



## The Gramophone Company Co. Ltd. recordings of Adrian Boult and the British Symphony Orchestra

### 5th November 1920

|                     |   |                           |
|---------------------|---|---------------------------|
| HO 4595 -1af        | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 4 |                           |
| <u>HO 4595 -2af</u> | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 4 | [3-0643] D573 AB9 AW4272  |
| HO 4596 -1af        | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 3 |                           |
| HO 4596 -2af        | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 3 | <i>repeated on Cc 382</i> |
| HO 4598 -1af        | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 1 |                           |
| <u>HO 4598 -2af</u> | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 1 | [3-0563] D521 AB8 AW4270  |

### 16th November 1920

|                     |   |                          |
|---------------------|---|--------------------------|
| HO 4617 -1af        | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 2 |                          |
| <u>HO 4617 -2af</u> | The Good-Humoured Ladies (Le donne di buon umore) (Scarlatti-Tomassini), Pt 2 | [3-0564] D521 AB8 AW4270 |
| HO 4618 -1af        | A Shropshire Lad, Rhapsody (Butterworth), pt 1                                |                          |
| <u>HO 4618 -2af</u> | A Shropshire Lad, Rhapsody (Butterworth), pt 1                                | [3-0561] D520            |
| HO 4619 -1af        | A Shropshire Lad, Rhapsody (Butterworth), pt 2                                |                          |
| <u>HO 4619 -2af</u> | A Shropshire Lad, Rhapsody (Butterworth), pt 2                                | [3-0562] D520            |

## 6<sup>th</sup> December 1920

HO 4645 -1af Siegfried Idyll (Wagner), pt 1  
HO 4645 -2af Siegfried Idyll (Wagner), pt 1  
HO 4646 af Siegfried Idyll (Wagner), pt 2  
HO 4647 af Songs without Words Op 22 (Gustav Holst): 2. Marching song  
HO 4648 af Songs without Words Op 22 (Gustav Holst): 1. Country song

## 2<sup>nd</sup> June 1921

Cc 210 -1 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 1 [3-0640X] D572  
Cc 210 -2 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 1  
Cc 210 -3 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 1 [3-0640] D572  
Cc 210 -4 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 1  
Cc 211 -1 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 2  
Cc 211 -2 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 2  
Cc 211 -3 La Boutique Fantastique: Selection (Rossini-Respighi arr Howard Carr), pt 2 [3-0641] D572

## 21<sup>st</sup> July 1921

Cc 380 -1 Rout (Arthur Bliss), part 1  
Cc 380 -2 Rout (Arthur Bliss), part 1  
Cc 380 -3 Rout (Arthur Bliss), part 1 [3-0644] D574  
Cc 381 -1 Rout (Arthur Bliss), part 2  
Cc 381 -2 Rout (Arthur Bliss), part 2 [3-0645] D574  
Cc 382 -1 Le donne di buon umore (The good-humoured ladies)(Scarlatti-Tommasini), part 3  
Cc 382 -2 Le donne di buon umore (The good-humoured ladies)(Scarlatti-Tommasini), part 3 [3-0642] D573 AB9 AW4272

## 3<sup>rd</sup> November 1921

Cc 624 -1 Hansel and Gretel: Overture (Humperdinck), pt 1  
Cc 624 -2 Hansel and Gretel: Overture (Humperdinck), pt 1 [3-0690] D591  
Cc 625 -1 Hansel and Gretel: Overture (Humperdinck), pt 2  
Cc 625 -2 Hansel and Gretel: Overture (Humperdinck), pt 2 [3-0691] D591  
Cc 626 -1 Songs without Words Op 22 (Gustav Holst): 2. Marching song  
Cc 626 -2 Songs without Words Op 22 (Gustav Holst): 2. Marching song

### 5<sup>th</sup> December 1921

Cc 742 -1 Siegfried Idyll (Wagner), pt 1  
Cc 742 -2 Siegfried Idyll (Wagner), pt 1  
Cc 743 -1 Siegfried Idyll (Wagner), pt 2  
Cc 743 -2 Siegfried Idyll (Wagner), pt 2  
Cc 744 -1 Siegfried Idyll (Wagner), pt 3  
Cc 744 -2 Siegfried Idyll (Wagner), pt 3  
Cc 744 -3 Siegfried Idyll (Wagner), pt 3

### 3<sup>rd</sup> February 1922

Cc 742 -3 Siegfried Idyll (Wagner), pt 1  
Cc 742 -4 Siegfried Idyll (Wagner), pt 1  
Cc 744 -4 Siegfried Idyll (Wagner), pt 3  
Cc 744 -5 Siegfried Idyll (Wagner), pt 3  
Cc 974 -1 Siegfried Idyll (Wagner), pt 4  
Cc 974 -2 Siegfried Idyll (Wagner), pt 4  
Cc 974 -3 Siegfried Idyll (Wagner), pt 4

### 6<sup>th</sup> March 1922

Cc 1069 -1 Hansel and Gretel: Hexenritt (Humperdinck)  
Cc 1069 -2 Hansel and Gretel: Hexenritt (Humperdinck)  
Cc 1069 -3 Hansel and Gretel: Hexenritt (Humperdinck) [3-0718] D617 AB26  
Cc 1070 -1 Hansel and Gretel: Traum Pantomime (Humperdinck)  
Cc 1070 -2 Hansel and Gretel: Traum Pantomime (Humperdinck) [3-0719] D617 AB26

### 20<sup>th</sup> March 1922

Cc 742 -5 Siegfried Idyll (Wagner), pt 1  
Cc 742 -6 Siegfried Idyll (Wagner), pt 1  
Cc 742 -7 Siegfried Idyll (Wagner), pt 1  
Cc 974 -4 Siegfried Idyll (Wagner), pt 4  
Cc 974 -5 Siegfried Idyll (Wagner), pt 4  
Cc 974 -6 Siegfried Idyll (Wagner), pt 4  
Cc 1129 -1 Two English Idylls: No 1 (George Butterworth)

Notes:

Numbers in square brackets denote the face number, originally these denoted the catalogue number but with the advent of double-sided records it was retained as a reference point unique to each side. If a matrix was substituted, a letter 'X' was placed after the face number to identify this change, although confusingly this was no longer shown on the actual record by the 1920's. All the published recordings were issued on the British 'His Master's Voice' domestic Black label records with the prefix 'D' for 12 in. (30cm). Some of the records were also issued abroad with those prefixed 'AB' in Spain, and 'AW' in Italy.

Recording took place at the studios of The Gramophone Company Ltd at Hayes. The studio operated from 1912 and the first three sessions were in the HO (Head Office) matrix numbers series. These sessions were recorded under George William Dillnut, a recording 'expert' who had been with the company since 1902 and is identified with the suffix 'af'. The missing matrix number HO 4597 in the first session is another artist recording that day.

No recording took place between mid-February and mid-March 1921 as the recording rooms at Hayes were being rebuilt. Raymond Sooy, a recording 'expert' of the Victor Talking Machine Company and Marcus Olson, a mechanical engineer with Victor, travelled to Hayes to oversee the building of a new recording room and the instructing of the Hayes staff in the operation of new acoustic recording equipment. There was some tension between the two companies as they had a different policy towards recording, Generally Victor wanted a quieter recording that would not show visible signs of wear, the Gram. Co. Ltd preferring a more forward sound with less concern about wear, hence Victor took far fewer recordings into it's catalogue through exchange of matrices and none of Boult's records were issued in their sphere of influence.

Victor was both a sister company and erstwhile majority shareholder of The Gramophone Company Ltd and some recording staff may have felt some umbrage at being 'instructed' by Sooy. The recordings for the 2<sup>nd</sup> June 1921 were made under Sooy and this could account for the different quality of the two issued takes of side one of *La Boutique Fantastique*. Experimentation with the new equipment was still taking place, and, to be on safe side, takes at different amplitudes were probably made. Olsen returned to the USA on the 12<sup>th</sup> of June but Sooy remained until the end of November when he took a break back home. He returned to the UK for a second period at Hayes that lasted from the end of February 1922 to the 12 April 1922 and then returned to the USA.

Only fifteen of the sixty-three sides were issued with some of the unpublished sides would used as backup masters. The usual method of recording was to have a run through of the piece as a rehearsal and to be sure of timings. A test wax was made and played back to be sure that there were no unforeseen technical issues before several blank wax masters would be made. Many more wax masters were made than got as far as being processed and ultimately receiving a matrix number. Quite easily twice as many attempts were made by Boult and the orchestra as are tabulated in the surviving documentation.

A great deal of effort was expended to produce a satisfactory recording of *Siegfried Idyll* but in the end the company got Albert Coates and the Symphony Orchestra to record the piece in July 1922. The other interesting unissued recording was Holst's *Songs without Words Op 22*. The first attempt was to record both songs, but later only the *Marching song* was attempted with two takes on the 2<sup>nd</sup> November 1922. This recording session appears to have been a successful day and there is good reason to think that the *Marching song* may also have been successful. Maybe the idea was to use the recording of Butterworth's *English Idylls*, made in their last session, as a coupling for the Holst.

Issue dates of the records as follows:

|      | <i>Issued</i> | <i>Withdrawn</i>   |
|------|---------------|--|
| D520 | February 1921 | December 1926  |
| D521 | February 1921 | December 1926  |
| D572 | October 1921  | December 1923 – For side one, take 3 was substituted with take 1 in December 1921                  |
| D573 | October 1921  | December 1926  |
| D574 | October 1921  | December 1923  |
| D591 | February 1922 | December 1927  |
| D617 | June 1922     | June 1928 – however the record had already been deleted from general catalogue prior to this date. |