cost of \$560 or \$20 an item. While most will be unfazed to read of this transaction which involved a postal auction in America where I successfully landed ten records, some will be amazed to read that the bulk of the haul came from a collection in Auckland.

While I'm not known for throwing my cash around when acquiring records for my collection, you have to remember that when I began collecting in the 1950s, people would often give you records or accept a very modest donation to be relieved of their burden. All this has changed dramatically over the years, with many established collectors becoming part-time dealers in order to feed their habit. After the lure of very popular and prolific recording artists like Caruso and Galli-Curci, the urge of delving into lesser known and harder to find luminaries has seen record collecting enter a new commercial phase, with records often fetching prices beyond belief.

Fortunately, this has not been the case with Heinrich Schlusnus. His records continue to be readily available and moderately priced. So in that respect I have been very fortunate. Schlusnus first made records in 1917, after he'd been dis-

charged from the German army in the First World War with an injury that left him with a pronounced limp, a disadvantage which he put to good effect when taking up the role of Rigoletto. From that point on he was a regular recording artist for the Deutsche Grammophon A.G. with brief associations for the Decca and Brunswick companies. He continued making records until 1951. Some will know of his records through the Polydor label which was in fact the export division of the Deutsche Grammophon company. His most desirable records - those he made with the composer Richard Strauss at the piano some of his songs - bottom out at \$50-\$60 (USA) In fact anything from \$5 to \$25 seems to be the norm.

The repertoire he recorded was a mix of operatic arias and lieder. He possessed a lyrical voice which made him a favourite in all the Verdi roles which came into vogue between the two world wars. After some early experiences in various opera companies, he became a mainstay light baritone for the Berlin Opera until it was destroyed during a bombing raid in February 1945. When describing Schlusnus's artistry as a singer, *Record Collector* authors, Michael Seil and Christian Zwarg pay great credit to his teacher This is what they say.

Of extreme importance to Schlusnus was his connection with the singing teacher Louis Bachner (1886 - 1945), who was a pupil of Pol Plancon. Bachner had appeared as a pianist in Paris, coming to Berlin around 1910 as a private voice teacher. From 1917 to 1919 he worked at the Klindworth Scharwenka conservatory. From 1921 to 1935 he was a professor at the Staatliche Akademische Hochschule für Musik. As a Jew he left Germany, working again as a private teacher in New York, where he died. His book Dynamic Singing, published in 1944, is a classic work about vocal technique, acclaimed in the Anglo-Saxon world but almost forgotten in Germany. Among his pupils were Sigrid Onegin, Marjorie Lawrence, Ria Ginster, Frida Leider, Michael Bohnen, Karin Branzell - and Schlusnus.

Their work together began during May 1921 Schlusnus strictly reduced his singing activities to concentrate on the lessons. Bachner changed Schlusnus's method of voice production completely - this is clearly audible on the records made before, during and after Bachner. Schlusnus produced a sound mainly based on the head resonance, without any kind of forcing the voice. He never tried to make the voice bigger or more voluminous than it was. He sang without muscle pressure, neither on the larynx nor on the diaphragm.

This technique stayed with him right until the end of his career in 1951. Previously, the method of the young artist was completely different: the sound of the voice was darker and more powerful, but somewhat dull. With muscle power he enlarged his throat artificially, fixing the larynx in a firm position, concentrating on the chest as main resonator. The emission was not open but strictly covered. In dramatic phrases he darkens the colour and the vowels and sings with immense breath control. His interpretations are much more histrionic than in later years, with more than a hint of hamminess. Only in lyrical moments is the mature Schlusnus recognisable.

In her biography of him, his widow quotes him with the words "Louis Bachner gave me the freedom of the voice, my vocal method and the understanding of the right way of singing. What I am, I am thanks to him". Nevertheless their relationship ended in 1933. Bachner had been married to Annemay Kuhl since 1926. She and Schlusnus, who was also married, fell in love. Both divorced and married each other in 1933 in Bayreuth during the famous run of Parsifal which was conducted by Richard Strauss. Annemay became an important adviser for Schlusnus: she made a point of being present at every performance or recording session of her husband. During the latter she was of special importance, because Schlusnus didn't like making records. He was displeased with most of them. In his last year of illness (a heart disease caused by an infection he contracted during his South Africa tour), she cared for him. After his death on 18 June 1952 she organized commemorative meetings, exhibitions and lectured about Schlusnus until her own death.

It is my intention to select a few Schlusnus recordings in my programme when it comes around to hosting our group next year. Readers will be pleased to note that I will resist the temptation of playing you four of the five versions of Rossini's *Largo al factotum* which Schlusnus made during his career. This is just one of the crosses you have to bear when concentrating on the recordings made by a particular artist! Despite the fact that this task might be a bit like trying to push water uphill, I think I've chosen a most challenging and interesting subject, and look forward to reporting progress to you in the years to come.

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