

"TRUESOUND TRANSFERS" 78RPM MATRIX DATABASE

Parlophon 2-7500 - 2-8999 — German

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|-------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7500 | | 1924.06.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| COSÌ FAN TUTTE (Wolfgang A. Mozart, KV.588 / Lorenzo da Ponte) Overture | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10232 | | | | |
| AN | 30 | Parlo P .1742-I | | | | |
| PAR | 2-7501 | | 1924.06.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 21 UNGARISCHE TÄNZE (Johannes Brahms, WoO.1), 5: Allegro "Bartfai-Emlek" # | | | | | | |
| <i>Edith LORAND:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7502 | | 1924.08.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Unberufen! Toi, toi, toi! — Shimmy (Richard Fall / Fritz Löhner-Beda) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10349 | | | | |
| AN | 30 | Parlo P .1729-I | | | | |
| PAR | 2-7503 | | 1924.08.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SIE... UND IHRE MIEZEKATZ (Frank Stafford / Charles Amberg): Angora — Shimmy und Samba | | | | | | Eine Miezekatze hat 'se |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1729-II | | | | |
| PAR | 2-7504 | | 1924.08.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FRAU OHNE KUSS (Walter Kollo / Willi Kollo): Gute Nacht, mein Liebchen — Shimmy | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1747-I | | | | |
| PAR | 2-7505 | | 1924.08.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Bohème-Shimmy — Schlager-Ragout (Richard Fall) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1747-II | | | | |
| PAR | 2-7506 | | 1924.08.14 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| KATJA DIE TÄNZERIN (Jean Gilbert / Leopold Jacobson, Rudolf Oesterreicher): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10241 | | | | |
| AN | 30 | Parlo P .1773-I | | | | |
| PAR | 2-7507 | | 1924.08.14 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| KATJA DIE TÄNZERIN (Jean Gilbert / Leopold Jacobson, Rudolf Oesterreicher): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10241 | | | | |
| AN | 30 | Parlo P .1773-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | | Control number | Remarks |
| PAR | 2-7508 | | 1924.08.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FRAU OHNE KUSS (Walter Kollo / Willi Kollo): So schön wie du sind nur die Sterne — Shimmy-Fox | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1748-I | | | | |
| PAR | 2-7509 | | 1924.08.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Limehouse Blues — Onestep (Philip Braham / Douglas Furber) — from "Charlotte Revue 1924" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1749-I | | | | |
| PAR | 2-7510 | | 1924.08.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): Behüt dich Gott! — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1767-I | | | | |
| PAR | 2-7511 | | 1924.08.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): Komm' mit nach Varasdin (Shimmy) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1767-II | | | | |
| PAR | 2-7512 | | 1924.08.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FRAU OHNE KUSS (Walter Kollo / Willi Kollo): Das ist der Frühling von Berlin — Onestep | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1748-II | | | | |
| PAR | 2-7513 | | 1924.08.19 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| WATER SCENES (Ethelbert W. Nevin, op.13), 4: Narcissus | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10275 | | | | |
| AN | 30 | Parlo P .1789-II | | | | |
| PAR | 2-7514 | | 1924.08.19 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melody in A (Gen. Charles W. Dawes) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10327 | | | | |
| AN | 30 | Parlo P .1774-I | | | | |
| PAR | 2-7515 | | 1924.08.19 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sanctuary Of The Heart — Méditation Religieuse (M + W: Albert W. Ketèlbey) | | | | | | |
| <i>Edith LORAND:cnd/O Grete MANCKE:Ms CH</i> | | | | | | |
| AN | 30 | Parlo E 10198 | | | | |
| AN | 30 | Parlo P .1807-I | | | | |
| PAR | 2-7516 | | 1924.08.19 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In A Chinese Temple Garden — An Oriental Fantasy (Albert W. Ketèlbey) | | | | | | |
| <i>Edith LORAND:cnd/O CH{M}</i> | | | | | | |
| AN | 30 | Parlo E 10198 | | | | |
| AN | 30 | Parlo P .1807-II | | | | |

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| Title (Composer / Author) | | | | | | Subtitle |
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| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7517 | | 1924.08.20 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Chili Bom-Bom — Foxtrot (Cliff Friend, Walter Donaldson) | | | | | | I love my Chili Bom-Bom |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1749-II | | | | |
| PAR | 2-7518 | | 1924.08.20 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| When It's Night-Time In Italy — Foxtrot (James Kendis, Lew Brown / H. Carlton, Brockman) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1752-I | | | | |
| PAR | 2-7519 | | 1924.08.20 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Noch und noch und noch!! — Shimmy-Blues (Hans May) | | | | | | Ich will nicht mehr... als einen Kuß von dir |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1751-I | | | | |
| PAR | 2-7520 | | 1924.08.20 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| What'll I do? — Valse boston (Irving Berlin) — Revue "Music Box Revue 1923" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10213 | | | | |
| AN | 30 | Parlo P .1753-I | | | | |
| PAR | 2-7521 | | 1924.08.20 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ça... — Foxtrot (René Mercier) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1752-II | | | | |
| PAR | 2-7522 | | 1924.08.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| California, here I come — Foxtrot (Joseph Meyer / Al Jolson, Bud G. de Sylva) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1768-I | | | | |
| PAR | 2-7523 | | 1924.08.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Marchéta (A Love Song Of Old Mexico) — Valse (M + W: Victor L. Schertzinger) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10213 | | | | |
| AN | 30 | Parlo P .1753-II | | | | |
| PAR | 2-7524 | | 1924.08.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Le onde del Danubio — Shimmy-Foxtrot (Domenico Cortopassi) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10347 | | | | |
| AN | 30 | Parlo P .1769-I | | | | |
| PAR | 2-7525 | | 1924.08.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| There's Yes! Yes! In Your Eyes — Foxtrot (Joseph H. Santly / Cliff Friend) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1771-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7526 | | 1924.08.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Chansonnette-Foxtrot (Rudolf Friml / Buck, Bass) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10249 | | | | |
| AN | 30 | Parlo P .1772-I | | | | |
| PAR | 2-7527 | | 1924.09.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS HAT DIE WELT NOCH NICHT GESEH'N (Hugo Hirsch / Alfred Berg): Das Lied vom kleinen Bruder ("Seh' ich meinen Kleinen") (Shimmy) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1754-I | | | | |
| PAR | 2-7528 | | 1924.09.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Blanka, ja die Blanka — Shimmy-Blues (Jára Beneš / Fritz Löhner-Beda) — Revue "An Alle" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10234 | | | | |
| AN | 30 | Parlo P .1751-II | | | | |
| PAR | 2-7529 | | 1924.09.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Negrita — Tango argentino (Filipe Duarte) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1766-I | | | | |
| PAR | 2-7530 | | 1924.09.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| When lights are low — Valse lente (Ted Koehler, Ted Fiorito / Gus Kahn) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10236 | | | | |
| AN | 30 | Parlo P .1769-II | | | | |
| PAR | 2-7531 | | 1924.09.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS HAT DIE WELT NOCH NICHT GESEH'N (Hugo Hirsch / Alfred Berg): Du bist zu schade für die Eh' — Twostep | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1754-II | | | | |
| PAR | 2-7532 | | 1924.09.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS HAT DIE WELT NOCH NICHT GESEH'N (Hugo Hirsch / Alfred Berg): Das hat die Welt noch nicht geseh'n — Onestep | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1770-I | | | | |
| PAR | 2-7533 | | 1924.09.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mimosa — Tango (Jean Lenoir) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1766-II | | | | |
| PAR | 2-7534 | | 1924.09.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Why Did I Kiss That Girl? — Foxtrot (Robert A. King, Ray Henderson / Lew Brown) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1768-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7535 | | 1924.09.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ritzi Mitzi — Foxtrot (Con Conrad, Irving M. Bibo) | | | | | | A snappy, peppy ditty |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1771-II | | | | |
| PAR | 2-7536 | | 1924.09.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bitte, sei doch nett — Shimmy-Lied (Walter Bromme) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1770-II | | | | |
| PAR | 2-7537 | | 1924.09.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| NOCH UND NOCH (Walter Kollo): Spree-Rangen — Marschlied | | | | | | Mädels gibt's am grünen Strand der Spree |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1755-I | | | | |
| PAR | 2-7538 | | 1924.09.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| NOCH UND NOCH (Walter Kollo): Der erste Kuß — Lied und Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1755-II | | | | |
| PAR | 2-7539 | | 1924.09.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER SÜSSE KAVALIER (Leo Fall / Rudolf Schanzer, Ernst Welisch): Heute Nacht, mein Kind, heute wirst du mich küssen — Marschlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1756-I | | | | |
| PAR | 2-7540 | | 1924.09.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER SÜSSE KAVALIER (Leo Fall / Rudolf Schanzer, Ernst Welisch): Suchst du einen Freund — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1756-II | | | | |
| PAR | 2-7541 | | 1924.09.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER SÜSSE KAVALIER (Leo Fall / Rudolf Schanzer, Ernst Welisch): Dreh' dich nicht um — Marschlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1772-II | | | | |
| PAR | 2-7542 | | 1924.09.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Still, still, still, weil's Kindlein schlafen will — Weihnachtslied | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo P .2011-I | | | | |
| PAR | 2-7543 | | 1924.09.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Susani, susani — Weihnachtslied aus dem Jahre 1400 | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo P .1765-I | | | | |
| PAR | 2-7544 | | 1924.09.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BORIS GODUNOV (M + W: Modest P. Mussorgskij): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10289 | | | | |
| AN | 30 | Parlo P .1775-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---|----------------------------------|
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| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7545 | | 1924.09.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sehnsucht der Sennerin (Ole Bull) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7546 | | 1924.09.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1776-I | | | | Selection |
| PAR | 2-7547 | | 1924.09.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer): [arrangement] 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1776-II | | | | Selection |
| PAR | 2-7548 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Defiliermarsch (Carl Faust) | | | | | | |
| <i>Friedrich AHLERS:cnd Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1800-I | | | Das schönste Leben auf der Welt — Armeemarsch II,168 — Marsch des 4. Garde — Regiments zu Fuß | |
| PAR | 2-7549 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 05 E♭ | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80376 | Od O-.8130 a | xxB 7289 | | 2: Marcia funebre - Adagio assai |
| AN | 30 | Parlo E 10301 | | | | |
| AN | 30 | Parlo P .1847-I | | | | |
| PAR | 2-7550 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 06 E♭ | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80377 | Od O-.8130 b | xxB 7290 | | 2: Marcia funebre - Adagio assai |
| AN | 30 | Parlo E 10301 | | | | |
| AN | 30 | Parlo P .1847-II | | | | |
| PAR | 2-7551 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 07 E♭ | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80378 | Od O-.8131 a | xxB 7291 | | 2: Marcia funebre - Adagio assai |
| AN | 30 | Parlo E 10302 | | | | |
| AN | 30 | Parlo P .1848-I | | | | |
| PAR | 2-7552 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 08 E♭ | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80379 | Od O-.8131 b | xxB 7292 | | 2: Marcia funebre - Adagio assai |
| AN | 30 | Parlo E 10302 | | | | |
| AN | 30 | Parlo P .1848-II | | | | |

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|---|---------------|------------------|-----------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
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| PAR | 2-7553 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 09 E♭ | | | | | | 3: Scherzo - Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80380 | Od O-.8132 a | xxB 7293 | | |
| AN | 30 | Parlo E 10303 | | | | |
| AN | 30 | Parlo P .1849-I | | | | |
| PAR | 2-7554 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 10 E♭ | | | | | | 3: Scherzo - Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80381 | Od O-.8132 b | xxB 7294 | | |
| AN | 30 | Parlo E 10303 | | | | |
| AN | 30 | Parlo P .1849-II | | | | |
| PAR | 2-7555 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 11 E♭ | | | | | | 4: Finale - Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80382 | Od O-.8133 a | xxB 7295 | | |
| AN | 30 | Parlo E 10304 | | | | |
| AN | 30 | Parlo P .1850-I | | | | |
| PAR | 2-7556 | | 1924.09.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 12 E♭ | | | | | | 4: Finale - Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80383 | Od O-.8133 b | xxB 7296 | | |
| AN | 30 | Parlo E 10304 | | | | |
| AN | 30 | Parlo P .1850-II | | | | |
| PAR | 2-7557 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 13 E♭ | | | | | | 4: Finale - Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80384 | Od O-.8134 a | xxB 7297 | | |
| AN | 30 | Parlo E 10305 | | | | |
| AN | 30 | Parlo P .1851-I | | | | |
| PAR | 2-7558 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 3 in E♭ "Eroica" (Ludwig van Beethoven, op.55) 14 E♭ | | | | | | 4: Finale - Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80385 | Od O-.8134 b | xxB 7298 | | |
| AN | 30 | Parlo E 10305 | | | | |
| AN | 30 | Parlo P .1851-II | | | | |
| PAR | 2-7559 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 01 F | | | | | | 1: Allegro vivace e con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10256 | | | | |
| AN | 30 | Parlo P .1786-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7559-2 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 01 F | | | | | | 1: Allegro vivace e con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1786-I | | | | |
| PAR | 2-7560 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 02 F | | | | | | 1: Allegro vivace e con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10256 | | | | |
| AN | 30 | Parlo P .1786-II | | | | |
| PAR | 2-7560-2 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 02 F | | | | | | 1: Allegro vivace e con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1786-II | | | | |
| PAR | 2-7561 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 03 F | | | | | | 2: Allegretto scherzando |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10257 | | | | |
| PAR | 2-7561-2 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 03 F | | | | | | 2: Allegretto scherzando |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1787-I | | | | |
| PAR | 2-7561-3 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 03 F | | | | | | 2: Allegretto scherzando |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1787-I | | | | |
| PAR | 2-7562 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 04 F | | | | | | 3: Tempo di Minuetto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10257 | | | | |
| AN | 30 | Parlo P .1787-II | | | | |
| PAR | 2-7562-2 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 04 F | | | | | | 3: Tempo di Minuetto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1787-II | | | | |
| PAR | 2-7563 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 05 F | | | | | | 4: Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10258 | | | | |
| AN | 30 | Parlo P .1788-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|-----------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7563-2 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 05 F | | | | | | 4: Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1788-I | | | | |
| PAR | 2-7564 | | 1924.09.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 06 F | | | | | | 4: Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10258 | | | | |
| AN | 30 | Parlo P .1788-II | | | | |
| PAR | 2-7564-2 | | 1924.10.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 8 in F (Ludwig van Beethoven, op.93) 06 F | | | | | | 4: Allegro vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1788-II | | | | |
| PAR | 2-7565 | | 1924.09.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoffnung — Lied (Louise Reichardt) | | | | | | Wenn die Rosen blühen |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7566 | | 1924.09.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Mond ist aufgegangen — Abendlied (Johann A. P. Schulz / Matthias Claudius) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7567 | | 1924.09.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es ist ein' Ros' entsprungen — Weihnachtslied (M + W: Michael Praetorius, 1599) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7567-2 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es ist ein' Ros' entsprungen — Weihnachtslied (M + W: Michael Praetorius, 1599) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo P .1765-II | | | | |
| PAR | 2-7568 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7568-2 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7569 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7361 | | | | |
| AN | 30 | Parlo E 10270 | | | | |
| AN | 30 | Parlo P .1865-II | | | | |
| PAR | 2-7570 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7378 | | | | |
| AN | 30 | Parlo E 10271 | | | | |
| AN | 30 | Parlo P .1866-I | | | | |
| PAR | 2-7571 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 04 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7379 | | | | |
| AN | 30 | Parlo E 10271 | | | | |
| AN | 30 | Parlo P .1866-II | | | | |
| PAR | 2-7572 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 05 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7380 | | | | |
| AN | 30 | Parlo E 10272 | | | | |
| AN | 30 | Parlo P .1867-I | | | | |
| PAR | 2-7573 | | 1924.09.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 06 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7381 | | | | |
| AN | 30 | Parlo E 10272 | | | | |
| AN | 30 | Parlo P .1867-II | | | | |
| PAR | 2-7574 | | 1924.09.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1777-I | | | | |
| PAR | 2-7575 | | 1924.09.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1777-II | | | | |
| PAR | 2-7576 | | 1924.09.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 03 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1778-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7577 | | 1924.09.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GRÄFIN MARIZA (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 04 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1778-II | | | | |
| PAR | 2-7578 | | 1924.09.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Salut d'amour — Morceau mignon (Edward Elgar, op.12) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1774-II | | | | |
| PAR | 2-7579 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 18 in E♭ "Die Jagd" (Ludwig van Beethoven, op.31,3) 01 E♭ | | | | | | 1: Allegro |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2038-I | | | | |
| PAR | 2-7580 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 18 in E♭ "Die Jagd" (Ludwig van Beethoven, op.31,3) 02 E♭ | | | | | | 1: Allegro |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2038-II | | | | |
| PAR | 2-7581 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 23 in f "Appassionata" (Ludwig van Beethoven, op.57) 03 f | | | | | | 2 |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2042-I | | | | |
| PAR | 2-7582 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 23 in f "Appassionata" (Ludwig van Beethoven, op.57) 04 f | | | | | | 3 |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2042-II | | | | |
| PAR | 2-7583 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 23 in f "Appassionata" (Ludwig van Beethoven, op.57) 05 f | | | | | | 3 |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2043-I | | | | |
| PAR | 2-7584 | | 1924.10.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 23 in f "Appassionata" (Ludwig van Beethoven, op.57) 06 f | | | | | | 4 |
| <i>Josef WEISS:p</i> | | | | | | |
| AN | 30 | Parlo P .2043-II | | | | |
| PAR | 2-7585 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O du fröhliche — Weihnachtslied (trad. Sicilian / Johannes D. Falk, Johann G. Holzschuher) | | | | | | |
| <i>Julius BERGER:vc Fritz OHRMANN:harmonium</i> | | | | | | |
| AN | 30 | Parlo P .1764-I | | | | |
| PAR | 2-7586 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Gute Ruhe — Christliches Lied (P. von Winter, 1810) | | | | | | |
| <i>Julius BERGER:vc Fritz OHRMANN:harmonium</i> | | | | | | |
| AN | 30 | Parlo P .2047-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7587 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Liebster Herr Jesu — Geistliches Lied (Johann S. Bach, 1736) | | | | | | |
| <i>Julius BERGER:vc / Fritz OHRMANN:harmonium</i> | | | | | | |
| AN | 30 | Parlo P .2047-II | | | | |
| PAR | 2-7588 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Harre, meine Seele — Choral (César Malan / Friedrich Räder) | | | | | | |
| <i>Julius BERGER:vc / Fritz OHRMANN:harmonium</i> | | | | | | |
| AN | 30 | Parlo P .2050-II | | | | |
| PAR | 2-7589 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weihnachts-Fantasie — mit den Chorälen "Vom Himmel hoch", "Lobt Gott, ihr Christen" | | | | | | |
| <i>Julius BERGER:vc / Fritz OHRMANN:harmonium</i> | | | | | | |
| AN | 30 | Parlo P .1764-II | | | | |
| PAR | 2-7590 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es muß ein Wunderbares sein — Lied (Franz Liszt / Oscar von Redwitz) | | | | | | |
| <i>Emmy BETTENDORF:S / NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7590-2 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es muß ein Wunderbares sein — Lied (Franz Liszt / Oscar von Redwitz) | | | | | | |
| <i>Emmy BETTENDORF:S / NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7591 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Du bist wie eine Blume — Lied (Franz Liszt / Heinrich Heine) | | | | | | |
| <i>Emmy BETTENDORF:S / NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7592 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Au printemps — Mélodie (Charles F. Gounod / Jules Barbier) | | | | | | Sieh, nun flieheth des Winters Macht |
| <i>Emmy BETTENDORF:S / NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1779-I | | | | |
| PAR | 2-7593 | | 1924.10.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Liebesfeier — Lied (Felix Weingartner, op.16,2 / Nikolaus Lenau) | | | | | | |
| <i>Emmy BETTENDORF:S / NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1779-II | | | | |
| PAR | 2-7594 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lobe den Herrn" | | | | | | Choral-Fantasie (Paul Mania) |
| <i>Paul MANIA:org</i> | | | | | | |
| AN | 30 | Parlo P .1780-I | | | | |
| PAR | 2-7595 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es ist ein' Ros' entsprungen — Weihnachtslied (M + W: Michael Praetorius, 1599) | | | | | | Choral-Fantasie (Paul Mania) |
| <i>Paul MANIA:org</i> | | | | | | |
| AN | 30 | Parlo P .1780-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------------|----------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7596 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein' feste Burg ist unser Gott — Choral (M + W: Martin Luther) | | | | | | Choral-Fantasie (Paul Mania) |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .2049-I | | | | |
| PAR | 2-7597 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nun danket alle Gott — Choral (Johann Crüger / Martin Rinckart) | | | | | | Choral-Fantasie (Paul Mania) |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .2049-II | | | | |
| PAR | 2-7598 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alt-französische Gavotte (Pirané) | | | | | | (arr.: Paul Mania) |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .1798-I | | | | |
| PAR | 2-7599 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Liebeslieder — Biedermeier — Walzer (Paul Mania) | | | | | | |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .1798-II | | | | |
| PAR | 2-7600 §1 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Jäger Abschied — Lied (Felix Mendelssohn, op.50,2 / Joseph von Eichendorff) | | | | | | |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .1820-I | | | | |
| PAR | 2-7600 §2 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Abend wird es wieder | | | | | | |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .1820-I | | | | |
| PAR | 2-7601 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus der Jugendzeit — Lied (Robert Radecke, op.22,1 / Friedrich Rückert) | | | | | | Fantasie (Paul Mania) |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .2050-I | | | | |
| PAR | 2-7602 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Gottes Rat und Scheiden — Lied (Felix Mendelssohn, op.47,4 / Ernst von Feuchtersleben) | | | | | | |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7603 | | 1924.10.08 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Über allen Wipfeln ist Ruh' (Franz Liszt / Johann W. Goethe) | | | | | | |
| <i>Paul MANIA.org</i> | | | | | | |
| AN | 30 | Parlo P .1820-II | | | | |
| PAR | 2-7604 | | 1924.10.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IPHIGÉNIE EN TAURIDE (Christoph W. Gluck / Nicolas F. Guillard): O du, die mir einst Hilfe gab | | | | | | |
| <i>Zinaida JURJEVSKAYA:S / Max SAAL:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10278 | | | | |
| AN | 30 | Parlo P .1879-I | | | | |
| ANM | 30 | LP: Preiser LV 89 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|-----------------|--------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7605 | | 1924.10.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/17: Ach, ich fühl's — Arie {Pamina} g | | | | | | Ach, ich fühl's, es ist verschwunden |
| <i>Zinaida JURJEVSKAYA:S / Max SAAL:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10278 | | | | |
| AN | 30 | Parlo P .1879-II | | | | |
| AND | 12 | CD: Symposium 1363 | | | | |
| ANM | 30 | LP: Preiser LV 89 | | | | |
| PAR | 2-7606 | | 1924.10.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| JEJÍ PASTORKYNĚ (M + W: Leoš Janáček): Mutter, ich hab' den Kopf schwer 01 | | | | | | |
| <i>Zinaida JURJEVSKAYA:S / Max SAAL:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1879-II | | | | |
| ANM | 30 | LP: Preiser LV 89 | | | | |
| PAR | 2-7607 | | 1924.10.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| JEJÍ PASTORKYNĚ (M + W: Leoš Janáček): Gegrüßet seist du, Königin — Gebet 02 | | | | | | |
| <i>Zinaida JURJEVSKAYA:S / Max SAAL:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1799-II | | | | |
| ANM | 30 | LP: Preiser LV 89 | | | | |
| PAR | 2-7608 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tenebræ factæ sunt (Tomás Luis de Victoria) | | | | | | |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7609 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Exsultate Deo — Motetum 5 vocum (Giovanni Pierluigi da Palestrina) | | | | | | from "Vol. IV, Motets for 5 Voices (1584)" |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | Fono XX .74938 | OdIT .6540 N | xxB 7090 | | |
| AN | 30 | Od XX .76826 | Od O-.9022 | xxB 7090 | | |
| AN | 30 | Parlo P .1790-I | | | | |
| AN | 30 | Parlo R 20001 | | | | |
| PAR | 2-7609-2 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Exsultate Deo — Motetum 5 vocum (Giovanni Pierluigi da Palestrina) | | | | | | |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7610 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Laudate Dominum (Gianni Pierluigi da Palestrina) | | | | | | from "Vol. IX, Offertories for 5 Voices (1593)" |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | Fono XX .74939 | OdIT .6540 N | xxB 7091 | | |
| AN | 30 | Od XX .76827 | Od O-.9022 | xxB 7091 | | |
| AN | 30 | Parlo P .1790-II | | | | |
| AN | 30 | Parlo R 20001 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7611 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ave Maria — Motetum 4 vocum (Tomás Luis de Victoria) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | Fono XX .74940 | OdIT .6541 N | xxB 7092 | | |
| AN | 30 | Od XX .76828 | Od O-.9023 | xxB 7092 | | |
| AN | 30 | Parlo P .1791-I | | | | |
| AN | 30 | Parlo R 20000 | | | | |
| PAR | 2-7612 | | 1924.10.13 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Innocentes — Motetum 4 vocum (Luca Marenzio) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{28 boys,34 men}</i> | | | | | | |
| AN | 30 | Fono XX .74941 | OdIT .6541 N | xxB 7093 | | |
| AN | 30 | Od XX .76829 | Od O-.9023 | xxB 7093 | | |
| AN | 30 | Parlo P .1791-II | | | | |
| AN | 30 | Parlo R 20000 | | | | |
| PAR | 2-7613 | Bhn 3 | 1924.10.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| IL TROVATORE (Giuseppe Verdi / Salvatore Cammarano): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10259 | | | | |
| AN | 30 | Parlo P .1804-I | | | | |
| PAR | 2-7614 | Bhn 3 | 1924.10.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| IL TROVATORE (Giuseppe Verdi / Salvatore Cammarano): [arrangement] 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10259 | | | | |
| AN | 30 | Parlo P .1804-II | | | | |
| PAR | 2-7615 | | 1924.10.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL TROVATORE (Giuseppe Verdi / Salvatore Cammarano): [arrangement] 03 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10260 | | | | |
| AN | 30 | Parlo P .1805-I | | | | |
| PAR | 2-7616 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Helenen-Marsch (Friedrich Lübbert) | | | | | | |
| <i>Friedrich AHLERS:cnd Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1801-I | | | | |
| PAR | 2-7617 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Geschwindmarsch nach Motiven aus Quadrillen von Johann Strauß Vater (Johann Strauß I, "Jubelquadrille" & "Ferdinandsquadrille") | | | | | | |
| <i>Friedrich AHLERS:cnd Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1800-II | | | | |
| PAR | 2-7618 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sedan — Marsch (Carl Lange) | | | | | | |
| <i>Friedrich AHLERS:cnd Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1801-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|------------------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7619 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoch Heidecksburg — Marsch (Rudolph Herzer, op.10) | | | | | | |
| <i>Friedrich AHLERS:cnd / Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1802-I | | | | |
| PAR | 2-7620 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Marsch des 1. Bataillon Garde (anonymous, 1806) | | | | | | |
| <i>Friedrich AHLERS:cnd / Kommandantur Berlin Wachtruppe:O</i> | | | | | | |
| AN | 30 | Parlo P .1802-II | | | | |
| PAR | 2-7621 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melodie (Christoph W. Gluck) | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | (arr.: Fritz Kreisler) | | | |
| PAR | 2-7622 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 2 in e (Antonín Dvořák, op.46,2; arr.: Fritz Kreisler) e | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7623 | | 1924.10.16 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES MILLIONS D'ARLEQUIN (Riccardo Drigo): Valse bluette | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | (arr.: Leopold Auer) | | | |
| PAR | 2-7624 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 01 c | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10284 | 1: Allegro con brio | | | |
| AN | 30 | Parlo P .1792-I | | | | |
| PAR | 2-7625 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 02 c | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10284 | 1: Allegro con brio | | | |
| AN | 30 | Parlo P .1792-II | | | | |
| PAR | 2-7626 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 03 c | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10285 | 2: Andante con moto | | | |
| AN | 30 | Parlo P .1793-I | | | | |
| PAR | 2-7627 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 04 c | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10285 | 2: Andante con moto | | | |
| AN | 30 | Parlo P .1793-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7628 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 05 c | | | | | | 2: Andante con moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10286 | | | | |
| AN | 30 | Parlo P .1794-I | | | | |
| PAR | 2-7629 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 06 c | | | | | | 3: Scherzo - Allegro |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10286 | | | | |
| AN | 30 | Parlo P .1794-II | | | | |
| PAR | 2-7630 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 07 c | | | | | | 3: Scherzo - Allegro - 4: Finale - Allegro |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10287 | | | | |
| AN | 30 | Parlo P .1795-I | | | | |
| PAR | 2-7631 | | 1924.10.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 5 in c (Ludwig van Beethoven, op.67) 08 c | | | | | | 4: Finale - Allegro |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10287 | | | | |
| AN | 30 | Parlo P .1795-II | | | | |
| PAR | 2-7632 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die schöne Melusine — Ouvertüre (Felix Mendelssohn) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7633 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die schöne Melusine — Ouvertüre (Felix Mendelssohn) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7634 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die schöne Melusine — Ouvertüre (Felix Mendelssohn) 03 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7635 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 01 | | | | | | 1: Adagio cantabile - Vivace assai |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10242 | | | | |
| AN | 30 | Parlo P .1821-I | | | | |
| PAR | 2-7636 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 02 | | | | | | 1: Vivace assai |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10242 | | | | |
| AN | 30 | Parlo P .1821-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------|-----------------------|---|----------------------|-----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7637 | | 1924.10.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 05 | | | | | | 3: Menuetto - Allegro molto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10244 | | | |
| AN | 30 | Parlo P | .1823-I | | | |
| PAR | 2-7638 | Bhn6 | 1924.10.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| DER OBERSTEIGER (Carl Zeller / Moritz West, Ludwig Held): [arrangement] 01 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P | .1803-I | | | |
| PAR | 2-7639 | Bhn6 | 1924.10.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| DER OBERSTEIGER (Carl Zeller / Moritz West, Ludwig Held): [arrangement] 02 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P | .1803-II | | | |
| PAR | 2-7640 | | 1924.10.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| IL TROVATORE (Giuseppe Verdi / Salvatore Cammarano): [arrangement] 04 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E | 10260 | | | |
| AN | 30 | Parlo P | .1805-II | | | |
| PAR | 2-7641 | | 1924.10.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Ave Maria (Percy B. Kahn) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7642 | | 1924.10.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Don Juan — Tondichtung nach Nikolaus Lenau (Richard Strauss, op.20) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10254 | | | |
| AN | 30 | Parlo P | .1824-I | | | |
| PAR | 2-7643 | | 1924.10.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Don Juan — Tondichtung nach Nikolaus Lenau (Richard Strauss, op.20) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10254 | | | |
| AN | 30 | Parlo P | .1824-II | | | |
| PAR | 2-7644 | | 1924.10.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Don Juan — Tondichtung nach Nikolaus Lenau (Richard Strauss, op.20) 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10255 | | | |
| AN | 30 | Parlo P | .1825-I | | | |
| PAR | 2-7645 | | 1924.10.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Don Juan — Tondichtung nach Nikolaus Lenau (Richard Strauss, op.20) 04 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10255 | | | |
| AN | 30 | Parlo P | .1825-II | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7646 | | 1924.10.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA DAMNATION DE FAUST (Hector Berlioz, op.24 / Hector Berlioz, Almire Gandonnière), III/2b: Ballet des sylphes | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10345 | | | | |
| AN | 30 | Parlo P .1897-I | | | | |
| PAR | 2-7647 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/6d: Printemps qui commence — Chant {Dalila} | | | | | | Die Sonne, sie lachte |
| <i>Maria CORNELIUS:Ms / Max SAAL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7648 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rhapsodie für Alt und Chor mit Orchester (Johannes Brahms, op.53 / Johann W. Goethe) 02 | | | | | | |
| <i>Maria CORNELIUS:Ms / Max SAAL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7649 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rhapsodie für Alt und Chor mit Orchester (Johannes Brahms, op.53 / Johann W. Goethe) 03 | | | | | | |
| <i>Maria CORNELIUS:Ms / Max SAAL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7650 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | Sieh, mein Herz erschließt sich |
| <i>Maria CORNELIUS:Ms / Max SAAL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7651 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ave Maria (Luigi Luzzi, op.80 / M. Marras) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10269 | | | | |
| AN | 30 | Parlo P .1985-I | | | | |
| PAR | 2-7652 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiegenlied — Lied (Franz Schubert, D.498 / Matthias Claudius) | | | | | | Schlafe, schlafe, holder süßer Knabe |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10268 | | | | |
| AN | 30 | Parlo P .2011-II | | | | |
| PAR | 2-7653 | | 1924.10.31 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiegenlied (M + W: Catharina van Rennes) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7654 | | 1924.11.07 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| SUITE BALLETT (Francis Popy) 01 | | | | | | 1: Entrée Mazurka - 2: Pizzicati - 3: Valse lente |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10290 | | | | |
| AN | 30 | Parlo P .1806-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-7655 | | 1924.11.07 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| SUITE BALLETT (Francis Popy) 02 | | | | | | 4: Largo - 5: Final - Galop |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10290 | | | | |
| AN | 30 | Parlo P .1806-II | | | | |
| PAR | 2-7656 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Da draußen in der Wachau — Wiener Lied (Ernst Arnold, op.37 / Erwin Weill) | | | | | | |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1929-I | | | | |
| PAR | 2-7657 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Stadt der Lieder — Wiener Lied (M + W: Oscar Hoffmann) | | | | | | |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1929-II | | | | |
| PAR | 2-7658 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BETTELSTUDENT (Karl Millöcker / Camillo Walzel, Richard Genée), I/c: Ach, ich hab' sie ja nur auf die Schulter geküßt — Auftrittslied {Ollendorf} | | | | | | |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1819-I | | | | |
| PAR | 2-7659 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BETTELSTUDENT (Karl Millöcker / Camillo Walzel, Richard Genée), I/h: Ich knüpfte manche zarte Bande — Loblied der Polin {Symon} | | | | | | Ich knüpfte manche zarte Bande |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1819-II | | | | |
| PAR | 2-7660 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER VOGELHÄNDLER (Carl Zeller / Moritz West, Ludwig Held), II/12b: Wie mein Ahn'l zwanzig Jahr' — Finale {Adam} | | | | | | Wie mein Ahndl zwanzig Jahr' |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo [test] | | | | |
| PAR | 2-7661 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer), II 3: Ja, das Schreiben und das Lesen — Couplet | | | | | | Ja, das Schreiben und das Lesen |
| <i>Alois RESNI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7662 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer) Ouverture 01 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10455 | | | | |
| PAR | 2-7663 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer) Ouverture 02 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10455 | | | | |
| PAR | 2-7664 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ist einer noch jung — Wiener Lied (M + W: Tschöll) | | | | | | |
| <i>Alois RESNI:T / Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1882-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7665 | | 1924.11.11 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Bestimmung — Lied (M + W: Alois Kutschera, op.29) | | | | | | |
| <i>Alois RESNI:T / Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1882-II | | | | |
| PAR | 2-7666 | | 1924.11.12 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 DUETTE (Felix Mendelssohn, op.63), 1: Ich wollt', meine Lieb' ergösse sich (Heinrich Heine) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10267 | | | | |
| AN | 30 | Parlo P .1815-I | | | | |
| PAR | 2-7667 | | 1924.11.12 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 DUETTE (Felix Mendelssohn, op.63), 4: Herbstlied (Karl Klingemann) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7668 | | 1924.11.12 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wohin ich geh' und schaue (Felix Mendelssohn / Heinrich Heine) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10267 | | | | |
| AN | 30 | Parlo P .1815-II | | | | |
| PAR | 2-7669 | | 1924.11.12 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Abendlied — Lied (Felix Mendelssohn) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| AN | 30 | Parlo E 10268 | | | | |
| PAR | 2-7670 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA (Ludwig van Beethoven, op.10,3), 2: Largo e mesto 01 D | | | | | | |
| <i>Moritz MAYER-MAHR:p</i> | | | | | | |
| AN | 30 | Parlo P .2044-I | | | | |
| PAR | 2-7671 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA (Ludwig van Beethoven, op.10,3), 2: Largo e mesto 02 D | | | | | | |
| <i>Moritz MAYER-MAHR:p</i> | | | | | | |
| AN | 30 | Parlo P .2044-II | | | | |
| PAR | 2-7672 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Arabeske in C — Leicht und zart (Robert Schumann, op.18) C | | | | | | |
| <i>Moritz MAYER-MAHR:p</i> | | | | | | |
| AN | 30 | Parlo P .2045-I | | | | |
| PAR | 2-7673 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 24 PRELUDES (Frédéric Chopin, op.28), 15: Prelude in D♭ "Raindrop" D♭ | | | | | | |
| <i>Moritz MAYER-MAHR:p</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-----------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7674 §1 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| KINDERSZENEN (Robert Schumann, op.15), 1: Von fremden Ländern und Menschen | | | | | | |
| <i>Moritz</i> MAYER-MAHR:p | | | | | | |
| AN | 30 | Parlo P .2045-II | | | | |
| PAR | 2-7674 §2 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| KINDERSZENEN (Robert Schumann, op.15), 7: Träumerei | | | | | | |
| <i>Moritz</i> MAYER-MAHR:p | | | | | | |
| AN | 30 | Parlo P .2045-II | | | | |
| PAR | 2-7675 | | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Abendstimmung (Moritz Mayer-Mahr, op.12,1) | | | | | | |
| <i>Moritz</i> MAYER-MAHR:p | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7676 | Bhn | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| DON GIOVANNI (Wolfgang A. Mozart, KV.527 / Lorenzo da Ponte), I/ 4: Madamina, il catalogo è questo — Aria {Leporello} 01 D | | | | | | |
| <i>Leo</i> SCHÜTZENDORF:B / <i>Bruno</i> WEYERSBERG:cnd / <i>Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1816-I | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3047 | | | | |
| PAR | 2-7677 | Bhn | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| DON GIOVANNI (Wolfgang A. Mozart, KV.527 / Lorenzo da Ponte), I/ 4: Madamina, il catalogo è questo — Aria {Leporello} 02 D | | | | | | |
| <i>Leo</i> SCHÜTZENDORF:B / <i>Bruno</i> WEYERSBERG:cnd / <i>Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1816-II | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3047 | | | | |
| PAR | 2-7678 | Bhn | 1924.11.13 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LE NOZZE DI FIGARO (Wolfgang A. Mozart, KV.492 / Lorenzo da Ponte), I/ 3: Se vuol ballare — Cavatina {Figaro} F | | | | | | |
| <i>Leo</i> SCHÜTZENDORF:B / <i>Bruno</i> WEYERSBERG:cnd / <i>Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1898-I | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3048 | | | | |
| PAR | 2-7679 | | 1924.11.14 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Valse triste (Ferenc Vecsey) | | | | | | |
| <i>Edith</i> LORAND:vn / <i>NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7680 §1 | | 1924.11.17 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCÈNES PITTORESQUES (Jules Massenet), 1: Marche | | | | | | |
| <i>Edith</i> LORAND:cnd/O | | | | | | |
| AN | 30 | Parlo E 10274 | | | | |
| AN | 30 | Parlo P .1813-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|------------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7680 §2 | | 1924.11.17 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCÈNES PITTORESQUES (Jules Massenet), 2: Air de ballet | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10274 | | | | |
| AN | 30 | Parlo P .1813-I | | | | |
| PAR | 2-7681 | | 1924.11.17 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCÈNES PITTORESQUES (Jules Massenet), 4: Fête bohème | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10274 | | | | |
| AN | 30 | Parlo P .1813-II | | | | |
| PAR | 2-7682 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Indianisches Lamento (Antonín Dvořák; arr.: Fritz Kreisler) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7683 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Variationen über V. Corellis "Gavotte" (Giuseppe Tartini; arr.: Fritz Kreisler) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7684 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zaza — Shimmy-Foxtrot (René de Buxeuil / Suzanne Quentini) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1808-I | | | | |
| PAR | 2-7685 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ça n'est pas la même chose — Chansonnette-Foxtrot (Raoul Moretti / Albert Willemetz) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1808-II | | | | |
| PAR | 2-7686 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER TANZ UM DIE LIEBE (Oscar Straus / Leopold Jacobson, Heinz Saltenburg): Walzer, du mein Walzer — Valse boston | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10404 | | | | |
| AN | 30 | Parlo P .1810-I | | | | |
| PAR | 2-7687 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CLOCLO (Franz Lehár / Béla Jenbach): Pflück' die Rose dir (Lied-Blues) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1809-I | | | | |
| PAR | 2-7688 | | 1924.11.18 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CLOCLO (Franz Lehár / Béla Jenbach): Ich habe "La Garçonne" gelesen — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10419 | | | | |
| AN | 30 | Parlo P .1809-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|---------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number — | Control number | | |
| PAR | 2-7689 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 03 | | | | | | 2: Andante - Variationen |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10243 | | | | |
| AN | 30 | Parlo P .1822-I | | | | |
| PAR | 2-7690 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 04 | | | | | | 2: Andante - Variationen |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10243 | | | | |
| AN | 30 | Parlo P .1822-II | | | | |
| PAR | 2-7691 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 94 in G "mit dem Paukenschlag" (Joseph Haydn) 06 | | | | | | 4: Finale - Allegro di molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10244 | | | | |
| AN | 30 | Parlo P .1823-II | | | | |
| PAR | 2-7692 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 01 F | | | | | | 1: Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande - Allegro ma non troppo |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80396 | Od O-.8135 a | xxB 7299 | | |
| AN | 30 | Parlo E 10318 | | | | |
| AN | 30 | Parlo P .1826-I | | | | |
| PAR | 2-7693 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 02 F | | | | | | 1: Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande - Allegro ma non troppo |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10318 | | | | |
| PAR | 2-7693-2 | | 1925.01.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 02 F | | | | | | 1: Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande - Allegro ma non troppo |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80397 | Od O-.8135 b | xxB 7300 | | |
| AN | 30 | Parlo P .1826-II | | | | |
| PAR | 2-7694 | | 1924.11.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 07 F | | | | | | 4: Gewitter, Sturm - Allegro - 5: Hirtengesang - Frohe und dankbare Gefühle nach dem Sturm - Allegretto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80402 | Od O-.8138 a | xxB 7305 | | |
| AN | 30 | Parlo E 10321 | | | | |
| AN | 30 | Parlo P .1829-I | | | | |
| PAR | 2-7695 | | 1924.11.23 Sun | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der dreiundzwanzigste Psalm (Franz Schubert, D.706 / Psalm 23) | | | | | | Gott, meine Zuversicht |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10497 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|---------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7696 | | 1924.11.23 Sun | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nacht und Träume — Lied (Franz Schubert, D.827 / Matthäus von Collin) | | | | | | [arr. Ch] (Alfred Irmier) |
| <i>Alfred IRMLER:dir Irmier-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7697 | | 1924.11.23 Sun | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoffnung — Lied (Louise Reichardt) | | | | | | Wenn die Rosen blühen |
| <i>Alfred IRMLER:dir Irmier-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10269 | | | | |
| PAR | 2-7698 | | 1924.11.22 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Burning kisses — Foxtrot (Percy Wenrich / Peck) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10261 | | | | |
| AN | 30 | Parlo P .1839-I | | | | |
| PAR | 2-7699 | | 1924.11.22 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| June Night — Foxtrot (Abel Baer / Cliff Friend) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10262 | | | | |
| AN | 30 | Parlo P .1840-I | | | | |
| PAR | 2-7700 | | 1924.11.22 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| May time — Foxtrot (Vincent Rose) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10262 | | | | |
| AN | 30 | Parlo P .1840-II | | | | |
| PAR | 2-7701 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 03 F | | | | | | 2: Szene am Bach - Andante molto moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80398 | Od O-.8136 a | xxB 7301 | | |
| AN | 30 | Parlo E 10319 | | | | |
| AN | 30 | Parlo P .1827-I | | | | |
| PAR | 2-7702 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 04 F | | | | | | 2: Szene am Bach - Andante molto moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80399 | Od O-.8136 b | xxB 7302 | | |
| AN | 30 | Parlo E 10319 | | | | |
| AN | 30 | Parlo P .1827-II | | | | |
| PAR | 2-7703 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 05 F | | | | | | 2: Szene am Bach - Andante molto moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80400 | Od O-.8137 a | xxB 7303 | | |
| AN | 30 | Parlo E 10320 | | | | |
| AN | 30 | Parlo P .1828-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7704 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 06 F | | | | | | 2: Szene am Bach - Andante molto moto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80401 | Od O-.8137 b | xxB 7304 | | |
| AN | 30 | Parlo E 10320 | | | | |
| AN | 30 | Parlo P .1828-II | | | | |
| PAR | 2-7705 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 08 F | | | | | | 5: Hirtengesang - Frohe und dankbare Gefühle nach dem Sturm - Allegretto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80403 | Od O-.8138 b | xxB 7306 | | |
| AN | 30 | Parlo E 10321 | | | | |
| AN | 30 | Parlo P .1829-II | | | | |
| PAR | 2-7706 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 09 F | | | | | | 5: Hirtengesang - Frohe und dankbare Gefühle nach dem Sturm - Allegretto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80404 | Od O-.8139 a | xxB 7307 | | |
| AN | 30 | Parlo E 10322 | | | | |
| AN | 30 | Parlo P .1830-I | | | | |
| PAR | 2-7707 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 6 in F "Pastorale" (Ludwig van Beethoven, op.68) 10 F | | | | | | 5: Hirtengesang - Frohe und dankbare Gefühle nach dem Sturm - Allegretto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80405 | Od O-.8139 b | xxB 7308 | | |
| AN | 30 | Parlo E 10322 | | | | |
| AN | 30 | Parlo P .1830-II | | | | |
| PAR | 2-7708 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 MORCEAUX (Joachim Raff, op.85), 3: Cavatina in A♭ | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10417 | | | | |
| PAR | 2-7709 | | 1924.11.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PEER GYNT (Edvard H. Grieg, op.23 / Henrik Ibsen), 19: Solveigs sang | | | | | | [arr. instr.] |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7710 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| After The Storm — Foxtrot (Jack Nelson) — from "Life And Love" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10261 | | | | |
| AN | 30 | Parlo P .1839-II | | | | |
| PAR | 2-7711 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Worried — Foxtrot (Vincent Rose / Gus Kahn) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2226-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|---------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7712 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das Spielzeug! — Shimmy (Frank Stafford / Leopold Seewaldt) — Revue "Noch und noch", "Wovon man nicht spricht" | | | | | | Schatz, hast du mir was mitgebracht? |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2226-II | | | | |
| PAR | 2-7713 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), II/4: Vissi d'arte — Paghiera {Tosca} | | | | | | Nur der Schönheit weih' ich mein Leben |
| <i>Emmy BETTENDORF:S [Marek WEBER]:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10297 | | | | |
| AN | 30 | Parlo P .1818-I | | | | |
| PAR | 2-7714 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/f: Mi chiamano Mimi — Racconto {Mimi} | | | | | | Man nennt mich Mimi |
| <i>Emmy BETTENDORF:S [Marek WEBER]:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10297 | | | | |
| AN | 30 | Parlo P .1818-II | | | | |
| PAR | 2-7715 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TOTEN AUGEN (Eugen d'Albert / Marc Henry, Hanns Heinz Ewers), 3: Psyche wandelt durch Säulenhallen — Lied der Myrtole | | | | | | Psyche wandelt durch Säulenhallen |
| <i>Emmy BETTENDORF:S [Marek WEBER]:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7715-2 | | 1924.11.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TOTEN AUGEN (Eugen d'Albert / Marc Henry, Hanns Heinz Ewers), 3: Psyche wandelt durch Säulenhallen — Lied der Myrtole | | | | | | Psyche wandelt durch Säulenhallen |
| <i>Emmy BETTENDORF:S [Marek WEBER]:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1826-I ??? | | | | |
| PAR | 2-7716 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE NOZZE DI FIGARO (Wolfgang A. Mozart, KV.492 / Lorenzo da Ponte), IV/27: Deh! vieni, non tardar — Aria {Susanna} | | | | | | O säume länger nicht |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10373 | | | | |
| AN | 30 | Parlo P .1880-I | | | | |
| PAR | 2-7717 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ENTFÜHRUNG AUS DEM SERAIL (Wolfgang A. Mozart, KV.384 / Gottlob Stephanie), II 6: Ach, ich liebte, war so glücklich — Gesang {Konstanze} | | | | | | Ach, ich liebte, war so glücklich |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1880-II | | | | |
| PAR | 2-7718 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ENTFÜHRUNG AUS DEM SERAIL (Wolfgang A. Mozart, KV.384 / Gottlob Stephanie) Ouverture | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10273 | | | | |
| AN | 30 | Parlo P .1902-I | | | | |
| PAR | 2-7719 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES HUGUENOTS (Giacomo Meyerbeer / A. Eugène Scribe, Emile Deschamps), II 6b: Nobles seigneurs, salut! — Cavatine du page {Urbain} | | | | | | Ihr edlen Herrn allhier |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10362 | | | | |
| AN | 30 | Parlo P .1817-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-----------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7720 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MARTHA (Friedrich von Flotow / Wilhelm Friedrich), II/ 8b: Letzte Rose — Irisches Volkslied {Lady} | | | | | | Letzte Rose, wie magst du so einsam hier blüh'n? |
| <i>Fritzi JOKL.:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1817-II | | | | |
| PAR | 2-7721 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE NOZZE DI FIGARO (Wolfgang A. Mozart, KV.492 / Lorenzo da Ponte), II/ 9: Non più andrai — Aria {Figaro} C | | | | | | Dort vergiß leises Fleh'n |
| <i>Leo SCHÜTZENDORF:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1898-II | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3048 | | | | |
| PAR | 2-7722 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE NOZZE DI FIGARO (Wolfgang A. Mozart, KV.492 / Lorenzo da Ponte), IV/26: Aprite un po' quegli occhi — Aria {Figaro} | | | | | | Ach, öffnet eure Augen, blinde, betörte Männer |
| <i>Leo SCHÜTZENDORF:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7723 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BARBIER VON BAGDAD (M + W: Peter Cornelius), I/ 5: Bin Akademiker — Auftritt des Abul Hassan E | | | | | | Es hat auf Erden jeder seine Sendung |
| <i>Leo SCHÜTZENDORF:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1946-I | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3047 | | | | |
| PAR | 2-7724 | | 1924.11.26 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BARBIER VON BAGDAD (M + W: Peter Cornelius), II/ 7: Laß dir zu Füßen wonnesam mich liegen — Liebeslied und Cadenz e | | | | | | Eins noch vergaß ich |
| <i>Leo SCHÜTZENDORF:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1946-II | | | | |
| AND | 12 | CD: Preiser 89186 | | | | |
| AND | 12 | CD: Truesound TT-3047 | | | | |
| PAR | 2-7725 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| WIENER BLUT (Johann Strauß II; arr.: Adolf Müller jr. / Victor Léon, Leo Stein): Es hat dem Grafen nicht genützt | | | | | | |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7726 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer), II/ 6: O habet Acht — Lied {Saffi} | | | | | | O habet acht |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7727 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BOCCACCIO (Franz von Suppé / Camillo Walzel, Richard Genée), II/ 5: Hab' ich nur deine Liebe — Romanze {Fiametta} | | | | | | Hab' ich nur deine Liebe |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1833-I | | | | |
| PAR | 2-7728 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BOCCACCIO (Franz von Suppé / Camillo Walzel, Richard Genée), II/ 3: Ich sehe einen jungen Mann dort steh'n — Lied und Chor {Boccaccio} | | | | | | |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1833-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|--|--|--|---------------------|----------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7729 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER LUSTIGE KRIEG (Johann Strauß II / Camillo Walzel, Richard Genée): Durch Wald und Feld | | | | | | |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7730 | | 1924.11.27 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| HOHEIT TANZT WALZER (Leo Ascher / Julius Brammer, Alfred Grünwald): Das Lercherl von Hernals — Lied | | | | | | |
| <i>Anita FRANZ:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7731 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHWANENGESANG (Franz Schubert, D.957), 12: Am Meer (Heinrich Heine) | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7732 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/2b: Höchstes Vertrau'n hast du mir schon zu danken — Ermahnung {Lohengrin} | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Höchstes Vertrau'n hast du mir schon zu danken | | | | |
| PAR | 2-7733 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/3b: In fernem Land, unnahbar euren Schritten — Gralserzählung {Lohengrin} | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10264 | In fernem Land, unnahbar euren Schritten | | | |
| AN | 30 | Parlo P .1834-I | | | | |
| PAR | 2-7734 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/2a: Atmest du nicht mit mir die süßen Düfte? {Lohengrin} | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10264 | Atmest du nicht mit mir die süßen Düfte? | | | |
| PAR | 2-7735 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/3c: Mein lieber Schwan! — Abschied {Lohengrin} | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10372 | Mein lieber Schwan! | | | |
| AN | 30 | Parlo P .1834-II | | | | |
| PAR | 2-7736 | | 1924.11.28 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER LUSTIGE KRIEG (Johann Strauß II / Camillo Walzel, Richard Genée) Ouverture | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10273 | | | | |
| AN | 30 | Parlo P .1909-I | | | | |
| PAR | 2-7737 | | 1924.12.02 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Buenos Aires — Tango milonga (Manuel Jovès / Manuel Romero) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1811-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------------|-----------------|--|---------------------|-----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7738 | | 1924.12.02 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pobre Percanta — Tango (Manuel Jovès) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1811-II | | | | |
| PAR | 2-7739 | | 1924.12.02 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tango sentimental — Tango milonga (Manuel Jovès) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1812-I | | | | |
| PAR | 2-7740 | | 1924.12.02 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pobres Mujares — Tango (Manuel Jovès) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1812-II | | | | |
| PAR | 2-7741 | | 1924.12.02 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE DAME (Harry Waldau): Rausch, göttlicher Rausch — Valse boston | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1810-II | | | | |
| PAR | 2-7742 | | 1924.12.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), I/3c: Winterstürme wichen dem Wonnemond — Liebeslied (Siegmund) | | | | | | Winterstürme wichen dem Wonnemond |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | OdUS .1011 | | | | |
| PAR | 2-7742-2 | | 1924.12.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), I/3c: Winterstürme wichen dem Wonnemond — Liebeslied (Siegmund) | | | | | | Winterstürme wichen dem Wonnemond |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10352 | | | | |
| AN | 30 | Parlo P .1903-I | | | | |
| PAR | 2-7743 | | 1924.12.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), III/2b: Nur eine Waffe taugt {Parsifal} | | | | | | Nur eine Waffe taugt |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7743-2 | | 1924.12.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), III/2b: Nur eine Waffe taugt {Parsifal} | | | | | | Nur eine Waffe taugt |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10352 | | | | |
| AN | 30 | Parlo P .1903-II | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| ANM | 30 | LP: EMI HLM 7193 | | | | |
| PAR | 2-7744 | | 1924.12.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES HUGUENOTS (Giacomo Meyerbeer / A. Eugène Scribe, Emile Deschamps), I/ 3: Seigneur, rempart et seul soutien — Choral de Luther {Marcel} | | | | | | O höre mich, du starker Gott! |
| <i>Ludwig BODMER:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------|----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7745 | | 1924.12.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER WAFFENSCHMIED (M + W: G. Albert Lortzing), III/13: Auch ich war ein Jüngling — Lied {Stadinger} | | | | | | Auch ich war ein Jüngling mit lockigem Haar |
| <i>Ludwig BODMER:B Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7746 | | 1924.12.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré), III/13b: De son cœur j'ai calmé la fièvre — Berceuse {Lothario} | | | | | | Endlich kehrt die Ruhe ihr wieder |
| <i>Ludwig BODMER:B Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7747 | | 1924.12.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), I/1a: Gott grüß' euch, liebe Männer von Brabant! — Ansprache {König Heinrich} | | | | | | Gott grüß' euch, liebe Männer von Brabant! |
| <i>Ludwig BODMER:B Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7748 §1 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BARNLIGE SANGE (Edvard H. Grieg, op.61), 7: Fædrelandssalme (Nordahl Rolfsen) | | | | | | An das Vaterland |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7748 §2 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 DIGTE AF OTTO BENZON (Edvard H. Grieg, op.70 / Otto Benzon), 1: Eros | | | | | | [German] (Hans Schmidt) |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7748-2 §1 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BARNLIGE SANGE (Edvard H. Grieg, op.61), 7: Fædrelandssalme (Nordahl Rolfsen) | | | | | | An das Vaterland |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7748-2 §2 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 DIGTE AF OTTO BENZON (Edvard H. Grieg, op.70 / Otto Benzon), 1: Eros | | | | | | [German] (Hans Schmidt) |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7749 §1 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHLICHTE WEISEN (Richard Trunk, op.4 / Heinrich Heine), 5: Mir träumte von einem Königskind | | | | | | |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7749 §2 | | 1924.12.05 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Serenade (Richard Trunk, op.42,7 / Cäsar Flaischlen, after Paul Verlaine) | | | | | | Als ob ein Toter im Grabe müd und wund |
| <i>Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7750 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 3: Scherzo — Presto 01 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|----------------|--|---------------------|-------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7751 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 3: Scherzo — Presto 02 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7752 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 1: Allegro vivace 01 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7753 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 1: Allegro vivace 02 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7754 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 4: Thema und Variationen — Andantino 01 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | Parlo E 10293 | | | | |
| PAR | 2-7755 | | 1924.12.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO QUINTET in A "Forellenquintett" (Franz Schubert, D.667), 4: Thema und Variationen — Andantino 02 A | | | | | | |
| <i>Moritz MAYER-MAHR:p Alfred WITTENBERG:vn Karl ESSMANN:va Heinrich GRÜNFELD:vc KÖNNEKEN:b</i> | | | | | | |
| AN | 30 | Parlo E 10293 | | | | |
| PAR | 2-7756 | | 1924.12.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYLVIA (Léo Delibes / Jules Barbier, Jacques de Reinach): [arrangement] 01 | | | | | | Fantaisie (Emile Tavan) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10371 | | | | |
| AN | 30 | Parlo P .1836-I | | | | |
| PAR | 2-7757 | | 1924.12.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYLVIA (Léo Delibes / Jules Barbier, Jacques de Reinach): [arrangement] 02 | | | | | | Fantaisie (Emile Tavan) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10371 | | | | |
| AN | 30 | Parlo P .1836-II | | | | |
| PAR | 2-7758 | | 1924.12.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weaner Mad'l'n — Walzer (Carl M. Ziehrer, op.388) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1814-I | | | | |
| PAR | 2-7759 | | 1924.12.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weaner Mad'l'n — Walzer (Carl M. Ziehrer, op.388) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1814-II | | | | |
| PAR | 2-7760 | D 8 | 1924.12.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée): [arrangement] | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1868-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7761 | | 1924.12.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Torna a Surriento — Canzonetta napoletana (Ernesto de Curtis / Giambattista de Curtis) | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10328 | | | | |
| AN | 30 | Parlo P .1837-I | | | | |
| PAR | 2-7762 | | 1924.12.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Japanischer Laternentanz — Charakterstück (Carl Zimmer <Yoshitomo>) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10382 | | | | |
| AN | 30 | Parlo P .1837-II | | | | |
| PAR | 2-7763 | | 1924.12.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Johann W. Goethe): Habe nun, ach! Philosophie (Monolog des Faust) | | | | | | |
| <i>Friedrich KAYSSLER:M</i> | | | | | | |
| AN | 30 | Parlo P .1831-I | | | | |
| PAR | 2-7764 | | 1924.12.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Zauberlehrling (Johann W. Goethe) | | | | | | |
| <i>Friedrich KAYSSLER:M</i> | | | | | | |
| AN | 30 | Parlo P .1884-I | | | | |
| PAR | 2-7765 §1 | | 1924.12.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Johann W. Goethe): Es war ein König in Thule | | | | | | |
| <i>Friedrich KAYSSLER:M</i> | | | | | | |
| AN | 30 | Parlo P .1884-II | | | | |
| PAR | 2-7765 §2 | | 1924.12.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nachtgesang (Johann W. Goethe) | | | | | | |
| <i>Friedrich KAYSSLER:M</i> | | | | | | |
| AN | 30 | Parlo P .1884-II | | | | |
| PAR | 2-7766 | | 1924.12.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Johann W. Goethe): Nun komm herab, kristall'ne, reine Schale | | | | | | |
| <i>Friedrich KAYSSLER:M CH{F}</i> | | | | | | |
| AN | 30 | Parlo P .1831-II | | | | |
| PAR | 2-7767 | | 1924.12.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), III/12: Und ob die Wolke sie verhülle — Kavatine {Agathe} | | | | | | Und ob die Wolke sie verhülle |
| <i>Emmy BETTENDORF:S Paul BREISACH:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1832-I | | | | |
| PAR | 2-7768 | | 1924.12.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), II/ 8: Wie nahte mir der Schlummer — Arie {Agathe} 01 | | | | | | Wie nahte mir der Schlummer |
| <i>Emmy BETTENDORF:S Paul BREISACH:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1881-I | | | | |
| PAR | 2-7769 | | 1924.12.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), II/ 8: Wie nahte mir der Schlummer — Arie {Agathe} 02 | | | | | | Alles pflegt schon längst der Ruh' |
| <i>Emmy BETTENDORF:S Paul BREISACH:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1881-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|-------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-7770 | | 1924.12.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré), III/14a: Il était un roi de Thulé — Ballade {Marguerite} | | | | | | Es war ein König in Thule |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1832-II | | | | |
| PAR | 2-7771 | | 1924.12.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/1: Amour! viens aider ma faiblesse! — Scène {Dalila} | | | | | | Samson! Diese Nacht muß ihn bringen |
| <i>Jessyka KÖTTRIK:Ms / Eugen GOTTLIEB:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7772 | | 1924.12.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/6d: Printemps qui commence — Chant {Dalila} | | | | | | Die Sonne, sie lachte |
| <i>Jessyka KÖTTRIK:Ms / Eugen GOTTLIEB:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7773 | | 1924.12.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | Sieh, mein Herz erschließt sich |
| <i>Jessyka KÖTTRIK:Ms / Eugen GOTTLIEB:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7774 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MEIN RHEIN (August Bungert, op.37 / Carmen Sylva), 6: Bonn | | | | | | Wenn nur der Rhein nicht wär' |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1835-I | | | | |
| PAR | 2-7775 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| For You Alone (Henry E. Geehl / P. J. O'Reilly) | | | | | | Für dich allein (Felix Hübel) |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1885-I | | | | |
| PAR | 2-7776 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Komm mit zum schönen, grünen Rhein (Eugen Warwas / Balthasar Volkmuht) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1835-II | | | | |
| PAR | 2-7777 §1 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Richard Strauss, op.27), 3: Heimliche Aufforderung (John H. Mackay) | | | | | | Auf, hebe die funkelnde Schale |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1885-II | | | | |
| PAR | 2-7777 §2 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Liebesfeier — Lied (Felix Weingartner, op.16,2 / Nikolaus Lenau) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1885-II | | | | |
| PAR | 2-7778 §1 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE BAJADERE (Imre Kálmán / Julius Brammer, Alfred Grünwald): O Bajadere — Foxtrot-Lied | | | | | | |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-7778 §2 | | 1924.12.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der alte Kakadu (Hannes Ruch) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Paul MANIA:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7779 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| The Holy City — Song (Stephen Adams / Fred E. Weatherly) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | (arr.: Myles B. Foster) |
| PAR | 2-7780 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Das Rheinwein-Paradies — Rheinlied (Paul Mania) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Paul-Mania-Trio:IG{Edith LORAND:vn; Paul MANIA:harmonium{Schiedmayer Dominator}; NN:p}</i> | | | | | | |
| AN | 30 | Parlo P .1965-II | | | | |
| PAR | 2-7781 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Im Wein — Rheinlied (Paul Mania) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Paul-Mania-Trio:IG{Edith LORAND:vn; Paul MANIA:harmonium{Schiedmayer Dominator}; NN:p}</i> | | | | | | |
| AN | 30 | Parlo P .1844-I | | | | |
| PAR | 2-7782 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Im Rolandsbogen — Rheinlied (Paul Mania / Jörg Ritzel) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Paul-Mania-Trio:IG{Edith LORAND:vn; Paul MANIA:harmonium{Schiedmayer Dominator}; NN:p}</i> | | | | | | |
| AN | 30 | Parlo P .1844-II | | | | |
| PAR | 2-7783 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Les rameaux — Hymne (Jean-Baptiste Faure / Jean G. Bertrand) | | | | | | |
| <i>Paul-Mania-Trio:IG{Edith LORAND:vn; Paul MANIA:harmonium{Schiedmayer Dominator}; NN:p}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7784 | | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| The Lost Chord — Song (Arthur Sullivan / Adelaide A. Proctor) | | | | | | |
| <i>Paul-Mania-Trio:IG{Edith LORAND:vn; Paul MANIA:harmonium{Schiedmayer Dominator}; NN:p}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7785 | D3 | 1924.12.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| The Rosary — Song (Ethelbert W. Nevin / Robert C. Rogers) | | | | | | |
| <i>Edith LORAND:vn Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2046-I | | | | |
| PAR | 2-7786 | | 1924.12.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd Johannes LASOWSKI:vn Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10306 | | | | Motivaufstellung |
| AN | 30 | Parlo P .1915-I | | | | |
| PAR | 2-7787 | | 1924.12.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd Johannes LASOWSKI:vn Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10306 | | | | Des Helden Widersacher — Des Helden Gefährtn |
| AN | 30 | Parlo P .1915-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7788 | | 1924.12.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 03 | | | | | | Held und Gefährtin |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10307 | | | | |
| AN | 30 | Parlo P .1916-I | | | | |
| PAR | 2-7789 | | 1924.12.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 04 | | | | | | Liebesstunde |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10307 | | | | |
| AN | 30 | Parlo P .1916-II | | | | |
| PAR | 2-7790 | | 1924.12.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 05 | | | | | | Des Helden Walstatt |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10308 | | | | |
| AN | 30 | Parlo P .1917-I | | | | |
| PAR | 2-7791 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 2 ELEGISCHE MELODIER (Edvard H. Grieg, op.34), 1: Hjertesår | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | Doppel-Quintett |
| PAR | 2-7792 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 2 ELEGISCHE MELODIER (Edvard H. Grieg, op.34), 2: Våren | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | Doppel-Quintett |
| PAR | 2-7793 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRA HOLBERGS TID - SUITE I GAMMEL STIL (Edvard H. Grieg, op.40), 4: Air | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | Doppel-Quintett |
| PAR | 2-7794 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRA HOLBERGS TID - SUITE I GAMMEL STIL (Edvard H. Grieg, op.40), 5: Rigaudon | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | Doppel-Quintett |
| PAR | 2-7795 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 06 | | | | | | Des Helden Walstatt |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10308 | | | | |
| AN | 30 | Parlo P .1917-II | | | | |
| PAR | 2-7796 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 07 | | | | | | Vereinigung der Liebesthemen — Des Helden Friedenswerke |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10309 | | | | |
| AN | 30 | Parlo P .1918-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7797 | | 1924.12.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 08 | | | | | | Des Helden Friedenswerke |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10309 | | | | |
| AN | 30 | Parlo P .1918-II | | | | |
| PAR | 2-7798 | | 1924.12.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiegenlied — Lied (Franz Schubert, D.498 / Matthias Claudius) | | | | | | Schlafe, schlafe, holder süßer Knabe |
| <i>Emmy BETTENDORF:S / Paul BREISACH:p</i> | | | | | | |
| AN | 30 | Parlo E 10399 | | | | |
| PAR | 2-7799 | | 1924.12.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An Silvia — Gesang (Franz Schubert, D.891 / William Shakespeare) | | | | | | Was ist Silvia, saget an |
| <i>Emmy BETTENDORF:S / Paul BREISACH:p</i> | | | | | | |
| AN | 30 | Parlo E 10388 | | | | |
| PAR | 2-7800 §1 | | 1924.12.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Heidenröslein — Lied (Franz Schubert, D.257 / Johann W. Goethe) | | | | | | Sah ein Knab' ein Röslein steh'n |
| <i>Emmy BETTENDORF:S / Paul BREISACH:p</i> | | | | | | |
| AN | 30 | Parlo E 10388 | | | | |
| PAR | 2-7800 §2 | | 1924.12.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE SCHÖNE MÜLLERIN (Franz Schubert, D.795 / Wilhelm Müller), 2: Wohin? | | | | | | |
| <i>Emmy BETTENDORF:S / Paul BREISACH:p</i> | | | | | | |
| AN | 30 | Parlo E 10388 | | | | |
| PAR | 2-7801 | | 1924.12.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nacht und Träume — Lied (Franz Schubert, D.827 / Matthäus von Collin) | | | | | | |
| <i>Emmy BETTENDORF:S / Paul BREISACH:p</i> | | | | | | |
| AN | 30 | Parlo E 10399 | | | | |
| PAR | 2-7802 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 01 B \flat | | | | | | 1: Adagio |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10280 | | | | |
| AN | 30 | Parlo P .1861-I | | | | |
| PAR | 2-7803 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 02 B \flat | | | | | | 1: Allegro vivace |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10280 | | | | |
| AN | 30 | Parlo P .1861-II | | | | |
| PAR | 2-7804 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 03 B \flat | | | | | | 2: Adagio |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10281 | | | | |
| AN | 30 | Parlo P .1862-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7805 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 04 B \flat | | | | | | 2: Adagio |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10281 | | | | |
| AN | 30 | Parlo P .1862-II | | | | |
| PAR | 2-7806 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 05 B \flat | | | | | | 2: Adagio |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10282 | | | | |
| AN | 30 | Parlo P .1863-I | | | | |
| PAR | 2-7807 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 06 B \flat | | | | | | 3: Allegro vivace |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10282 | | | | |
| AN | 30 | Parlo P .1863-II | | | | |
| PAR | 2-7808 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 07 B \flat | | | | | | 3: Allegro vivace - 4: Allegro ma non troppo |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10283 | | | | |
| AN | 30 | Parlo P .1864-I | | | | |
| PAR | 2-7809 | | 1924.12.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 4 in B \flat (Ludwig van Beethoven, op.60) 08 B \flat | | | | | | 4: Allegro ma non troppo |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10283 | | | | |
| AN | 30 | Parlo P .1864-II | | | | |
| PAR | 2-7810 | | 1924.12.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rheinischer Sang — Rheinlieder-Potpourri (Fritz Hannemann) 01 | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1838-I | | | | |
| PAR | 2-7811 | | 1924.12.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rheinischer Sang — Rheinlieder-Potpourri (Fritz Hannemann) 02 | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1838-II | | | | |
| PAR | 2-7812 | | 1924.12.31 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ouvertüre "Die Weihe des Hauses" (Ludwig van Beethoven, op.124) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10354 | | | | |
| AN | 30 | Parlo P .1972-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|-----------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7813 | | 1924.12.31 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ouvertüre "Die Weihe des Hauses" (Ludwig van Beethoven, op.124) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10354 | | | | |
| AN | 30 | Parlo P .1972-II | | | | |
| PAR | 2-7814 | | 1924.12.31 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ouvertüre "Zur Namensfeier" (Ludwig van Beethoven, op.115) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10337 | | | | |
| AN | 30 | Parlo P .2084-I | | | | |
| PAR | 2-7815 | | 1924.12.31 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ouvertüre "Zur Namensfeier" (Ludwig van Beethoven, op.115) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10337 | | | | |
| AN | 30 | Parlo P .2084-II | | | | |
| PAR | 2-7816 | | 1924.12.31 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IDOMENEO (Wolfgang A. Mozart, KV.367 / Giovanni B. Varesco) Ouverture | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10436 | | | | |
| AN | 30 | Parlo P .1902-II | | | | |
| PAR | 2-7817 | | 1925.01.03 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Streifzug durch sämtliche Johann Strauß'sche Operetten — Potpourri (Ludwig Schlägel) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1869-I | | | | |
| PAR | 2-7818 | | 1925.01.03 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Streifzug durch sämtliche Johann Strauß'sche Operetten — Potpourri (Ludwig Schlägel) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7818-2 | | 1925.03.13 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Streifzug durch sämtliche Johann Strauß'sche Operetten — Potpourri (Ludwig Schlägel) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1869-II | | | | |
| PAR | 2-7819 | | 1925.01.03 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Streifzug durch sämtliche Johann Strauß'sche Operetten — Potpourri (Ludwig Schlägel) 03 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1870-I | | | | |
| PAR | 2-7820 | | 1925.01.03 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Streifzug durch sämtliche Johann Strauß'sche Operetten — Potpourri (Ludwig Schlägel) 04 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1870-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|------------------|-------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7821 | | 1925.01.05 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1c: Amfortas! Die Wunde! — Vision {Parsifal} 01 | | | | | | Amfortas!... Die Wunde! |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | OdUS .1010 | | | | |
| AN | 30 | Parlo E .10298 | | | | |
| AN | 30 | Parlo P .1883-I | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7822 | | 1925.01.05 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1c: Amfortas! Die Wunde! — Vision {Parsifal} 02 | | | | | | Es starrt der Blick dumpf auf das Heilsgesäß |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | OdUS .1010 | | | | |
| AN | 30 | Parlo E .10298 | | | | |
| AN | 30 | Parlo P .1883-II | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7823 | | 1925.01.05 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/1: Dich, teure Halle, grüß' ich wieder! — Arie {Elisabeth} | | | | | | Dich, teure Halle, grüß' ich wieder! |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E .10372 | | | | |
| AN | 30 | Parlo P .2220-I | | | | |
| PAR | 2-7824 | | 1925.01.05 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/2: Gepriesen sei die Stunde — Duett {Elisabeth, Tannhäuser} 01 | | | | | | O Fürstin! |
| <i>Emmy BETTENDORF:S / Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E .10332 | | | | |
| AN | 30 | Parlo P .1927-I | | | | |
| AND | 12 | CD: Preiser 89032 | | | | |
| PAR | 2-7825 | | 1925.01.05 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/2: Gepriesen sei die Stunde — Duett {Elisabeth, Tannhäuser} 02 | | | | | | Doch welch ein seltsam neues Leben |
| <i>Emmy BETTENDORF:S / Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E .10332 | | | | |
| AN | 30 | Parlo P .1927-II | | | | |
| AND | 12 | CD: Preiser 89032 | | | | |
| PAR | 2-7826 §1 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BARNLIGE SANGE (Edvard H. Grieg, op.61), 7: Fædrelandssalme (Nordahl Rolfsen) | | | | | | An das Vaterland |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7826 §2 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 DIGTE AF OTTO BENZON (Edvard H. Grieg, op.70 / Otto Benzon), 1: Eros | | | | | | {German} {Hans Schmidt} |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-7827 §1 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHLICHTE WEISEN (Richard Trunk, op.4 / Heinrich Heine), 5: Mir träumte von einem Königskind | | | | | | |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7827 §2 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Serenade (Richard Trunk, op.42,7 / Cäsar Flaischlen, after Paul Verlaine) | | | | | | Als ob ein Toter im Grabe müd und wund |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7827-2 §1 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHLICHTE WEISEN (Richard Trunk, op.4 / Heinrich Heine), 5: Mir träumte von einem Königskind | | | | | | |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1928-I | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7827-2 §2 | | 1925.01.06 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Serenade (Richard Trunk, op.42,7 / Cäsar Flaischlen, after Paul Verlaine) | | | | | | Als ob ein Toter im Grabe müd und wund |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1928-I | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7828 | | 1925.01.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| I PAGLIACCI (M + W: Ruggiero Leoncavallo) Prologo: Si può, si può? {Tonio} | | | | | | Schaut her, ich bin's! |
| <i>Josef BURGWINKEL:Bar / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1904-I | | | | |
| PAR | 2-7829 | | 1925.01.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UNDINE (M + W: G. Albert Lortzing), II/12b: Es wohnt am Seegestade — Romanze des Kühleborn | | | | | | Es wohnt am Seegestade |
| <i>Josef BURGWINKEL:Bar / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1981-I | | | | |
| PAR | 2-7830 | | 1925.01.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), II/ 2: Votre toast, je peux vous le rendre — Couplets du toréador {Escamillo} | | | | | | Euren Toast kann ich wohl erwidern |
| <i>Josef BURGWINKEL:Bar / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1904-II | | | | |
| PAR | 2-7831 | | 1925.01.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An des Rheines grünen Ufern — Lied (M + W: Ferdinand Gumbert) | | | | | | |
| <i>Josef BURGWINKEL:Bar / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1981-II | | | | |
| PAR | 2-7832 | | 1925.01.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Grüßt mir das blonde Kind am Rhein — Lied (Wilhelm Heiser / Hans W. Mertens) | | | | | | |
| <i>Josef BURGWINKEL:Bar / Bruno WEYERSBERG:p</i> | | | | | | |
| AN | 30 | Parlo P .1965-I | | | | |
| PAR | 2-7833 | | 1925.01.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In Hernals und auf der Wieden — Wiener Lied (Robert Stolz) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1871-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7834 | | 1925.01.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alt-Heidelberg, du feine — Lied (Adolf Jensen, op.34 / Viktor von Scheffel) | | | | | | |
| <i>Josef BURGWINDEL:Bar / Bruno WEYERSBERG:p</i> | | | | | | |
| AN | 30 | Parlo P .1947-I | | | | |
| PAR | 2-7835 | | 1925.01.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Gute Nacht, mein holdes, süßes Mädchen — Rokoko-Liebeslied (M + W: Erik Meyer-Helmund) | | | | | | |
| <i>Josef BURGWINDEL:Bar / Bruno WEYERSBERG:p</i> | | | | | | |
| AN | 30 | Parlo P .1947-II | | | | |
| PAR | 2-7836 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 09 | | | | | | Des Helden Weltflucht und Vollendung |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10310 | | | | |
| AN | 30 | Parlo P .1919-I | | | | |
| PAR | 2-7837 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Heldenleben — Tondichtung (Richard Strauss, op.40) 10 | | | | | | Des Helden Weltflucht und Vollendung |
| <i>Eduard MÖRIKE:cnd / Johannes LASOWSKI:vn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10310 | | | | |
| AN | 30 | Parlo P .1919-II | | | | |
| PAR | 2-7838 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tod und Verklärung — Tondichtung (Richard Strauss, op.24) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | xxB 7360 | | | | |
| AN | 30 | Parlo E 10270 | | | | |
| AN | 30 | Parlo P .1865-I | | | | |
| PAR | 2-7839 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner) Orchestervorspiel 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7840 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner) Orchestervorspiel 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7841 | | 1925.01.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner) Orchestervorspiel 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7842 | | 1925.01.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sonntagsmorgen — Lied (Felix Mendelssohn / Ludwig Uhland) | | | | | | Das ist der Tag des Herrn |
| <i>Alfred IRMLER:dir / Irrmler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7843 | | 1925.01.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ellens Gesang III — Hymne an die Jungfrau (Franz Schubert, D.839 / Walter Scott) | | | | | | [arr. Ch] (Alfred Irmeler) Ave Maria, Jungfrau mild! (Adam Storck) |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10333 | | | | |
| AN | 30 | Parlo P .1901-I | | | | |
| PAR | 2-7844 | | 1925.01.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Am Tage Aller Seelen — Litanei auf das Fest der Seelen (Franz Schubert, D.343 / Johann G. Jacobi) | | | | | | Ruh'n in Frieden alle Seelen |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10333 | | | | |
| AN | 30 | Parlo P .1901-II | | | | |
| PAR | 2-7845 | | 1925.01.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Frühlingsglaube — Lied (Franz Schubert, D.686 / Ludwig Uhland) | | | | | | Die linden Lüfte sind erwacht |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7846 | | 1925.01.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GAUNERLIEBCHEN (Willy Rosen / Pordes-Milo): Yokohama — Foxtrot | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo P .1842-I | | | | |
| PAR | 2-7847 | | 1925.01.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ANNELIESE VON DESSAU (Robert Winterberg / Richard Keßler): Eine kleine Hochzeitsreise — Shimmy-Foxtrot | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo P .1841-I | | | | |
| PAR | 2-7848 | | 1925.01.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ORANGE BLOSSOMS (Victor Herbert / Bud G. de Sylva): A Kiss In The Dark — Waltz | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo P .1873-I | | | | |
| PAR | 2-7849 | | 1925.01.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE VERTAUSCHTE FRAU (Walter Kollo / Willi Kollo): Dich hat der liebe Gott nach Maß gemacht — Shimmy | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo P .1842-II | | | | |
| PAR | 2-7850 | | 1925.01.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ANNELIESE VON DESSAU (Robert Winterberg / Richard Keßler): Muß man denn schlafen geh'n? — Onestep | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo P .1841-II | | | | |
| PAR | 2-7851 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Largo espressivo (Gaetano Pugnani) | | | | | | |
| <i>Edith LORAND:vn Zsuzsanna KISS:p</i> | | | | | | |
| AN | 30 | Parlo E 10468 | | | | |
| AN | 30 | Parlo P .1878-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7852 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Walzer 1 (Carl M. von Weber) | | | | | | |
| <i>Edith LORAND:vn / Zsuzsanna KISS:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7853 §1 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Poème hongrois 3 (Jenő Hubay, op.27,3) | | | | | | |
| <i>Edith LORAND:vn / Zsuzsanna KISS:p</i> | | | | | | |
| AN | 30 | Parlo E 10361 | | | | |
| AN | 30 | Parlo P .1922-II | | | | |
| PAR | 2-7853 §2 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Poème hongrois 4 (Jenő Hubay, op.27,4) | | | | | | |
| <i>Edith LORAND:vn / Zsuzsanna KISS:p</i> | | | | | | |
| AN | 30 | Parlo E 10361 | | | | |
| AN | 30 | Parlo P .1922-II | | | | |
| PAR | 2-7854 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA in D (Jean-Marie Leclair, op.9,3): Tambourin D | | | | | | |
| <i>Edith LORAND:vn / Zsuzsanna KISS:p</i> | | | | | | |
| AN | 30 | Parlo P .1878-II | | | | |
| PAR | 2-7855 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ROSENKAVALIER (Richard Strauss, op.59 / Hugo von Hofmannsthal), I/d: Da geht er hin — Monolog {Marschallin} | | | | | | |
| <i>Emmy BETTENDORF:S / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | Kann mich auch an ein Mädle erinnern |
| AN | 30 | Parlo E 10341 | | | | |
| AN | 30 | Parlo P .1899-I | | | | |
| PAR | 2-7856 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ROSENKAVALIER (Richard Strauss, op.59 / Hugo von Hofmannsthal), I/f: Die Zeit, die ist ein sonderbar Ding {Marschallin} | | | | | | |
| <i>Emmy BETTENDORF:S / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10341 | | | | |
| AN | 30 | Parlo P .1899-II | | | | |
| PAR | 2-7857 | | 1925.01.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), III/ 2b: En vain pour éviter — Air des cartes {Carmen} | | | | | | |
| <i>Emmy BETTENDORF:S / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | Wenn dir die Karten einmal bitt'res Unheil künden |
| AN | 30 | Parlo E 10441 | | | | |
| AN | 30 | Parlo P .1963-I | | | | |
| PAR | 2-7858 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| HOHEIT FRANZL (Ernst Steffan): Leb' wohl, geliebte Puppe aus Chicago | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1874-I | | | | |
| PAR | 2-7859 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das Spielzeug! — Shimmy (Frank Stafford / Leopold Seewaldt) — Revue "Noch und noch", "Wovon man nicht spricht" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | Schatz, hast du mir was mitgebracht? |
| AN | 30 | Parlo P .1874-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------------|-----------------|--|---------------------|-------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7860 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| S'aimer — Valse boston (Gaston Gabaroché / Louis Hennève) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1873-II | | | | |
| PAR | 2-7861 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wenn die Jazzband spielt — Shimmy (Hermann Leopoldi / Arthur Rebner) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1975-I ? | | | | |
| PAR | 2-7862 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 01 | | | | | | Gesangsstunde I |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7863 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 02 | | | | | | Gesangsstunde II |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7864 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 03 | | | | | | Gesangsstunde III |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7865 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 04 | | | | | | Gesangsstunde IV |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7866 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 05 | | | | | | Gesangsstunde V |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7867 | | 1925.01.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GESANGSSCHULE FÜR BÜHNE UND KONZERT — Unterrichtsplatten 06 | | | | | | Gesangsstunde VI |
| <i>Hermine D'ALBERT-FINCK:S NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7868 | | 1925.01.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Karnevals-Klänge — Liederpotpourri im Kölner Dialekt (Fritz Hannemann) 01 | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1843-I | | | | |
| PAR | 2-7869 | | 1925.01.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Karnevals-Klänge — Liederpotpourri im Kölner Dialekt (Fritz Hannemann) 02 | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1843-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7870 | | 1925.01.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Florentiner Marsch — Grande Marcia Italiana (Julius Fučík, op.214) | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1905-I | | | | |
| PAR | 2-7871 | | 1925.01.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoch- und Deutschmeister-Marsch (Dominik Ertl, op.41) | | | | | | |
| <i>Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1905-II | | | | |
| PAR | 2-7872 | Bhn 5 | 1925.01.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Flattergeister — Walzer (Josef Strauß, op.62) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1868-II | | | | |
| PAR | 2-7873 | | 1925.01.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Un petit baiser — Scène de ballet (Jean Larento) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7874 | | 1925.01.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Bad'ner Madl'n — Walzer (Karel Komzák jr., op.257) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1872-I | | | | |
| PAR | 2-7875 | | 1925.01.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Bad'ner Madl'n — Walzer (Karel Komzák jr., op.257) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1872-II | | | | |
| PAR | 2-7876 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 01 D | | | | | | 1: Allegro ma non troppo |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7877 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 02 D | | | | | | 1: Allegro ma non troppo |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7878 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 03 D | | | | | | 1: Allegro ma non troppo |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7879 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 04 D | | | | | | 1: Allegro ma non troppo |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------|-----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-7880 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 06 D | | | | | | 2: Larghetto |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7881 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 07 D | | | | | | 2: Larghetto |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7882 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 08 D | | | | | | 3: Rondo |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7883 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 09 D | | | | | | 3: Rondo |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7884 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 10 D | | | | | | 3: Rondo - Cadenza (Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7884-2 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 10 D | | | | | | 3: Rondo - Cadenza (Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7885 | | 1925.01.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 05 D | | | | | | 1: Allegro ma non troppo - Cadenza (Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7885-2 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in D (Ludwig van Beethoven, op.61) 05 D | | | | | | 1: Allegro ma non troppo - Cadenza (Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7886 | | 1925.01.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), I/ 9: Puskaj pogibnu ya — Letter scene {Tat'yana} 01 | | | | | | Und wär's mein Untergang! |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7887 | | 1925.01.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), I/ 9: Puskaj pogibnu ya — Letter scene {Tat'yana} 02 | | | | | | Wer führte Sie in uns're Einsamkeit? |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7888 | | 1925.01.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), I/ 9: Puskaj pogibnu ya — Letter scene {Tat'yana} 03 | | | | | | Sag, willst als Schutzgeist du mir dienen? |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7889 | | 1925.01.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), I/ 5: L'amour est un oiseau rebelle — Habanera {Carmen} | | | | | | Ja, die Liebe hat bunte Flügel |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10441 | | | | |
| AN | 30 | Parlo P .1963-II | | | | |
| PAR | 2-7890 | | 1925.01.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), III/19: Polonaise | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7891 | | 1925.01.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 01 D | | | | | | 1: Adagio molto - Allegro con brio |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80364 | Od O-.8124 a | xxB 7277 | | |
| AN | 30 | Parlo E 10314 | | | | |
| AN | 30 | Parlo P .1889-I | | | | |
| PAR | 2-7892 | | 1925.01.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 04 D | | | | | | 2: Larghetto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80367 | Od O-.8125 b | xxB 7280 | | |
| AN | 30 | Parlo E 10315 | | | | |
| AN | 30 | Parlo P .1890-II | | | | |
| PAR | 2-7893 | | 1925.01.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 05 D | | | | | | 2: Larghetto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80368 | Od O-.8126 a | xxB 7281 | | |
| AN | 30 | Parlo E 10316 | | | | |
| AN | 30 | Parlo P .1891-I | | | | |
| PAR | 2-7894 | | 1925.01.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 06 D | | | | | | 2: Larghetto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10316 | | | | |
| PAR | 2-7894-2 | | 1925.02.10 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 06 D | | | | | | 2: Larghetto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80369 | Od O-.8126 b | xxB 7282 | | |
| AN | 30 | Parlo P .1891-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------------|-------------------|--|---------------------|-----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7895 | | 1925.01.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Gretel, wo ist deine Gretelfrisur? — Wiener Lied (Fritz Lehner / Gustav Beer) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7896 | | 1925.01.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wien, du Märchen aus 1001 Nacht — Wiener Lied (Robert Stolz) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1871-II | | | | |
| PAR | 2-7897 | | 1925.01.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das Veilchen — Lied (Wolfgang A. Mozart, KV.476 / Johann W. Goethe) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10363 | | | | |
| AN | 30 | Parlo P .1900-I | | | | |
| PAR | 2-7898 | | 1925.01.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 LIEDER (Johannes Brahms, op.49), 4: Wiegenlied ("Des Knaben Wunderhorn", Georg Scherer) | | | | | | Guten Abend, gut' Nacht |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10400 | | | | |
| PAR | 2-7899 | | 1925.01.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Schlafe, mein Prinzchen — Wiegenlied (Bernhard Flies; attr. Wolfgang A. Mozart, KV.350 / Friedrich W. Gotter) | | | | | | Schlafe, mein Prinzchen |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10374 | | | | |
| PAR | 2-7900 §1 | | 1925.01.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In meiner Heimat — Lied (Richard Trunk, op.14,2 / Carl Busse) | | | | | | |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1928-II | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7900 §2 | | 1925.01.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Erster Strahl — Lied (Richard Trunk, op.5,1 / Wilhelm Arent) | | | | | | |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1928-II | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-7901 §1 | | 1925.01.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 DIGTE AF HENRIK IBSEN (Edvard H. Grieg, op.25 / Henrik Ibsen), 2: En svane | | | | | | Ein Schwan (Wilhelm Henzen) |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7901 §2 | | 1925.01.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| HJERTETS MELODIER (Edvard H. Grieg, op.5 / Hans Chr. Andersen), 3: Jeg elsker dig | | | | | | Ich liebe dich |
| <i>Lauritz MELCHIOR:T / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|-----------------|------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7902 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 13 d | | | | | | 4: Ode an die Freude |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80428 | Od O-.8151 a | xxB 7331 | | |
| AN | 30 | Parlo P .1858-I | | | | |
| PAR | 2-7903 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 14 d | | | | | | 4: Ode an die Freude |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80429 | Od O-.8151 b | xxB 7332 | | |
| AN | 30 | Parlo P .1858-II | | | | |
| PAR | 2-7904 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 15 d | | | | | | 4: Ode an die Freude "O Freunde, nicht diese Töne" |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Paul STIEBER-WALTER:T / Albert FISCHER:B / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80430 | Od O-.8152 a | xxB 7333 | | |
| AN | 30 | Parlo P .1859-I | | | | |
| PAR | 2-7905 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 16 d | | | | | | 4: Ode an die Freude "Froh wie seine Sonne" |
| <i>Paul STIEBER-WALTER:T / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80431 | Od O-.8152 b | xxB 7334 | | |
| AN | 30 | Parlo P .1859-II | | | | |
| PAR | 2-7906 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 17 d | | | | | | 4: Ode an die Freude |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80432 | Od O-.8153 a | xxB 7335 | | |
| AN | 30 | Parlo P .1860-I | | | | |
| PAR | 2-7907 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 18 d | | | | | | 4: Ode an die Freude "Freude, Tochter aus Elysium" |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Paul STIEBER-WALTER:T / Albert FISCHER:B / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7907-2 | | 1925.01.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 9 in d (Ludwig van Beethoven, op.125) 18 d | | | | | | 4: Ode an die Freude "Freude, Tochter aus Elysium" |
| <i>Lotte LEONARD:S / Hilde ELLGER:A / Paul STIEBER-WALTER:T / Albert FISCHER:B / Eduard MÖRIKE:cnd / Arnold Ebels Chorvereinigung:CH / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80433 | Od O-.8153 b | xxB 7336 | | |
| AN | 30 | Parlo P .1860-II | | | | |
| PAR | 2-7908 | | 1925.02.06 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hallelujah — Hymne (Ferdinand Hummel, op.73 / Felix Philippi) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10389 | | | | |
| AN | 30 | Parlo P .1949-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--|----------------|--|---------------------|----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number — Coupling number — Control number | | | | |
| PAR | 2-7909 | | 1925.02.06 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Komm, süßer Tod (Johann S. Bach, BWV.478) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10374 | | | | |
| AN | 30 | Parlo P .1949-II | | | | |
| PAR | 2-7910 | | 1925.02.06 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| All meine Herzgedanken — Lied (Johannes Brahms, op.62,5 / Felix Dahn) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7911 | | 1925.02.06 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Heidenröslein — Lied (Heinrich Werner / Johann W. Goethe) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10363 | | | | Sah ein Knab' ein Röslein steh'n |
| AN | 30 | Parlo P .1900-II | | | | |
| PAR | 2-7912 | | 1925.02.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An Alle — Drittes Wiener Bohème-Potpourri (Martin Uhl) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1914-I | | | | |
| PAR | 2-7913 | | 1925.02.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An Alle — Drittes Wiener Bohème-Potpourri (Martin Uhl) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1914-II | | | | |
| PAR | 2-7914 | | 1925.02.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EINE MILLION DOLLAR (Harry Waldau): Stammbuchverse — Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1875-II | | | | |
| PAR | 2-7915 | | 1925.02.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RIQUETTE (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Ich tanz' nur Polka gern — Polka | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1876-I | | | | |
| PAR | 2-7916 | | 1925.02.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RIQUETTE (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Auch die Tugend hat ihre Grenzen — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1876-II | | | | |
| PAR | 2-7917 | | 1925.02.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wenn eine schöne Frau befiehlt — Lied (Franz Lehár / Kurt Robitschek) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1877-I | | | | |
| PAR | 2-7918 | | 1925.02.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RIQUETTE (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Die Liebe kommt vom Märchenland — Valse boston | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1877-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7919 | | 1925.02.10 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 02 D | | | | | | 1: Allegro con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80365 | Od O-.8124 b | xxB 7278 | | |
| AN | 30 | Parlo E 10314 | | | | |
| AN | 30 | Parlo P .1889-II | | | | |
| PAR | 2-7920 | | 1925.02.10 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 03 D | | | | | | 1: Allegro con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80366 | Od O-.8125 a | xxB 7279 | | |
| AN | 30 | Parlo E 10315 | | | | |
| AN | 30 | Parlo P .1890-I | | | | |
| PAR | 2-7921 | | 1925.02.10 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 07 D | | | | | | 3: Scherzo - Allegro - 4: Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80370 | Od O-.8127 a | xxB 7283 | | |
| AN | 30 | Parlo E 10317 | | | | |
| AN | 30 | Parlo P .1892-I | | | | |
| PAR | 2-7922 | | 1925.02.10 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 2 in D (Ludwig van Beethoven, op.36) 08 D | | | | | | 4: Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80371 | Od O-.8127 b | xxB 7284 | | |
| AN | 30 | Parlo E 10317 | | | | |
| AN | 30 | Parlo P .1892-II | | | | |
| PAR | 2-7923 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 01 C | | | | | | 1: Adagio molto - Allegro con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80293 | Od O-.8121 a | xxB 7271 | | |
| AN | 30 | Parlo E 10311 | | | | |
| AN | 30 | Parlo P .1886-I | | | | |
| PAR | 2-7924 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 02 C | | | | | | 1: Adagio molto - Allegro con brio |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80294 | Od O-.8121 b | xxB 7272 | | |
| AN | 30 | Parlo E 10311 | | | | |
| AN | 30 | Parlo P .1886-II | | | | |
| PAR | 2-7925 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 03 C | | | | | | 2: Andante cantabile con moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80295 | Od O-.8122 a | xxB 7273 | | |
| AN | 30 | Parlo E 10312 | | | | |
| AN | 30 | Parlo P .1887-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|------------------|------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7926 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 04 C | | | | | | 2: Andante cantabile con moto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80296 | Od O-.8122 b | xxB 7274 | | |
| AN | 30 | Parlo E 10312 | | | | |
| AN | 30 | Parlo P .1887-II | | | | |
| PAR | 2-7927 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 05 C | | | | | | 3: Menuetto - Allegro molto e vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80297 | Od O-.8123 a | xxB 7275 | | |
| AN | 30 | Parlo E 10313 | | | | |
| AN | 30 | Parlo P .1888-I | | | | |
| PAR | 2-7928 | | 1925.02.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 1 in C (Ludwig van Beethoven, op.21) 06 C | | | | | | 4: Finale - Adagio - Allegro molto e vivace |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Od XX .80298 | Od O-.8123 b | xxB 7276 | | |
| AN | 30 | Parlo E 10313 | | | | |
| AN | 30 | Parlo P .1888-II | | | | |
| PAR | 2-7929 | | 1925.02.12 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOBGESANG (Felix Mendelssohn, op.52 / Julius Schubring): Ich harrete des Herrn | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7930 | | 1925.02.12 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Schmück dich, die Flucht nach Ägypten (Max Bruch / Reinik) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7931 | | 1925.02.12 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ATHALIE (Felix Mendelssohn, op.75): O wie selig ist das Kind | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7932 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RUSALKA (Antonín Dvořák / Jaroslav Kvapil), I: (Rusalka) "Mězíčku na nebi hlubokém" [arr. instr.] | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7933 §1 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DALIBOR (Bedřich Smetana / Josef Wenzig; tr.: E. Špindler), I/ 4: Když Zděnek můj — Aria (Dalibor) | | | | | | [arr. instr.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7933 §2 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melodie (Ignacy J. Paderewski, op.16,2) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7934 | | 1925.02.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 2 in e (Antonín Dvořák, op.46,2; arr.: Fritz Kreisler) e | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7935 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Love has a way — Foxtrot (Victor L. Schertzinger) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1893-I | | | | |
| PAR | 2-7936 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bye And Bye — Foxtrot (Harry Pease, Ed. Nelson, Larry Vincent) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1893-II | | | | |
| PAR | 2-7937 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Where The Dreamy Wabash Flows — Foxtrot (Abel Baer / Cliff Friend) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1894-I | | | | |
| PAR | 2-7938 | | 1925.02.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Song Of Songs (Harold Vicars <Moya> / Clarence Lucas) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1894-II | | | | |
| PAR | 2-7939 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DICHTER UND BAUER (Franz von Suppé / Karl Elmar) Overture 01 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10346 | | | | |
| AN | 30 | Parlo P .1921-I | | | | |
| PAR | 2-7940 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DICHTER UND BAUER (Franz von Suppé / Karl Elmar) Overture 02 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10346 | | | | |
| AN | 30 | Parlo P .1921-II | | | | |
| PAR | 2-7941 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER OPERNBALL (Richard Heuberger / Victor Léon, H. v. Waldberg) Overture 01 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1908-I | | | | |
| PAR | 2-7942 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER OPERNBALL (Richard Heuberger / Victor Léon, H. v. Waldberg) Overture 02 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1908-II | | | | |
| PAR | 2-7943 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Berceuse (Armas Järnefelt) | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7944 | | 1925.02.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Præludium (Armas Järnefelt) | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7945 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kaiser-Walzer (Johann Strauß II, op.437) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10381 | | | | |
| AN | 30 | Parlo P .1990-II | | | | |
| PAR | 2-7946 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| La belote — Chanson & Java (Maurice Yvain / Albert Willemetz, C.-A. Charpentier) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1895-I | | | | |
| PAR | 2-7947 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Honeymoon chimes — Waltz (Mary Earl) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | OdUS .3183 | | | | |
| AN | 30 | Parlo P .1895-II | | | | |
| PAR | 2-7948 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kaiser-Walzer (Johann Strauß II, op.437) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10381 | | | | |
| AN | 30 | Parlo P .1990-I | | | | |
| PAR | 2-7949 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Tänzerin (M + W: Harry Waldau) | | | | | | |
| <i>Karl ZANDER:M / NN:p</i> | | | | | | |
| AN | 30 | Parlo P .1930-I | | | | |
| PAR | 2-7950 | | 1925.02.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Musikanten (Harry Waldau / Felix Salten) | | | | | | |
| <i>Karl ZANDER:M / NN:p</i> | | | | | | |
| AN | 30 | Parlo P .1930-II | | | | |
| PAR | 2-7951 | | 1925.02.21 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Walzer-Hymnus (Philip Gretscher / Detlev von Liliencron) | | | | | | |
| <i>Hans MÜHLHOFER:M Otto DOBRINDT:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7952 | | 1925.02.21 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Prometheus (Johann W. Goethe) | | | | | | |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|-------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7953 | | 1925.02.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| OUVERTURE 3 in D (Johann S. Bach, BWV.1068), 2: Air | | | | | | (arr.: August Wilhelmj) |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7954 | | 1925.02.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melodie (Christoph W. Gluck) | | | | | | (arr.: Fritz Kreisler) |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7955 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BÄRENHÄUTER (M + W: Siegfried Wagner) Ouverture 01 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10353 | | | | |
| AN | 30 | Parlo P .1952-I | | | | |
| PAR | 2-7956 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BÄRENHÄUTER (M + W: Siegfried Wagner) Ouverture 02 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10353 | | | | |
| AN | 30 | Parlo P .1952-II | | | | |
| PAR | 2-7957 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Siegfried-Idyll (Richard Wagner) 01 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10323 | | | | |
| AN | 30 | Parlo P .1953-I | | | | |
| PAR | 2-7958 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Siegfried-Idyll (Richard Wagner) 02 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10323 | | | | |
| AN | 30 | Parlo P .1953-II | | | | |
| PAR | 2-7959 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Siegfried-Idyll (Richard Wagner) 03 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10324 | | | | |
| AN | 30 | Parlo P .1954-I | | | | |
| PAR | 2-7960 | | 1925.02.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Siegfried-Idyll (Richard Wagner) 04 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10324 | | | | |
| AN | 30 | Parlo P .1954-II | | | | |
| PAR | 2-7961 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die sieben Freuden der Ehe (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | Parlo P .1906-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7962 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Angenehm ist's nur am ersten Tage (Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7963 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mein Liebling, denk' nicht schlecht von mir (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | Parlo P .1907-I | | | | |
| PAR | 2-7964 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Psycho-Analyse (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | Parlo P .1906-II | | | | |
| PAR | 2-7965 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Legende von der Ofener Burg (M + W: Josma Selim) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7966 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sag mir's beim Tanz, daß du mich liebst — Lied & Blues (Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | Parlo P .1907-II | | | | |
| PAR | 2-7967 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es wachsen Pinien — Wiener Gassenhauer (Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7968 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kleine Mansarde — Alt-Wiener Volkslied (Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7969 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Liebesbrief des Oberbuchhalters Felix Konopisch (Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7970 | | 1925.02.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Heut' hätt' i Zeit — Wiener Walzerlied (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7971 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA DAMNATION DE FAUST (Hector Berlioz, op.24 / Hector Berlioz, Almire Gandonnière), I/3: Marche hongroise | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10345 | | | | |
| AN | 30 | Parlo P .1897-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|-----------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7972 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Carnaval romain — Overture (Hector Berlioz, op.9) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10336 | | | | |
| AN | 30 | Parlo P .1920-I | | | | |
| PAR | 2-7973 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Carnaval romain — Overture (Hector Berlioz, op.9) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10336 | | | | |
| AN | 30 | Parlo P .1920-II | | | | |
| PAR | 2-7974 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind) Overture 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10444 | | | | |
| AN | 30 | Parlo P .1993-I | | | | |
| PAR | 2-7974-2 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind) Overture 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7975 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind) Overture 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10444 | | | | |
| AN | 30 | Parlo P .1993-II | | | | |
| PAR | 2-7976 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind) Overture 03 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10445 | | | | |
| AN | 30 | Parlo P .1994-I | | | | |
| PAR | 2-7977 | | 1925.02.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), III/11: Entre-Akt | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10445 | | | | |
| AN | 30 | Parlo P .1994-II | | | | |
| PAR | 2-7978 | | 1925.02.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré) Overture 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10375 | | | | |
| AN | 30 | Parlo P .1974-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|--|-----------------------|---|----------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number — Coupling number — Control number | | | | Remarks |
| PAR | 2-7979 | | 1925.02.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré) Overture 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10375 | | | | |
| AN | 30 | Parlo P .1974-II | | | | |
| PAR | 2-7980 | | 1925.02.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Akademische Festouvertüre (Johannes Brahms, op.80) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10378 | | | | |
| AN | 30 | Parlo P .1941-I ? | | | | |
| PAR | 2-7981 | | 1925.02.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Akademische Festouvertüre (Johannes Brahms, op.80) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10378 | | | | |
| AN | 30 | Parlo P .1941-II ? | | | | |
| PAR | 2-7982 | | 1925.02.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Liebeslieder — Walzer (Johann Strauß II, op.114) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10395 | | | | |
| AN | 30 | Parlo P .2256-I | | | | |
| PAR | 2-7983 | | 1925.02.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Reine de Saba — Mélodie & Foxtrot (José Padilla) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1896-I | | | | |
| PAR | 2-7984 | | 1925.02.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Boston Ideale (Tito Murzilli) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | OdUS .3183 | | | | |
| AN | 30 | Parlo P .1896-II | | | | |
| PAR | 2-7985 | Bhn 4 | 1925.02.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Fleur d'amour — Onestep (José Padilla) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10396 | | | | |
| AN | 30 | Parlo P .1931-I | | | | |
| PAR | 2-7986 | | 1925.03.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BOCCACCIO (Franz von Suppé / Camillo Walzel, Richard Genée): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10479 | | | | Fantasia |
| AN | 30 | Parlo P .1923-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-7987 | | 1925.03.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BOCCACCIO (Franz von Suppé / Camillo Walzel, Richard Genée): [arrangement] 02 | | | | | | Fantasie |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10479 | | | | |
| AN | 30 | Parlo P .1923-II | | | | |
| PAR | 2-7988 | | 1925.03.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES MILLIONS D'ARLEQUIN (Riccardo Drigo): Valse bluettes | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10360 | | | | |
| AN | 30 | Parlo P .1960-I | | | | |
| PAR | 2-7989 | | 1925.03.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Leise singt der Samowar — Russisches Lied (Friedrich Rennert) | | | | | | |
| <i>Edith LORAND:cnd/O / NN:V</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7990 | | 1925.03.13 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FRÜHLINGSFEE (Victor Corzilius / Hans Pflanzer): Ein kleiner Schwips in einer Mainacht | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-7991 | | 1925.03.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BLONDE TRAUM (Hugo Hirsch): Schatz, klingel doch mal bei mir an! — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1910-I | | | | |
| PAR | 2-7992 | | 1925.03.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| USCHI (Jean Gilbert / Leo Kastner, Alfred Möller): Liebe und Glück — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10438 | | | | |
| AN | 30 | Parlo P .1911-I | | | | |
| PAR | 2-7993 | | 1925.03.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| USCHI (Jean Gilbert / Leo Kastner, Alfred Möller): Liebling, du hast mich in Stimmung gebracht — Shimmy-Blues | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10438 | | | | |
| AN | 30 | Parlo P .1911-II | | | | |
| PAR | 2-7994 | | 1925.03.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BLONDE TRAUM (Hugo Hirsch): Träume sind zarte Blüten — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1910-II | | | | |
| PAR | 2-7995 | | 1925.03.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER BLONDE TRAUM (Hugo Hirsch): Was hat man denn schon von der Treue — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1932-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-7996 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GLÜCK BEI FRAUEN (Bruno Granichstaedten): Petruslied | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1962-I | | | | |
| PAR | 2-7997 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In Schönbrunn hab' ich einmal ein Mäd'el geküßt (Willy Buchbinder) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1962-II | | | | |
| PAR | 2-7998 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Da san mir net scharf drauf in Wien — Wiener Lied (Ernst Arnold / Fritz Grünbaum) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1924-I | | | | |
| PAR | 2-7999 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Fliederbaum in Lila — Wiener Lied (Otto Stransky) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1924-II | | | | |
| PAR | 2-8000 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), III/1b: Schützt mich, und helf' in höchster Not! {Brünnhilde, Sieglinde, Walküren} | | | | | | Lebe, o Weib, um der Liebe willen! |
| <i>Anna SCHEFFLER-SCHORR:S Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8001 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), III/3b: Nicht weise bin ich {Brünnhilde, Wotan} | | | | | | Nicht weise bin ich |
| <i>Anna SCHEFFLER-SCHORR:S Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8002 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TIEFLAND (Eugen d'Albert / Rudolf Lothar), I/ 4: Sein bin ich, sein! Sein Eigentum! — Szene der Marta | | | | | | Sein bin ich, sein! Sein Eigentum! |
| <i>Anna SCHEFFLER-SCHORR:S Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8003 | | 1925.03.18 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TIEFLAND (Eugen d'Albert / Rudolf Lothar), II/ 3a: Ich weiß nicht, wer mein Vater war — Martas Erzählung | | | | | | Ich weiß nicht, wer mein Vater war |
| <i>Anna SCHEFFLER-SCHORR:S Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8004 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| MARTHA (Friedrich von Flotow / Wilhelm Friedrich) Ouverture 01 | | | | | | |
| <i>Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10437 | | | | |
| AN | 30 | Parlo P .1959-I | | | | |
| PAR | 2-8005 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| MARTHA (Friedrich von Flotow / Wilhelm Friedrich) Ouverture 02 | | | | | | |
| <i>Bruno WEYERSBERG:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10437 | | | | |
| AN | 30 | Parlo P .1959-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8006 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LA GAZZA LADRA (Gioacchino Rossini / Giovanni Gherardini) Overture 01 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10357 | | | | |
| AN | 30 | Parlo P .1940-I | | | | |
| PAR | 2-8007 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LA GAZZA LADRA (Gioacchino Rossini / Giovanni Gherardini) Overture 02 | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10357 | | | | |
| AN | 30 | Parlo P .1940-II | | | | |
| PAR | 2-8008 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Fackeltanz №1 in B♭ (Giacomo Meyerbeer) 01 B♭ | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8009 | | 1925.03.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Fackeltanz №1 in B♭ (Giacomo Meyerbeer) 02 B♭ | | | | | | |
| <i>Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8010 | OB 9 | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Lucky hours — American Shimmy-Serenade (Hartwig von Platen) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10348 | | | | |
| AN | 30 | Parlo P .1931-II | | | | |
| PAR | 2-8011 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| MADAME REVUE (Rudolf Nelson / Hans H. Zerlett): Zur Liebe gehört doch auch ein bißchen Musik — Foxtrot-Lied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1912-I | | | | |
| PAR | 2-8012 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| MADAME REVUE (Rudolf Nelson / Hans H. Zerlett): Wohnst du denn bei deiner Alten? — Lied & Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1912-II | | | | |
| PAR | 2-8013 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| All alone — Waltz (Irving Berlin / Bert Kalmar, Harry Ruby) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10338 | | | | |
| AN | 30 | Parlo P .1932-II | | | | |
| PAR | 2-8014 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), I/2b: Einsam in trüben Tagen — Traum (Elsa) | | | | | | Einsam in trüben Tagen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10351 | | | | |
| AN | 30 | Parlo P .1945-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8015 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), II/2a: Euch Lüften, die mein Klagen — Balkonszene {Elsa} | | | | | | Euch Lüften, die mein Klagen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10351 | | | | |
| AN | 30 | Parlo P .1945-II | | | | |
| PAR | 2-8016 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| I PAGLIACCI (M + W: Ruggiero Leoncavallo), I/2a: Stridono lassù, liberamente — Ballatella {Nedda} | | | | | | Wie flammte auf sein Auge! |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2099-I | | | | |
| PAR | 2-8017 | | 1925.03.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TOTEN AUGEN (Eugen d'Albert / Marc Henry, Hanns Heinz Ewers): O wär' ich noch das unwissende, blinde Kind | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1926-II | | | | |
| PAR | 2-8018 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 GESÄNGE (Carl Loewe, op.123), 3: Die Uhr (Johann G. Seidl) | | | | | | Ich trage, wo ich gehe, stets eine Uhr bei mir |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .1983-I | | | | |
| PAR | 2-8019 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tom der Reimer — Ballade (Carl Loewe, op.135 / Theodor Fontane) | | | | | | Der Reimer Thomas lag am Bach |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .1964-I | | | | |
| PAR | 2-8020 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ROMANZEN UND BALLADEN II (Robert Schumann, op.49), 1: Die beiden Grenadiere (Heinrich Heine) | | | | | | Nach Frankreich zogen zwei Grenadier' |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .1983-II | | | | |
| PAR | 2-8021 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 BALLADEN (Carl Loewe, op.65), 2: Das Erkennen (Johann N. Vogl) | | | | | | Ein Wanderbursch, mit dem Stab in der Hand |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .1964-II | | | | |
| PAR | 2-8022 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Wanderer — Lied (Franz Schubert, D.489 / Georg Ph. Schmidt von Lübeck) | | | | | | Ich komme vom Gebirge her |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .2003-I | | | | |
| PAR | 2-8023 | | 1925.03.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 GEDICHTE (Robert Schumann, op.35 / Justinus Kerner), 3: Wanderlied | | | | | | Wohlauf! Noch getrunken den funkelnden Wein |
| <i>Franz BIEHLER:B / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | Parlo P .2003-II | | | | |
| PAR | 2-8024 | | 1925.03.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 01 | | | | | | 1: Rêveries - Passions |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1934-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8025 | | 1925.03.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 02 | | | | | | 1: Réveries - Passions |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1934-II | | | | |
| PAR | 2-8026 | | 1925.03.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 03 | | | | | | 1: Réveries - Passions |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1935-I | | | | |
| PAR | 2-8027 | | 1925.03.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 09 | | | | | | 4: Marche au supplice |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1938-I | | | | |
| PAR | 2-8028 | | 1925.03.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/14: Der Hölle Rache — Arie {Königin} | | | | | | Der Hölle Rache kocht in meinem Herzen |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10373 | | | | |
| PAR | 2-8029 | | 1925.03.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré), II/12e: Je suis Titania — Polonaise {Philine} | | | | | | Titania ist herabgestiegen |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10410 | | | | |
| AN | 30 | Parlo P .2001-I | | | | |
| PAR | 2-8030 §1 | | 1925.03.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UN BALLO IN MASCHERA (Giuseppe Verdi / Antonio Somma), II/ 5: Volta la terrea fronte alle stelle — Ballata {Oscar} | | | | | | Mit starrem Angesicht |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10410 | | | | |
| AN | 30 | Parlo P .2001-II | | | | |
| PAR | 2-8030 §2 | | 1925.03.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UN BALLO IN MASCHERA (Giuseppe Verdi / Antonio Somma), III/25: Saper vorreste — Canzone {Oscar} | | | | | | Laßt ab mit Fragen! |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10410 | | | | |
| AN | 30 | Parlo P .2001-II | | | | |
| PAR | 2-8031 | | 1925.03.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL BARBIERE DI SIVIGLIA (Gioacchino Rossini / Cesare Sterbini), I/ 5: Una voce poco fa — Cavatina {Rosina} 01 | | | | | | Frag' ich mein beklommen Herz |
| <i>Fritzi JOKL:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8032 | | 1925.03.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), II/d: Quando m'en vo soletta — Valzer {Musetta} | | | | | | Quando m'en vo' soletta per la via |
| <i>Emmy BETTENDORF:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8033 | | 1925.03.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 LIEDER (Edvard H. Grieg, op.48), 6: Ein Traum (Friedrich von Bodenstedt) | | | | | | Mir träumte einst ein schöner Traum |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8034 | | 1925.03.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Richard Strauss, op.27), 4: Morgen! (John H. Mackay) | | | | | | Und morgen wird die Sonne wieder scheinen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10425 | | | | |
| PAR | 2-8034-2 | | 1925.10.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Richard Strauss, op.27), 4: Morgen! (John H. Mackay) | | | | | | Und morgen wird die Sonne wieder scheinen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2024-II | | | | |
| PAR | 2-8035 | | 1925.03.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| OTELLO (Giuseppe Verdi / Arrigo Boïto), IV/2: Ave Maria — Preghiera {Desdemona} | | | | | | Sei mir gegrüßt, Jungfrau Maria! |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1984-I | | | | |
| PAR | 2-8036 | | 1925.03.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Macbeth — Tondichtung nach Shakespeares Drama (Richard Strauss, op.23) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10423 | | | | |
| AN | 30 | Parlo P .2022-I | | | | |
| PAR | 2-8037 | | 1925.03.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Macbeth — Tondichtung nach Shakespeares Drama (Richard Strauss, op.23) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10423 | | | | |
| AN | 30 | Parlo P .2022-II | | | | |
| PAR | 2-8038 | | 1925.03.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Macbeth — Tondichtung nach Shakespeares Drama (Richard Strauss, op.23) 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10424 | | | | |
| AN | 30 | Parlo P .2023-I | | | | |
| PAR | 2-8039 | | 1925.03.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Macbeth — Tondichtung nach Shakespeares Drama (Richard Strauss, op.23) 04 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10424 | | | | |
| AN | 30 | Parlo P .2023-II | | | | |
| PAR | 2-8040 | | 1925.03.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Macbeth — Tondichtung nach Shakespeares Drama (Richard Strauss, op.23) 05 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10425 | | | | |
| AN | 30 | Parlo P .2024-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|-----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8041 | | 1925.03.31 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Herr, aus deines Himmels Höhen (Christoph W. Gluck) | | | | | | |
| <i>Alfred IRMLER:dir Irmiler-Männer-Quartett:VG{M4}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8042 | | 1925.03.31 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Jäger Abschied — Lied (Felix Mendelssohn, op.50,2 / Joseph von Eichendorff) | | | | | | |
| <i>Alfred IRMLER:dir Irmiler-Männer-Quartett:VG{M4}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8043 | | 1925.04.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wolgazigeuner — Ouvertüre (Hans Spialek, op.39) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1944-I | | | | |
| PAR | 2-8044 | | 1925.04.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| The Wedding Of The Winds — Waltz (John T. Hall, op.200) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10398 | | | | |
| AN | 30 | Parlo P .1943-I | | | | |
| PAR | 2-8045 | | 1925.04.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| The Wedding Of The Winds — Waltz (John T. Hall, op.200) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10398 | | | | |
| AN | 30 | Parlo P .1943-II | | | | |
| PAR | 2-8046 | | 1925.04.02 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA SOURCE <NAÏLA> (Léo Delibes, Ludwig Minkus / Arthur Saint-Léon, Charles Nutter), II/ 4: Divertissement - 1: Pas des voiles | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10360 | | | | |
| AN | 30 | Parlo P .1960-II | | | | |
| PAR | 2-8047 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TAUSEND SÜSSE BEINCHEN (Walter Bromme): Glühende Küsse — Foxtrot | | | | | | Frag nicht danach, ob es Sünde... |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1933-I | | | | |
| PAR | 2-8048 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TAUSEND SÜSSE BEINCHEN (Walter Bromme): Mein Freund, was sind denn das für Sachen? — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1933-II | | | | |
| PAR | 2-8049 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Nachtfalter — Walzer (Johann Strauß, op.157) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10358 | | | | |
| AN | 30 | Parlo P .2256-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8049-2 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Nachtfalter — Walzer (Johann Strauß, op.157) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8050 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich spiel' auf der Harmonika — Foxtrot (Richard Fall) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1968-I | | | | |
| PAR | 2-8051 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wien, du Stadt meiner Träume — Wiener Lied (M + W: Rudolph Sieczynski, op.1) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1976-I | | | | |
| PAR | 2-8052 | | 1925.04.03 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Warum soll die Mizzerl nicht tanzen geh'n? — Walzerlied (E. Schaale) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1976-II | | | | |
| PAR | 2-8053 | | 1925.04.04 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner) Ouverture 01 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10334 | | | | |
| AN | 30 | Parlo P .1955-I | | | | |
| PAR | 2-8054 | | 1925.04.04 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner) Ouverture 02 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10334 | | | | |
| AN | 30 | Parlo P .1955-II | | | | |
| PAR | 2-8055 | | 1925.04.04 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner) Ouverture 03 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10335 | | | | |
| AN | 30 | Parlo P .1956-I | | | | |
| PAR | 2-8056 | | 1925.04.04 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner), II : Introdution | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10335 | | | | |
| AN | 30 | Parlo P .1956-II | | | | |
| PAR | 2-8057 | | 1925.04.04 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner), III : Introdution | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|-----------------|---|--------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8058 | §1 | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), II/b: Questa è Mimi — Presentazione di Mimi | | | | | | Quest'è Mimi, gaia floraia |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2014-I | | | | |
| PAR | 2-8058 | §2 | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/c: Mimi è una civetta — Arioso {Rodolfo} | | | | | | Invano, invano nascondo |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2014-I | | | | |
| PAR | 2-8059 | | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré), III/12: Salut, demeure chaste et pure — Cavatine {Faust} | | | | | | Salve, dimora casta e pura |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2014-II | | | | |
| PAR | 2-8060 | | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré), III/11: Adieu, Mignon! courage! — Mélodie {Wilhelm} | | | | | | Addio Mignon, fa core! |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2015-I | | | | |
| PAR | 2-8061 | | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| MIGNON (Ambroise Thomas / Jules Barbier, Michel Carré), III/14: Elle ne croyait pas — Romance {Wilhelm} | | | | | | Ah! non credevi tu |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2015-II | | | | |
| PAR | 2-8062 | | 1925.04.06 | Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| LORELEY (Alfredo Catalani; arr.: Riccardo Zandonai / Carlo d'Ormeville): Danza delle ondine | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10502 | | | | |
| AN | 30 | Parlo P .1944-II | | | | |
| PAR | 2-8063 | | 1925.04.07 | Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| L' ELISIR D'AMORE (Gaetano Donizetti / Felice Romani), III/ 8: Una furtiva lagrima — Romanza {Nemorino} | | | | | | Una furtiva lagrima |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2016-I | | | | |
| PAR | 2-8064 | | 1925.04.07 | Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| LUCIA DI LAMMERMOOR (Gaetano Donizetti / Salvatore Cammarano), III/6: Fra poco a me ricovero — Aria {Edgardo} | | | | | | Tombe degl'avi miei |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2016-II | | | | |
| PAR | 2-8065 | | 1925.04.07 | Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| LUCIA DI LAMMERMOOR (Gaetano Donizetti / Salvatore Cammarano), III/8: Tu che a Dio spiegasti l'ali — Scena ultima {Edgardo} | | | | | | Tu che a Dio spiegasti l'ali |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8066 | | 1925.04.07 | Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), III/ 5b: La fleur que tu m'avais jetée — Romance de la fleur {José} | | | | | | Il fior che avevi a me tu dato |
| <i>Ilo DINI:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|---------------|-------------------|--|---------------------|----------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8067 | | 1925.04.09 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es steht ein' Lind' — Volkslied (trad. German) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8068 | | 1925.04.09 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RINALDO (Georg F. Händel / Giacomo Rossi): Laßt mich mit Tränen mein Los beklagen | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10389 | | | | |
| PAR | 2-8069 | | 1925.04.09 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ännchen von Tharau — Lied (Friedrich Silcher / Johann G. von Herder) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8070 | | 1925.04.09 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kein Feuer, keine Kohle (George Henschel) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8071 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ellens Gesang III — Hymne an die Jungfrau (Franz Schubert, D.839 / Walter Scott) | | | | | | (arr.: David Popper) |
| <i>Franz SCHMIDT:vc Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8072 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 2 MELODIES (Anton G. Rubinstein, op.3), 1: Melodie in F F | | | | | | |
| <i>Franz SCHMIDT:vc Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8073 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE CARNAVAL DES ANIMAUX — Grande Fantaisie Zoologique (Camille Saint-Saëns), 13: Le cygne | | | | | | |
| <i>Franz SCHMIDT:vc Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8074 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Confidence — Romance sans paroles (Alphons Hasselmans) | | | | | | |
| <i>Franz SCHMIDT:vc Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8075 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | [arr. instr.] |
| <i>Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8076 | | 1925.04.14 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mazurka (Edmund Schmuecker) | | | | | | |
| <i>Haydée GRÜNWARD:hp</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|---------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8077 | | 1925.04.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner) Orchestervorspiel 01 | | | | | | |
| <i>Michael BALLING:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1957-I | | | | |
| PAR | 2-8078 | | 1925.04.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner) Orchestervorspiel 02 | | | | | | |
| <i>Michael BALLING:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1957-II | | | | |
| PAR | 2-8079 | | 1925.04.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner) Orchestervorspiel 03 | | | | | | |
| <i>Michael BALLING:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1958-I | | | | |
| PAR | 2-8080 | | 1925.04.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), I/1e: Vom Bade kehrt der König heim — Verwandlungsmusik | | | | | | [arr. instr.] |
| <i>Michael BALLING:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8080-2 | | 1925.04.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), I/1e: Vom Bade kehrt der König heim — Verwandlungsmusik | | | | | | [arr. instr.] |
| <i>Michael BALLING:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1958-II | | | | |
| PAR | 2-8081 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Asra — Lied (Anton G. Rubinstein, op.32,6 / Heinrich Heine) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1982-I | | | | |
| PAR | 2-8082 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lenz — Lied (Eugen Hildach, op.19,5 / Felix Dahn) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1948-I | | | | |
| PAR | 2-8083 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Frühling am Rhein (Emil Palm) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1948-II | | | | |
| PAR | 2-8084 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rheinisches Trinklied — Lied (Fritz Maass) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8085 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Still wie die Nacht — Altdeutscher Liebesreim (M + W: Carl Bohm, op.326,27) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1982-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8086 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| The Lost Chord — Song (Arthur Sullivan / Adelaide A. Proctor) | | | | | | |
| <i>Paul MANIA.org / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2048-I | | | | |
| PAR | 2-8087 | | 1925.04.17 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| The Holy City — Song (Stephen Adams / Fred E. Weatherly) | | | | | | |
| <i>Paul MANIA.org / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2048-II | | | | |
| PAR | 2-8088 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ewiges Wandern — Lied (Paul Mania) | | | | | | Wenn wir Flügel hätten |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8089 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Herzensfrühling — Lied (Friedrich von Wickedé / Felix Dahn) | | | | | | |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8090 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LIEDERKREIS II (Robert Schumann, op.39 / Joseph von Eichendorff), 5: Mondnacht | | | | | | |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA.dir / IG{4}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8091 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MYRTEN (Robert Schumann, op.25), 1: Widmung (Friedrich Rückert) | | | | | | Du meine Seele, du mein Herz |
| <i>Heinrich WINCKELSHOFF:T / Paul MANIA.dir / IG{4}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8092 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Adagio (Paul Mania) | | | | | | |
| <i>Paul MANIA.org / NN:vn / NN:vc</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8093 | | 1925.04.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vision de Jeanne d'Arc — Méditation (Charles F. Gounod) | | | | | | |
| <i>Paul MANIA.org / NN:vn / NN:vc</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8094 | | 1925.04.20 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Mondnacht auf der Alster — Walzer (Oscar Fetrás, op.60) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8095 | | 1925.04.20 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LA TRAVIATA (Giuseppe Verdi / Francesco M. Piave): [arrangement] 01 | | | | | | Fantasie (Ad. Schreiner) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10340 | | | | |
| AN | 30 | Parlo P .1942-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8096 | | 1925.04.20 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LA TRAVIATA (Giuseppe Verdi / Francesco M. Piave): [arrangement] 02 | | | | | | Fantasie (Ad. Schreiner) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10340 | | | | |
| AN | 30 | Parlo P .1942-II | | | | |
| PAR | 2-8097 | Bhn 6 | 1925.04.20 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Dornröschens Brautfahrt — Charakterstück (Max Rhode, op.8) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1961-I | | | | |
| PAR | 2-8098 | | 1925.04.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ritorna! — Valzer hésitation (Ermengildo Carosio) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1969-I | | | | |
| PAR | 2-8099 | | 1925.04.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| HOHEIT FRANZL (Ernst Steffan): Du bist mein Schwarm | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8100 | | 1925.04.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 3 in G (Antonín Dvořák, op.46,3; arr.: Fritz Kreisler) G | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8101 | | 1925.04.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 01 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8102 | | 1925.04.21 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 02 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8103 | | 1925.04.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MONSIEUR TROULALA (Hugo Hirsch): Wenn deine Frau 'nen andern küßt — Lied & Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1950-I | | | | |
| PAR | 2-8104 | | 1925.04.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nuit de Venise — Valse (José Padilla) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10396 | | | | |
| PAR | 2-8104-2 | | 1925.04.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nuit de Venise — Valse (José Padilla) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1951-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8105 | | 1925.04.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MONSIEUR TROULALA (Hugo Hirsch): Lenz und Liebe — Onestep und Marsch | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1950-II | | | | |
| PAR | 2-8106 | | 1925.04.24 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Los Angeles — Foxtrot (Tito Murzilli) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1951-II | | | | |
| PAR | 2-8107 | | 1925.04.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/4a: Als du in kühnem Sange — Ansprache {Wolfram} | | | | | | Als du in kühnem Sange uns bestrittest |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8108 | | 1925.04.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/4d: Blick' ich umher — Erster Gesang {Wolfram} | | | | | | Blick' ich umher in diesem edlen Kreise |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8109 | | 1925.04.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| OTELLO (Giuseppe Verdi / Arrigo Boïto), II/2: Credo in un Dio crudel — Credo {Jago} | | | | | | Ich glaube an einen Gott |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1984-II | | | | |
| PAR | 2-8110 | | 1925.04.27 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré), II/ 6b: Avant de quitter ces lieux — Invocation {Valentin} | | | | | | Da ich nun verlassen soll |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8111 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GLÜCK BEI FRAUEN (Bruno Granichstaedten): Aber hier ist mein süßes Lieblingsplätzchen | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8112 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 04 | | | | | | 2: Un bal |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1935-II | | | | |
| PAR | 2-8113 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 05 | | | | | | 2: Un bal |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1936-I | | | | |
| PAR | 2-8114 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 10 | | | | | | 5: Songe d'une nuit de Sabbat |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1938-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|-------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8115 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 11 | | | | | | 5: Songe d'une nuit de Sabbat |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1939-I | | | | |
| PAR | 2-8116 | | 1925.04.28 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 12 | | | | | | 5: Songe d'une nuit de Sabbat |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1939-II | | | | |
| PAR | 2-8117 | | 1925.04.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O Stern im Meere — Marienlied (Max Reger) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10400 | | | | |
| AN | 30 | Parlo P .1985-II | | | | |
| PAR | 2-8118 | | 1925.04.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STABAT MATER (Giovanni B. Pergolesi / attr. Jacopone da Todi), 1: Stabat Mater dolorosa | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8119 | | 1925.04.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Harre, meine Seele — Choral (César Malan / Friedrich Räder) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8120 | Bhn 4 | 1925.04.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Chinesische Straßenserenade — Charakterstück (Ludwig Siede) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1961-II | | | | |
| PAR | 2-8121 | | 1925.04.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 06 | | | | | | 3: Scène aux champs |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1936-II | | | | |
| PAR | 2-8122 | | 1925.04.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 07 | | | | | | 3: Scène aux champs |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1937-I | | | | |
| PAR | 2-8123 | | 1925.04.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONIE FANTASTIQUE (Hector Berlioz, op.14) 08 | | | | | | 3: Scène aux champs |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1937-II | | | | |
| PAR | 2-8124 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 ORKESTERSTYKKER FRA "SIGURD JORSALFAR" (Edvard H. Grieg, op.56) 01 | | | | | | 1: Prelude - Ved Mannjevingen |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10412 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8125 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 ORKESTERSTYKKER FRA "SIGURD JORSALFAR" (Edvard H. Grieg, op.56) 02 | | | | | | 2: Intermezzo - Borghilds drøm |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10412 | | | | |
| PAR | 2-8126 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 ORKESTERSTYKKER FRA "SIGURD JORSALFAR" (Edvard H. Grieg, op.56) 03 | | | | | | 3: Hylldningsmarsch |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10413 | | | | |
| PAR | 2-8127 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 ORKESTERSTYKKER FRA "SIGURD JORSALFAR" (Edvard H. Grieg, op.56) 04 | | | | | | 3: Hylldningsmarsch |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10413 | | | | |
| PAR | 2-8128 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sakuntala — Ouverture (Karl Goldmark, op.13) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10401 | | | | |
| PAR | 2-8129 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sakuntala — Ouverture (Karl Goldmark, op.13) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10401 | | | | |
| PAR | 2-8130 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sakuntala — Ouverture (Karl Goldmark, op.13) 03 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10402 | | | | |
| PAR | 2-8131 | | 1925.05.01 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sakuntala — Ouverture (Karl Goldmark, op.13) 04 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10402 | | | | |
| PAR | 2-8132 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 01 | | | | | | 1 |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10383 | | | | |
| AN | 30 | Parlo P .1978-I | | | | |
| PAR | 2-8133 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 02 | | | | | | 1 (cadenza: Joseph Joachim) |
| <i>Riele QUELING:vn Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10383 | | | | |
| AN | 30 | Parlo P .1978-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|-----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8134 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 03 | | | | | | 2 |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10384 | | | | |
| AN | 30 | Parlo P .1979-I | | | | |
| PAR | 2-8135 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 04 | | | | | | 2 (cadenza: Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10384 | | | | |
| AN | 30 | Parlo P .1979-II | | | | |
| PAR | 2-8136 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 05 | | | | | | 3 |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10385 | | | | |
| AN | 30 | Parlo P .1980-I | | | | |
| PAR | 2-8137 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in D (Wolfgang A. Mozart) 06 | | | | | | 3 (cadenza: Joseph Joachim) |
| <i>Riele QUELING:vn / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10385 | | | | |
| AN | 30 | Parlo P .1980-II | | | | |
| PAR | 2-8138 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kol nidre — Adagio nach hebräischen Melodien (Max Bruch, op.47) 01 | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8139 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kol nidre — Adagio nach hebräischen Melodien (Max Bruch, op.47) 02 | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8140 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in g (Georg F. Händel) 01 g | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10407 | | | | |
| PAR | 2-8141 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in g (Georg F. Händel) 02 g | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10407 | | | | |
| PAR | 2-8142 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in g (Georg F. Händel) 03 g | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|---------------|-------------------|--|---------------------|----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8142-2 | | 1925.05.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in g (Georg F. Händel) 03 g | | | | | | |
| <i>Alexander BARJANSKY:vc / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10408 | | | | |
| PAR | 2-8143 | | 1925.05.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MATTHÄUS-PASSION (Johann S. Bach, BWV.244 / Christian F. Henrici): Blute nur, du liebes Herz (Rezitativ und Arie) | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8144 | | 1925.05.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSE in c (Wolfgang A. Mozart, KV.427): Et incarnatus est 01 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8145 | | 1925.05.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSE in c (Wolfgang A. Mozart, KV.427): Et incarnatus est 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8146 | | 1925.05.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN DEUTSCHES REQUIEM (Johannes Brahms, op.45), 5: Ihr habt nun Traurigkeit 01 | | | | | | Ihr habt nun Traurigkeit |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8147 | | 1925.05.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN DEUTSCHES REQUIEM (Johannes Brahms, op.45), 5: Ihr habt nun Traurigkeit 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8148 | | 1925.05.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 01 | | | | | | Ich weiß, daß mein Erlöser lebet |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8149 | | 1925.05.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8150 | | 1925.05.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CANTATA "Selig ist der Mann" (Johann S. Bach, BWV.57): Ich ende mein irdisches Leben 01 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8151 | | 1925.05.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CANTATA "Selig ist der Mann" (Johann S. Bach, BWV.57): Ich ende mein irdisches Leben 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|---------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8152 | | 1925.05.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CANTATAS (Johann S. Bach) <Der zufriedengestellte Äolus>: Angenehmer Cephyrus | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8153 | | 1925.05.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Till Eulenspiegels lustige Streiche — Tondichtung nach alter Schelmenweise in Rondeauforn gesetzt (Richard Strauss, op.28) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10364 | | | | |
| AN | 30 | Parlo P .1970-I | | | | |
| PAR | 2-8154 | | 1925.05.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Till Eulenspiegels lustige Streiche — Tondichtung nach alter Schelmenweise in Rondeauforn gesetzt (Richard Strauss, op.28) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10364 | | | | |
| AN | 30 | Parlo P .1970-II | | | | |
| PAR | 2-8155 | | 1925.05.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Till Eulenspiegels lustige Streiche — Tondichtung nach alter Schelmenweise in Rondeauforn gesetzt (Richard Strauss, op.28) 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10365 | | | | |
| AN | 30 | Parlo P .1971-I | | | | |
| PAR | 2-8156 | | 1925.05.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Till Eulenspiegels lustige Streiche — Tondichtung nach alter Schelmenweise in Rondeauforn gesetzt (Richard Strauss, op.28) 04 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10365 | | | | |
| AN | 30 | Parlo P .1971-II | | | | |
| PAR | 2-8157 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 06 | | | | | | 3: Am Strande von Sorrent |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2055-II | | | | |
| PAR | 2-8158 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 07 | | | | | | 3: Am Strande von Sorrent |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2056-I | | | | |
| PAR | 2-8159 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 08 | | | | | | 3: Am Strande von Sorrent |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2056-II | | | | |
| PAR | 2-8160 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 09 | | | | | | 3: Am Strande von Sorrent |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2057-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8161 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 01 | | | | | | 1: Auf der Campagna |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2053-I | | | | |
| PAR | 2-8162 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 02 | | | | | | 1: Auf der Campagna |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2053-II | | | | |
| PAR | 2-8163 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ENTFÜHRUNG AUS DEM SERAIL (Wolfgang A. Mozart, KV.384 / Gottlob Stephanie), II 1: Hier soll ich dich denn sehen — Auftritt {Belmonte} | | | | | | Hier soll ich dich denn sehen |
| <i>Max HIRZEL:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2008-I | | | | |
| PAR | 2-8164 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ENTFÜHRUNG AUS DEM SERAIL (Wolfgang A. Mozart, KV.384 / Gottlob Stephanie), II 4: Konstanze! dich wieder zu sehen — Arie {Belmonte} | | | | | | Konstanze! dich wieder zu sehen |
| <i>Max HIRZEL:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2008-II | | | | |
| PAR | 2-8165 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/2a: Atmest du nicht mit mir die süßen Düfte? {Lohengrin} | | | | | | Atmest du nicht mit mir die süßen Düfte? |
| <i>Max HIRZEL:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2002-I | | | | |
| PAR | 2-8166 | | 1925.05.13 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), III/2b: Höchstes Vertrau'n hast du mir schon zu danken — Ermahnung {Lohengrin} | | | | | | Höchstes Vertrau'n hast du mir schon zu danken |
| <i>Max HIRZEL:T / Bruno WEYERSBERG:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2002-II | | | | |
| PAR | 2-8167 | | 1925.05.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DON GIOVANNI (Wolfgang A. Mozart, KV.527 / Lorenzo da Ponte), II/23: Non mi dir, bell'idol mio — Aria di Anna 01 | | | | | | Ich grausam? O nein, Geliebter! |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2234-I | | | | |
| PAR | 2-8168 | | 1925.05.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DON GIOVANNI (Wolfgang A. Mozart, KV.527 / Lorenzo da Ponte), II/23: Non mi dir, bell'idol mio — Aria di Anna 02 | | | | | | Sag mir nicht, o Heißgeliebter |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2234-II | | | | |
| PAR | 2-8169 | | 1925.05.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ARIADNE AUF NAXOS (Richard Strauss, op.60 / Hugo von Hofmannsthal), II/b: Ein Schönes war, hieß Theseus - Ariadne {Ariadne} | | | | | | Ein Schönes war, hieß Theseus-Ariadne |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10421 | | | | |
| AN | 30 | Parlo P .2064-I | | | | |
| PAR | 2-8170 | | 1925.05.18 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ARIADNE AUF NAXOS (Richard Strauss, op.60 / Hugo von Hofmannsthal), II/c: Es gibt ein Reich, wo alles rein ist — Arie {Ariadne} | | | | | | Mit seinem Stab regiert er die Seelen |
| <i>Emmy BETTENDORF:S / Paul BREISACH:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10421 | | | | |
| AN | 30 | Parlo P .2064-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|----------------|--|---------------------|----------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8171 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dank sei Dir, Herr — Arioso (Siegfried Ochs, attr. Georg F. Händel) | | | | | | |
| <i>Paul-Mania-Trio:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8172 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ave maris stella (Edvard H. Grieg, EG.150) | | | | | | |
| <i>Paul-Mania-Trio:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8173 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES ERINNYES (Jules Massenet, op.10), 3: La Troyenne regrettant sa patrie — Elégie | | | | | | |
| <i>Paul-Mania-Trio:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8174 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Abendfrieden (C. Adolf Lorenz, op.52) | | | | | | |
| <i>Paul-Mania-Quartett:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org; NN:hp}</i> | | | | | | |
| AN | 30 | Parlo P .2046-II | | | | |
| PAR | 2-8175 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Konzert-Romanze in G (Carl Schneidler, op.13) G | | | | | | |
| <i>Paul-Mania-Trio:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org}</i> | | | | | | |
| AN | 30 | Parlo E 10460 | | | | |
| PAR | 2-8176 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Notturmo in C (Karl Matys, op.60) C | | | | | | |
| <i>Paul-Mania-Trio:IG{Johannes LASOWSKI:vn; Julius BERGER:vc; Paul MANIA:org}</i> | | | | | | |
| AN | 30 | Parlo E 10460 | | | | |
| PAR | 2-8177 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Jesus, meine Zuversicht — Choral (Johann Crüger / Otto von Schwerin) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F} Paul-Mania-Trio:IG{Paul MANIA:[p]; etc}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8178 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wachet auf, ruft uns die Stimme — Choral (Philipp Nicolai) | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F} Paul-Mania-Trio:IG{Paul MANIA:[p]; etc}</i> | | | | | | |
| AN | 30 | Parlo P .2077-II | | | | |
| PAR | 2-8179 | | 1925.05.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In allen meinen Taten — Choral | | | | | | |
| <i>Alfred IRMLER:dir Irmeler-Madrigal-Chor:CH{F} Paul-Mania-Trio:IG{Paul MANIA:[p]; etc}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8180 | | 1925.05.25 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Suspirul <Seufzer> — Vals român (Iosif Ivanovici) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8181 | | 1925.05.25 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée) Overture 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8181-2 | | 1925.10.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée) Overture 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1997-I | | | | |
| PAR | 2-8182 | | 1925.05.25 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée) Overture 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8182-2 | | 1925.10.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée) Overture 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1997-II | | | | mx. "2-8346" erased from wax |
| PAR | 2-8183 | | 1925.05.25 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Valurile Dunării <Donauwellen> — Vals român (Iosif Ivanovici) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8184 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), I/7a: Einzugsmarsch der Königin von Saba 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10377 | | | | |
| AN | 30 | Parlo P .1973-I | | | | |
| PAR | 2-8185 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), I/7a: Einzugsmarsch der Königin von Saba 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10377 | | | | |
| AN | 30 | Parlo P .1973-II | | | | |
| PAR | 2-8186 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), III/1: Ballettmusik — Bientanz der Almeen 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8187 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), III/1: Ballettmusik — Bientanz der Almeen 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8188 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UN BALLO IN MASCHERA (Giuseppe Verdi / Antonio Somma), III/19: Morrò, ma prima in grazia — Aria {Amelia} | | | | | | Der Tod sei mir willkommen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10431 | | | | |
| AN | 30 | Parlo P .2098-I | | | | |
| PAR | 2-8189 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UN BALLO IN MASCHERA (Giuseppe Verdi / Antonio Somma), II/14: Ma dall'arido stelo divulsa — Aria {Amelia} | | | | | | Wenn das Kraut, wie die Seherin kündigt |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10431 | | | | |
| AN | 30 | Parlo P .2098-II | | | | |
| PAR | 2-8190 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée), II/ 5b: Mein Herr, was dächten Sie von mir — Couplet {Rosalinde, Alfred, Frank} | | | | | | Mein Herr, was dächten Sie von mir |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10411 | | | | |
| AN | 30 | Parlo P .2000-I | | | | |
| PAR | 2-8191 | | 1925.05.26 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée), II/10: Klänge der Heimat — Csárdás {Rosalinde} | | | | | | Klänge der Heimat |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10411 | | | | |
| AN | 30 | Parlo P .2000-II | | | | |
| PAR | 2-8192 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal) Ouverture 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8193 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal) Ouverture 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8194 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), III/1a: Nachtstück und Festmusik 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8195 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE KÖNIGIN VON SABA (Karl Goldmark, op.27 / Salomon H. Mosenthal), III/1a: Nachtstück und Festmusik 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8196 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 DEUTSCHE TÄNZE (Ludwig van Beethoven, WoO.8 or 13) 01 | | | | | | 1 — 2 — 3 — 4 |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10446 | | | | |
| AN | 30 | Parlo P .1991-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|-----------------|------------------|-----------------------|---|---------------------|------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8197 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 DEUTSCHE TÄNZE (Ludwig van Beethoven, WoO.8 or 13) 02 | | | | | | 5 — 6 — 7 |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10446 | | | | |
| AN | 30 | Parlo P .1991-II | | | | |
| PAR | 2-8198 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 DEUTSCHE TÄNZE (Ludwig van Beethoven, WoO.8 or 13) 03 | | | | | | 8 — 9 — 10 |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8198-2 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 DEUTSCHE TÄNZE (Ludwig van Beethoven, WoO.8 or 13) 03 | | | | | | 8 — 9 — 10 |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1992-I | | | | |
| PAR | 2-8199 | | 1925.05.27 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 12 DEUTSCHE TÄNZE (Ludwig van Beethoven, WoO.8 or 13) 04 | | | | | | 11 — 12 |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1992-II | | | | |
| PAR | 2-8200 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Solang' die Mädchen tanzen — Shimmy (H. M. Tennent) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1967-I | | | | |
| PAR | 2-8201 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MONSIEUR TROULALA (Hugo Hirsch): Im Hotel zu den zwei Tauben — Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1967-II | | | | |
| PAR | 2-8202 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Moonlight Memories — Waltz (Vincent Rose / Terriss) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1966-II | | | | |
| PAR | 2-8203 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BABY (Willy Engel-Berger): So intim sind wir noch lange nicht — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1968-II | | | | |
| PAR | 2-8204 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hugs And Kisses — Foxtrot (James Brockman, Pete Wendling) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1966-I | | | | |
| PAR | 2-8205 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Wandere, mein Herzchen, wandere (Lied) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|---------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8206 | | 1925.05.28 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stelle d'oro (Luigi Denza) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1969-II | | | | |
| PAR | 2-8207 | | 1925.06.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Serenata di baci (Giulio de Micheli, op.25) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8208 | | 1925.06.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE CSÁRDÁSFÜRSTIN (Imre Kálmán / Leo Stein, Béla Jenbach): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1975-I | | | | |
| PAR | 2-8209 | | 1925.06.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE CSÁRDÁSFÜRSTIN (Imre Kálmán / Leo Stein, Béla Jenbach): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1975-II | | | | |
| PAR | 2-8210 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Marien-Klänge — Walzer (Josef Strauß, op.214) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10429 | | | | |
| PAR | 2-8211 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rimpianto — Serenata (Enrico Toselli, op.6 / Alfredo Silvestri) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1986-I | | | | |
| PAR | 2-8212 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Thermen-Walzer (Johann Strauß, op.245) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10429 | | | | |
| PAR | 2-8213 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Si vous l'aviez compris — Romance (Luigi Denza / Stéphan Bordèse) | | | | | | [arr. instr.] |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1986-II | | | | |
| PAR | 2-8214 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sleep — Waltz (Earl Lebieg) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1987-I | | | | |
| PAR | 2-8215 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ELIAS (Felix Mendelssohn, op.70 / Julius Schubring), II/26: Es ist genug! — Arie {Elias} | | | | | | Es ist genug! |
| <i>Bruno VÖLKER:Bar / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8216 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Paul Graener, op.12), 1: Vale carissima (Karl Stieler) | | | | | | |
| <i>Bruno VÖLKER:Bar / Alfred IRMLER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8217 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 2 in e (Antonín Dvořák, op.46,2; arr.: Fritz Kreisler) e | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8218 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 3 in G (Antonín Dvořák, op.46,3; arr.: Fritz Kreisler) G | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8219 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 01 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8220 | | 1925.06.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 02 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8221 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Freut euch des Lebens — Walzer (Johann Strauß II, op.340) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10456 | | | | |
| AN | 30 | Parlo P .2253-I | | | | |
| PAR | 2-8222 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Freut euch des Lebens — Walzer (Johann Strauß II, op.340) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10456 | | | | |
| AN | 30 | Parlo P .2253-II | | | | |
| PAR | 2-8223 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Accelerationen — Walzer (Johann Strauß II, op.234) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8224 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Torna a Surriento — Canzonetta napoletana (Ernesto de Curtis / Giambattista de Curtis) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8225 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Accelerationen — Walzer (Johann Strauß II, op.234) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|-----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8226 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Madrigal (Clemens Schmalstich, op.65,2) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10406 | | | | |
| AN | 30 | Parlo P .1998-I | | | | |
| PAR | 2-8227 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MYRTEN (Robert Schumann, op.25), 1: Widmung (Friedrich Rückert) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8228 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Steirische Humoresken (Josef Spary, op.137) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1998-II | | | | |
| PAR | 2-8229 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10433 | | | | |
| PAR | 2-8230 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10433 | | | | |
| PAR | 2-8231 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 03 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10434 | | | | |
| PAR | 2-8232 | | 1925.06.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 04 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10434 | | | | |
| PAR | 2-8233 | | 1925.06.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA COLOMBE (Charles F. Gounod / Jules Barbier, Michel Carré), II : Entr'acte | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8234 | | 1925.06.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a), 3: Valse des fleurs <Val's cvetov> | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1977-I | | | | |
| PAR | 2-8235 | | 1925.06.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 21 UNGARISCHE TÄNZE (Johannes Brahms, WoO.1), 7: Allegretto "Volkslied" A | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1977-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8236 §1 | | 1925.06.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ROSINE (François-Joseph Gossec): Gavotte in D D | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10406 | | | | |
| PAR | 2-8236 §2 | | 1925.06.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Walzer (Johann N. Hummel) (arr.: Willy Burmester) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10406 | | | | |
| PAR | 2-8237 | | 1925.06.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hallo Amerika! — Amerikanisches Tanz-Potpourri in Shimmyform (Kurt Lubbe) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1988-I | | | | |
| PAR | 2-8238 | | 1925.06.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hallo Amerika! — Amerikanisches Tanz-Potpourri in Shimmyform (Kurt Lubbe) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1988-II | | | | |
| PAR | 2-8239 | | 1925.06.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAS SUR LA BOUCHE (Maurice Yvain / André Barde): Pas sur la bouche — Shimmy-Blues | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1987-II | | | | |
| PAR | 2-8240 | | 1925.06.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Zottelbär, ach Zottelbär (Lied und Shimmy-Foxtrot) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1989-I | | | | |
| PAR | 2-8241 | | 1925.06.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Fräulein, wie kann man nur so treu sein? (Balalaikalied und Shimmy-Foxtrot) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1989-II | | | | |
| PAR | 2-8242 | | 1925.06.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wo die Citronen blüh'n — Walzer (Johann Strauß II, op.364) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8243 | | 1925.06.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wo die Citronen blüh'n — Walzer (Johann Strauß II, op.364) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8244 | | 1925.06.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sizilietta — Serenade (Franz von Blon) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8245 | | 1925.06.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Man lebt nur einmal — Walzer im Ländlerstil (J. Strauß, op.167) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10504 | | | | |
| AN | 30 | Parlo P .2209-I | | | | |
| PAR | 2-8246 | | 1925.06.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Man lebt nur einmal — Walzer im Ländlerstil (J. Strauß, op.167) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10504 | | | | |
| AN | 30 | Parlo P .2209-II | | | | |
| PAR | 2-8247 | | 1925.06.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Myrtenblüten — Walzer (J. Strauß, op.395) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10492 | | | | |
| AN | 30 | Parlo P .2177-I | | | | |
| PAR | 2-8248 | | 1925.06.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Myrtenblüten — Walzer (J. Strauß, op.395) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10492 | | | | |
| AN | 30 | Parlo P .2177-II | | | | |
| PAR | 2-8249 | | 1925.06.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Blumengeflüster — Tanz-Idyll (Franz von Blon) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8250 | | 1925.06.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sphärenklänge — Walzer (Josef Strauß, op.235) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10503 | | | | |
| AN | 30 | Parlo P .2154-I | | | | |
| PAR | 2-8251 | | 1925.06.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sphärenklänge — Walzer (Josef Strauß, op.235) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10503 | | | | |
| AN | 30 | Parlo P .2154-II | | | | |
| PAR | 2-8252 | | 1925.06.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| INDIGO UND DIE VIERZIG RÄUBER (Johann Strauß II / Maximilian Steiner): [arrangement] 01 | | | | | | Tausendundeine Nacht — Walzer op.346 |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10471 | | | | |
| AN | 30 | Parlo P .2153-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8253 | | 1925.06.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| INDIGO UND DIE VIERZIG RÄUBER (Johann Strauß II / Maximilian Steiner): [arrangement] 02 | | | | | | Tausendundeine Nacht — Walzer op.346 |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10471 | | | | |
| AN | 30 | Parlo P .2153-II | | | | |
| PAR | 2-8254 | | 1925.06.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rêverie (Ruggiero Leoncavallo) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8255 | | 1925.06.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Schönbrunner — Walzer (Josef Lanner, op.200) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2254-I | | | | |
| PAR | 2-8256 | | 1925.06.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Schönbrunner — Walzer (Josef Lanner, op.200) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2254-II | | | | |
| PAR | 2-8257 | | 1925.06.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lagunen-Walzer — Walzer nach Motiven aus "Eine Nacht in Venedig" (Johann Strauß II, op.411) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2255-I | | | | |
| PAR | 2-8258 | | 1925.06.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lagunen-Walzer — Walzer nach Motiven aus "Eine Nacht in Venedig" (Johann Strauß II, op.411) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2255-II | | | | |
| PAR | 2-8259 | | 1925.06.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pesther Walzer (Josef Lanner, op.93) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10449 | | | | |
| AN | 30 | Parlo P .2239-I | | | | |
| PAR | 2-8260 | | 1925.06.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pesther Walzer (Josef Lanner, op.93) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10449 | | | | |
| AN | 30 | Parlo P .2239-II | | | | |
| PAR | 2-8261 | | 1925.06.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ultima serenata (F. Mario Magnani) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8262 | | 1925.06.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bei uns z' Haus — Walzer (Johann Strauß II, op.361) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10481 | | | | |
| AN | 30 | Parlo P .2191-I | | | | |
| PAR | 2-8263 | | 1925.06.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bei uns z' Haus — Walzer (Johann Strauß II, op.361) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10481 | | | | |
| AN | 30 | Parlo P .2191-II | | | | |
| PAR | 2-8264 | | 1925.06.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dans les fleurs — Frühlingsserenade (Vittorio Mascheroni) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8265 | | 1925.06.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dichterliebe — Walzer (Johann Strauß III, op.38) 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10418 | | | | |
| AN | 30 | Parlo P .2238-I | | | | |
| PAR | 2-8266 | | 1925.06.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dichterliebe — Walzer (Johann Strauß III, op.38) 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10418 | | | | |
| AN | 30 | Parlo P .2238-II | | | | |
| PAR | 2-8267 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 05 | | | | | | 3: Menuetto - Allegretto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10435 | | | | |
| PAR | 2-8268 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 06 | | | | | | 4: Finale - Molto allegretto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10435 | | | | |
| PAR | 2-8269 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 41 in C "Jupiter" (Wolfgang A. Mozart, KV.551) 07 | | | | | | 4: Finale - Molto allegretto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10436 | | | | |
| PAR | 2-8270 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 01 | | | | | | 1: Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10366 | | | | |
| AN | 30 | Parlo P .2164-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------|-----------------------|---|---------------------|----------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8271 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 02 | | | | | | 1: Allegro molto |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10366 | | | |
| AN | 30 | Parlo P | .2164-II | | | |
| PAR | 2-8272 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 03 | | | | | | 2: Andante |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10367 | | | |
| AN | 30 | Parlo P | .2165-I | | | |
| PAR | 2-8273 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 04 | | | | | | 2: Andante |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10367 | | | |
| AN | 30 | Parlo P | .2165-II | | | |
| PAR | 2-8274 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 05 | | | | | | 3: Menuett - Allegro |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10368 | | | |
| AN | 30 | Parlo P | .2166-I | | | |
| PAR | 2-8275 | | 1925.06.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 40 in g (Wolfgang A. Mozart, KV.550) 06 | | | | | | 4: Allegro assai |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10368 | | | |
| AN | 30 | Parlo P | .2166-II | | | |
| PAR | 2-8276 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IPHIGÉNIE EN AULIDE (Christoph W. Gluck / François G. L. du Rouillet) Ouverture 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10376 | | | |
| AN | 30 | Parlo P | .2071-I | | | |
| PAR | 2-8277 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IPHIGÉNIE EN AULIDE (Christoph W. Gluck / François G. L. du Rouillet) Ouverture 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10376 | | | |
| AN | 30 | Parlo P | .2071-II | | | |
| PAR | 2-8278 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E♭ (Wolfgang A. Mozart, KV.543) 01 | | | | | | 1: Adagio - Allegro |
| <i>Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E | 10392 | | | |
| AN | 30 | Parlo P | .2240-I | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8279 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E \flat (Wolfgang A. Mozart, KV.543) 02 | | | | | | 1: Allegro |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10392 | | | | |
| AN | 30 | Parlo P .2240-II | | | | |
| PAR | 2-8280 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E \flat (Wolfgang A. Mozart, KV.543) 03 | | | | | | 2: Andante con moto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10393 | | | | |
| AN | 30 | Parlo P .2241-I | | | | |
| PAR | 2-8281 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E \flat (Wolfgang A. Mozart, KV.543) 04 | | | | | | 2: Andante con moto |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10393 | | | | |
| AN | 30 | Parlo P .2241-II | | | | |
| PAR | 2-8282 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E \flat (Wolfgang A. Mozart, KV.543) 05 | | | | | | 3: Menuetto - Allegro |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10394 | | | | |
| AN | 30 | Parlo P .2242-I | | | | |
| PAR | 2-8283 | | 1925.06.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SYMPHONY 39 in E \flat (Wolfgang A. Mozart, KV.543) 06 | | | | | | 4: Finale - Allegro |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10394 | | | | |
| AN | 30 | Parlo P .2242-II | | | | |
| PAR | 2-8284 | | 1925.08.22 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aller Ehren ist Österreich voll — Marsch (Johann Novotny, op.28) | | | | | | |
| <i>NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1999-I | | | | |
| PAR | 2-8285 | | 1925.08.22 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoch Habsburg! — Marsch (Johann N. Král, op.86) | | | | | | |
| <i>NN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .1999-II | | | | |
| PAR | 2-8286 | | 1925.08.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TAJ-MAHAL — Indische Suite (Bruno Lüling, op.90) 01 | | | | | | 1: Elegie / 2: Orientalischer Tanz |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| AN | 30 | Parlo E 10427 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8287 | | 1925.08.24 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TAJ-MAHAL — Indische Suite (Bruno Lüling, op.90) 02 | | | | | | 3: Gartenromanze / 4: Indischer Festmarsch |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| AN | 30 | Parlo E 10427 | | | | |
| PAR | 2-8288 | | 1925.08.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FILLE DE MADAME ANGOT (Charles Lecocq / Louis Clairville, Victor Koning, Paul Siraudin): [arrangement] 01 | | | | | | Fantasia |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10405 | | | | |
| AN | 30 | Parlo P .1995-I | | | | |
| PAR | 2-8289 | | 1925.08.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FILLE DE MADAME ANGOT (Charles Lecocq / Louis Clairville, Victor Koning, Paul Siraudin): [arrangement] 02 | | | | | | Fantasia |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10405 | | | | |
| AN | 30 | Parlo P .1995-II | | | | |
| PAR | 2-8290 | | 1925.08.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stille Nacht, heilige Nacht — Weihnachtslied (Franz Gruber / Joseph Mohr) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc}</i> | | | | | | |
| AN | 30 | Parlo P .2010-I | | | | |
| PAR | 2-8291 | | 1925.08.25 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O du fröhliche — Weihnachtslied (trad. Sicilian / Johannes D. Falk, Johann G. Holzschuher) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc}</i> | | | | | | |
| AN | 30 | Parlo P .2010-II | | | | |
| PAR | 2-8292 | | 1925.09.11 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ACHTUNG! WELLE 505 (Walter Kollo / Herman Haller, Fritz Oliven <Rideamus>, Willi Wolff): Ich weiß ein Zimmer — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2004-I | | | | |
| PAR | 2-8293 | | 1925.09.11 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ACHTUNG! WELLE 505 (Walter Kollo / Herman Haller, Fritz Oliven <Rideamus>, Willi Wolff): Du machst mir schlaflose Nächte — Valse boston | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2005-I | | | | |
| PAR | 2-8294 | | 1925.09.11 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ACHTUNG! WELLE 505 (Walter Kollo / Herman Haller, Fritz Oliven <Rideamus>, Willi Wolff): So jung komm'n wir nicht mehr zusammen... — Onestep | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2004-II | | | | |
| PAR | 2-8295 | | 1925.09.11 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE HELLBLAUEN SCHWESTERN (Eduard Künneke / Saalfeld, Richthoff): Mädchenaugen — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2005-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--------------------|-----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8296 | | 1925.09.11 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ANNEMARIE (Jean Gilbert / Robert Gilbert): Du hast den süßen, sanften, veilchenblauen Blick | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2006-I | | | | |
| PAR | 2-8297 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FÜR DICH (M + W: Ralph Benatzky): Für dich — Onestep | | | | | | Kleine Geschenke erhalten die Freundschaft |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2007-I | | | | |
| PAR | 2-8298 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FÜR DICH (M + W: Ralph Benatzky): Du bist in Weiß — Valse boston | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2006-II | | | | |
| PAR | 2-8299 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich hab' das Fräul'n Helen' baden seh'n — Foxtrot (Fred Raymond / Fritz Grünbaum) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2007-II | | | | |
| PAR | 2-8300 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Yearning — Foxtrot (Joseph A. Burke / Benny Davis) | | | | | | Yearning just for you |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2025-I | | | | |
| PAR | 2-8301 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 3 in G (Antonín Dvořák, op.46,3; arr.: Fritz Kreisler) G | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10440 | | | | |
| AN | 30 | Parlo P .2017-I | | | | |
| PAR | 2-8302 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 2 in e (Antonín Dvořák, op.46,2; arr.: Fritz Kreisler) e | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10440 | | | | |
| AN | 30 | Parlo P .2017-II ! | | | | |
| PAR | 2-8302-2 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Slovanský tanec 2 in e (Antonín Dvořák, op.46,2; arr.: Fritz Kreisler) e | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10440 | | | | |
| AN | 30 | Parlo P .2017-II | | | | |
| PAR | 2-8303 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS RHEINGOLD (M + W: Richard Wagner), IV/d: Abendlich strahlt der Sonne Auge — Gruß an die Burg {Wotan} | | | | | | Abendlich strahlt der Sonne Auge |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10422 | | | | |
| AN | 30 | Parlo P .2075-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|-----------------|-------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8304 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner), II/4a: Als du in kühnem Sange — Ansprache {Wolfram} | | | | | | Als du in kühnem Sange uns bestrittest |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10422 | | | | |
| AN | 30 | Parlo P .2075-II | | | | |
| PAR | 2-8305 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), III/3c: Leb wohl, du kühnes, herrliches Kind! — Abschied {Wotan} 01 | | | | | | Leb' wohl, du kühnes, herrliches Kind! |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10409 | | | | |
| AN | 30 | Parlo P .2018-I | | | | |
| PAR | 2-8306 | | 1925.09.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE WALKÜRE (M + W: Richard Wagner), III/3c: Leb wohl, du kühnes, herrliches Kind! — Abschied {Wotan} 02 | | | | | | Der Augen leuchtendes Paar |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10409 | | | | |
| AN | 30 | Parlo P .2018-II | | | | |
| PAR | 2-8307 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SIEGFRIED (M + W: Richard Wagner), II/2b: Daß der mein Vater nicht ist — Waldweben {Siegfried} 01 | | | | | | Daß der mein Vater nicht ist |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8307-2 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SIEGFRIED (M + W: Richard Wagner), II/2b: Daß der mein Vater nicht ist — Waldweben {Siegfried} 01 | | | | | | Daß der mein Vater nicht ist |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10442 | | | | |
| AN | 30 | Parlo P .2088-I | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-8308 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SIEGFRIED (M + W: Richard Wagner), II/2b: Daß der mein Vater nicht ist — Waldweben {Siegfried} 02 | | | | | | Du holdes Vöglein |
| <i>Lauritz MELCHIOR:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10442 | | | | |
| AN | 30 | Parlo P .2088-II | | | | |
| AND | 12 | CD: Preiser 89068 | | | | |
| PAR | 2-8309 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stille Nacht, heilige Nacht — Weihnachtslied (Franz Gruber / Joseph Mohr) | | | | | | |
| <i>Emmy BETTENDORF:S / IG{string5} / NN:hp / NN:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2009-I | | | | |
| PAR | 2-8310 | | 1925.09.16 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O du fröhliche — Weihnachtslied (trad. Sicilian / Johannes D. Falk, Johann G. Holzschuher) | | | | | | |
| <i>Emmy BETTENDORF:S / IG{string5} / NN:hp / NN:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2009-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8311 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 01 F | | | | | | 1: Allegro |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10414 | | | | |
| AN | 30 | Parlo P .2060-I | | | | |
| PAR | 2-8312 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 02 F | | | | | | 1: Allegro |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10414 | | | | |
| AN | 30 | Parlo P .2060-II | | | | |
| PAR | 2-8313 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 03 F | | | | | | 2: Adagio molto espressivo |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10415 | | | | |
| AN | 30 | Parlo P .2061-I | | | | |
| PAR | 2-8314 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 04 F | | | | | | 2: Adagio molto espressivo - 3: Scherzo - Allegro molto |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10415 | | | | |
| AN | 30 | Parlo P .2061-II | | | | |
| PAR | 2-8315 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 05 F | | | | | | 4: Rondo - Allegro ma non troppo |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10416 | | | | |
| AN | 30 | Parlo P .2062-I | | | | |
| PAR | 2-8316 | | 1925.09.25 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 5 in F "Frühling" (Ludwig van Beethoven, op.24) 06 F | | | | | | 4: Rondo - Allegro ma non troppo |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10416 | | | | |
| AN | 30 | Parlo P .2062-II | | | | |
| PAR | 2-8317 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ASPASIA (Willy Rosen): Das kannst du deiner Großmama erzählen! — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2025-II | | | | |
| PAR | 2-8318 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TERESINA (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Besuch mich mal in Korsika — Shimmy-Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2012-I | | | | |
| PAR | 2-8319 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Für dich, mein Schatz, für dich hab' ich mich schön gemacht (Lied und Blues) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2032-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8320 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TERESINA (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Eine weiche Frauenhand — Walzerlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2013-I | | | | |
| PAR | 2-8321 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TERESINA (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Ein Stückchen Pompadour — Shimmy-Blues | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2013-II | | | | |
| PAR | 2-8322 | | 1925.09.26 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE TERESINA (Oscar Straus / Rudolf Schanzer, Ernst Welisch): Teresina, Teresina — Onestep-Lied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2012-II | | | | |
| PAR | 2-8323 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vetter Michel — altes Volkslied | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | Parlo P .2027-I | | | | |
| PAR | 2-8324 §1 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mädel, wasch dich! — Volkslied aus Sachsen | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | Parlo P .2027-II | | | | |
| PAR | 2-8324 §2 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Leineweber — Volkslied aus Sachsen | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | Parlo P .2027-II | | | | |
| PAR | 2-8325 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Berliner Landsturmlied ("Immer langsam voran") | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | Parlo P .2026-I | | | | |
| PAR | 2-8326 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lippe-Detmold, eine wunderschöne Stadt — Westfälisches Soldatenlied (M + W: trad. German) | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | Parlo P .2026-II | | | | |
| PAR | 2-8327 | | 1925.09.28 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Vogelhochzeit | | | | | | |
| <i>Joseph PLAUT:T,g</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8328 | | 1925.09.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Waren Sie schon in Elberfeld? — Foxtrot (Jára Beneš, op.22 / Martin Uhl) | | | | | | |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2028-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8329 | | 1925.09.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Wandere, mein Herzchen, wandere — Lied | | | | | | |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2029-I | | | | |
| PAR | 2-8330 | | 1925.10.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ORLOW (Bruno Granichstaedten / Ernst Marischka, Bruno Granichstaedten): Wenn mich was drückt — Zigarettenlied F | | | | | | |
| <i>Max HANSEN:T / Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2029-II | | | | |
| AND | 12 | CD: DuoPhon 05673 | | | | |
| PAR | 2-8331 | | 1925.10.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FILLE DE MADAME ANGOT (Charles Lecocq / Louis Clairville, Victor Koning, Paul Siraudin): Ja g'rad' die Blonden — Lied des Pomponnet [interpolated] F | | | | | | (arr.: Arthur Guttman) |
| <i>Max HANSEN:T / Johannes LASOWSKI:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2028-II | | | | |
| PAR | 2-8332 | | 1925.10.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CONFETTI (Rudolf Nelson): Einmal in der Woche — Shimmy | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2030-I | | | | |
| PAR | 2-8333 | | 1925.10.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CONFETTI (Rudolf Nelson): Nächte, wo man was möchte — Serenaden-Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2030-II | | | | |
| PAR | 2-8334 | | 1925.10.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CONFETTI (Rudolf Nelson): Morgen nicht zu spät, mein Schatz, am Wittenbergplatz — Shimmy-Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2031-I | | | | |
| PAR | 2-8335 | | 1925.10.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Madonna, du bist schöner als der Sonnenschein — Blues (M + W: Robert Katscher) — Revue "Küsse um Mitternacht" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2032-II | | | | |
| PAR | 2-8336 | | 1925.10.10 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CONFETTI (Rudolf Nelson): Das ist die junge Garde — Marschlied | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2031-II | | | | |
| PAR | 2-8337 | | 1925.10.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| SUITE ORIENTALE (Francis Popy) 01 | | | | | | 1: Les Bayadères - 2: Au bord du Gange |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10439 | | | | |
| AN | 30 | Parlo P .2072-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|-------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8338 | | 1925.10.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| SUITE ORIENTALE (Francis Popy) 02 | | | | | | 3: Les Almées - 4: Patrouille |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10439 | | | | |
| AN | 30 | Parlo P .2072-II | | | | |
| PAR | 2-8339 | D | 1925.10.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| HUNYADI LÁSZLÓ (Ferenc Erkel / Béni Egressy) Ouverture 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2096-I | | | | |
| PAR | 2-8340 | D | 1925.10.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| HUNYADI LÁSZLÓ (Ferenc Erkel / Béni Egressy) Ouverture 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2096-II | | | | |
| PAR | 2-8341 | | 1925.10.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Minuet (Nicolo Porpora) | | | | | | (arr.: Fritz Kreisler) |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10472 | | | | |
| PAR | 2-8342 | | 1925.10.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melodie (Christoph W. Gluck) | | | | | | (arr.: Fritz Kreisler) |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8343 | | 1925.10.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 01 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10483 | | | | |
| AN | 30 | Parlo P .2063-I | | | | |
| PAR | 2-8344 | | 1925.10.13 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Zigeunerweisen (Pablo de Sarasate, op.20) 02 | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10483 | | | | |
| AN | 30 | Parlo P .2063-II | | | | |
| PAR | 2-8345 | | 1925.10.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Exsultate iusti (Th. Ludovico Grossi da Viadana) | | | | | | |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Od XX .80989 | Od O-.9514 | xxB 7362 | | |
| AN | 30 | Parlo P .2065-I | | | | |
| AN | 30 | Parlo R 20005 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8346 | | 1925.10.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sicut cervus (Gianni Pierluigi da Palestrina / Prænestinus) | | | | | | from "Vol. V, Motets for 4 Voices (1581)" |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74967 | OdIT .6542 N | xxB 7363 | | |
| AN | 30 | Od XX .80993 | xxB 7363 | | | |
| AN | 30 | Parlo P .2259-I | | | | |
| PAR | 2-8347 | | 1925.10.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Introductus me rex in cellam (Gianni Pierluigi da Palestrina / Prænestinus) | | | | | | from "Vol. IV, Song of Solomon for 5 Voices (1584)" |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74969 | OdIT .6543 N | xxB 7364 | | |
| AN | 30 | Od XX .80995 | xxB 7364 | | | |
| AN | 30 | Parlo P .2156-II | | | | |
| AN | 30 | Parlo R 20006 | | | | |
| PAR | 2-8348 | | 1925.10.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Velociter exaudi me (Roland de Lassus) | | | | | | |
| <i>Raffaele CASIMIRI:dir / Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74970 | OdIT .6543 N | xxB 7365 | | |
| AN | 30 | Od XX .80996 | xxB 7365 | | | |
| AN | 30 | Parlo P .2259-II | | | | |
| AN | 30 | Parlo R 20006 | | | | |
| PAR | 2-8349 | | 1925.10.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), I/3b: Am stillen Herd — Erzählung {Walther} | | | | | | Am stillen Herd in Winterszeit |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2221-I | | | | |
| PAR | 2-8350 | | 1925.10.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/5e: Morgenlich leuchtend im rosigen Schein — Preislied {Walther} | | | | | | Morgenlich leuchtend im rosigen Schein |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8351 | | 1925.10.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), I/3d: Fanget an! — Werbelied {Walther} | | | | | | Fanget an! So rief der Lenz in den Wald |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8352 | | 1925.10.16 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FLIEGENDE HOLLÄNDER (M + W: Richard Wagner), III/8b: Willst jenes Tag's — Kavatine {Erik} | | | | | | Willst jenes Tag's du dich nicht mehr entsinnen |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8353 | | 1925.10.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Du bist meine allerletzte Liebe (Ernst Arnold, op.54) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8354 | | 1925.10.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das Nußdorfer — Lied (Ernst Arnold) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8355 | | 1925.10.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wien wird bei Nacht erst schön! — Wiener Lied (Robert Stolz / Wilhelm Sterk) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8356 | | 1925.10.17 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ANNEMARIE (Jean Gilbert / Robert Gilbert): Aus meinem Märchenbuch | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8357 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Estote fortes (Luca Marenzio) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Od XX .80990 | Od O-.9514 | xxB 7366 | | |
| AN | 30 | Parlo P .2260-I | | | | |
| AN | 30 | Parlo R 20004 | | | | |
| PAR | 2-8358 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Confitebor tibi, Domine (Gianni Pierluigi da Palestrina) | | | | | | from "Vol. II, Motets for 8 Voices (1572)" |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74968 | OdIT .6542 N | xxB 7367 | | |
| AN | 30 | Od XX .80994 | xxB 7367 | | | |
| AN | 30 | Parlo P .2260-II | | | | |
| AN | 30 | Parlo R 20002 | | | | |
| PAR | 2-8359 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bonum est (Gianni Pierluigi da Palestrina) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Od XX .80991 | xxB 7368 | | | |
| AN | 30 | Parlo P .2065-II | | | | |
| AN | 30 | Parlo R 20002 | | | | |
| PAR | 2-8360 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O rex Gloriæ (Luca Marenzio) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Od XX .80992 | xxB 7369 | | | |
| AN | 30 | Parlo P .2261-I | | | | |
| AN | 30 | Parlo R 20005 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------------|---|---------------------|---------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8361 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Puer natus est nobis — Weihnachts-Motette (Ferminus Le Bel) 01 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74971 | OdIT .6544 N | xxB 7350 | | |
| AN | 30 | Od XX .76840 | xxB 7350 | | | |
| AN | 30 | Od XX .80987 | Od O-.9513 a | xxB 7350 | | |
| AN | 30 | Parlo P .2066-I | | | | |
| AN | 30 | Parlo R 20003 | | | | |
| PAR | 2-8362 | | 1925.10.19 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Puer natus est nobis — Weihnachts-Motette (Ferminus Le Bel) 02 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | Fono XX .74972 | OdIT .6544 N | xxB 7351 | | |
| AN | 30 | Od XX .76821 | xxB 7351 | | | |
| AN | 30 | Od XX .80988 | Od O-.9513 b | xxB 7351 | | |
| AN | 30 | Parlo P .2066-II | | | | |
| AN | 30 | Parlo R 20003 | | | | |
| PAR | 2-8363 | | 1925.10.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Come — Tango habanera (Léon Dazar) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2067-I | | | | |
| PAR | 2-8364 | | 1925.10.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ¡ Ay, ay, ay! — Serenata criolla (M + W: Osmán Pérez Freire) | | | | | | [arr. instr.] |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2067-II | | | | |
| PAR | 2-8365 | | 1925.10.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sentimiento gaucho — Tango (Francisco Canaro, Rafael Canaro) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2068-I | | | | |
| PAR | 2-8366 | | 1925.10.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alfredo — Tango (C. P. Ferrer) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2068-II | | | | |
| PAR | 2-8367 | | 1925.10.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mirala cómo se va — Tango milonga (Manuel Pizarro) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2092-II | | | | |
| PAR | 2-8368 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Incipit oratio Hieremicae (Gianni Pierluigi da Palestrina) 01 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7370 | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8369 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Incipit oratio Hieremicae (Gianni Pierluigi da Palestrina) 02 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7371 | | | | |
| AN | 30 | | | | | |
| PAR | 2-8370 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MISSA PAPÆ MARCELLI (Gianni Pierluigi da Palestrina): Credo 01 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7372 | | | | |
| AN | 30 | Parlo P .2155-I | | | | |
| PAR | 2-8371 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MISSA PAPÆ MARCELLI (Gianni Pierluigi da Palestrina): Credo 02 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7373 | | | | |
| AN | 30 | Parlo P .2155-II | | | | |
| PAR | 2-8372 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MISSA PAPÆ MARCELLI (Gianni Pierluigi da Palestrina): Credo 03 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7374 | | | | |
| AN | 30 | Parlo P .2156-I | | | | |
| PAR | 2-8373 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tribulatione civitatum peccavimus (Gianni Pierluigi da Palestrina) | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7375 | | | | |
| AN | 30 | Parlo P .2261-II | | | | |
| AN | 30 | Parlo R 20004 | | | | |
| PAR | 2-8374 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Adjuro vos ex canticorem (Gianni Pierluigi da Palestrina) 01 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7376 | | | | |
| AN | 30 | Parlo P .2262-I | | | | |
| PAR | 2-8375 | | 1925.10.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Adjuro vos ex canticorem (Gianni Pierluigi da Palestrina) 02 | | | | | | |
| <i>Raffaele CASIMIRI:dir Coro Riunito della Cappella Sistina:CH{76 singers}</i> | | | | | | |
| AN | 30 | xxB 7377 | | | | |
| AN | 30 | Parlo P .2262-II | | | | |
| PAR | 2-8376 | | 1925.10.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| THE MIKADO (Arthur Sullivan / William S. Gilbert): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10470 | | | | |
| AN | 30 | Parlo P .2059-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|-----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8377 | | 1925.10.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| THE MIKADO (Arthur Sullivan / William S. Gilbert): [arrangement] 02 | | | | | | Selection (Edith Lorand) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10470 | | | | |
| AN | 30 | Parlo P .2059-II | | | | |
| PAR | 2-8378 | | 1925.10.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O quand je dors — Mélodie (Franz Liszt / Victor Hugo) | | | | | | (arr.: Edith Lorand) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2073-II | | | | |
| PAR | 2-8379 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Prometheus (Johann W. Goethe) | | | | | | |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | Parlo P .2150-I | | | | |
| PAR | 2-8380 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Brück' am Tay (Theodor Fontane) | | | | | | |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8381 §1 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Abendlied (Matthias Claudius) | | | | | | |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | Parlo P .2150-II | | | | |
| PAR | 2-8381 §2 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wandrer's Nachtlid I (Johann W. Goethe) | | | | | | Der du von dem Himmel bist |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | Parlo P .2150-II | | | | |
| PAR | 2-8381 §3 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wandrer's Nachtlid II (Johann W. Goethe) | | | | | | Über allen Wipfeln ist Ruh' |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | Parlo P .2150-II | | | | |
| PAR | 2-8382 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pidder Lüng (Detlev von Liliencron) | | | | | | |
| <i>Hans MÜHLHOFER:M</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8383 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Romance (Henryk Wieniawski, op.22) | | | | | | |
| <i>Tassy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8384 | | 1925.08.19 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| Indra-Walzer — Walzer nach Motiven aus "Im Reiche des Indra" (Paul Lincke) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2021-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------|-----------------|--|---------------------|----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8385 | | 1925.08.19 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| DIE LUSTIGE WITWE (Franz Lehár / Victor Léon, Leo Stein): [arrangement] 01 | | | | | | Potpourri (arr.: Hermann Dostal) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E | 10397 | | | |
| AN | 30 | Parlo P | .1996-I | | | |
| PAR | 2-8386 | | 1925.08.19 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Jürg Dargatz | 30 |
| DIE LUSTIGE WITWE (Franz Lehár / Victor Léon, Leo Stein): [arrangement] 02 | | | | | | Potpourri (arr.: Hermann Dostal) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E | 10397 | | | |
| AN | 30 | Parlo P | .1996-II | | | |
| PAR | 2-8387 | | 1925.08.20 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Praterleben — Walzer (Siegfried Translateur, op.12) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P | .2019-I | | | |
| PAR | 2-8388 | | 1925.08.20 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Praterleben — Walzer (Siegfried Translateur, op.12) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P | .2019-II | | | |
| PAR | 2-8389 | | 1925.08.20 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| THE GEISHA (Sidney Jones / Harry Greenbank): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E | 10428 | | | |
| AN | 30 | Parlo P | .2020-I | | | |
| PAR | 2-8390 | | 1925.08.20 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| THE GEISHA (Sidney Jones / Harry Greenbank): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E | 10428 | | | |
| AN | 30 | Parlo P | .2020-II | | | |
| PAR | 2-8391 | | 1925.08.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lustspiel-Ouverture (Béla Kéler, op.73) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P | .2021-II | | | |
| PAR | 2-8392 | | 1925.08.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA 8 in c "Pathétique" (Ludwig van Beethoven, op.13), 2: Adagio cantabile | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8393 | | 1925.08.21 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DON QUIXOTE (M + W: Wilhelm Kienzl): Bolero | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|-------------------------------|--------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8394 | | 1925.10.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Scherzo Tarantelle (Henryk Wieniawski, op.16) | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | | | | | |
| AN | 30 | Parlo E 10472 | | | | |
| PAR | 2-8395 | | 1925.10.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bosnischer Tanz 1 (Arthur Löwenstein) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8396 §1 | | 1925.10.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bosnischer Tanz 2 (Arthur Löwenstein) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8396 §2 | | 1925.10.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bosnischer Tanz 3 (Arthur Löwenstein) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8397 | | 1925.10.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BANDITENSTREICHE (Franz von Suppé) Overture | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2073-I | | | | |
| PAR | 2-8398 | | 1925.10.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Es blinkt der Tau — Lied (Anton G. Rubinstein, op.72,1 / Gustav von Boddien) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2076-I | | | | |
| PAR | 2-8399 | | 1925.10.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 6 MORCEAUX (Joachim Raff, op.85), 3: Cavatina in A♭ D | | | | | | |
| <i>Emmy BETTENDORF:S / Johannes LASOWSKI:vn / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2076-II | | | [German] (Novotny-Röchnovsky) | |
| PAR | 2-8400 | | 1925.10.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hallelujah — Hymne (Ferdinand Hummel, op.73 / Felix Philippi) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8401 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 2 in A "Meistersinger" (Johannes Brahms, op.100) 01 A | | | | | | |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10457 | | | | 1: Allegro amabile |
| PAR | 2-8402 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 2 in A "Meistersinger" (Johannes Brahms, op.100) 02 A | | | | | | |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10457 | | | | 1: Allegro amabile |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8403 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 2 in A "Meistersinger" (Johannes Brahms, op.100) 03 A | | | | | | 2: Andante tranquillo - Vivace - Andante |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10458 | | | | |
| PAR | 2-8404 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 2 in A "Meistersinger" (Johannes Brahms, op.100) 04 A | | | | | | 3: Vivace di più - Andante - Vivace |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10458 | | | | |
| PAR | 2-8405 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN SONATA 2 in A "Meistersinger" (Johannes Brahms, op.100) 05 A | | | | | | 4: Allegro grazioso, quasi Andante |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo E 10459 | | | | |
| PAR | 2-8406 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An die Musik — Lied (Franz Schubert, D.547 / Franz von Schober) | | | | | | Du holde Kunst, in wieviel grauen Stunden |
| <i>Eva LIEBENBERG:A / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8407 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 LIEDER (Johannes Brahms, op.94), 4: Sapphische Ode (Hans Schmidt) | | | | | | Rosen brach ich nachts mir am dunklen Hage |
| <i>Eva LIEBENBERG:A / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8408 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ellens Gesang III — Hymne an die Jungfrau (Franz Schubert, D.839 / Walter Scott) | | | | | | Ave Maria, Jungfrau mild! (Adam Storck) |
| <i>Eva LIEBENBERG:A / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8409 | | 1925.10.30 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nacht und Träume — Lied (Franz Schubert, D.827 / Matthäus von Collin) | | | | | | |
| <i>Eva LIEBENBERG:A / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8410 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 10 | | | | | | 4: Neapolitanisches Volksleben - Finale |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2057-II | | | | |
| PAR | 2-8411 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 11 | | | | | | 4: Neapolitanisches Volksleben - Finale |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2058-I | | | | |
| PAR | 2-8412 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 12 | | | | | | 4: Neapolitanisches Volksleben - Finale |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2058-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|---------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8413 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 03 | | | | | | 2: In Roms Ruinen |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2054-I | | | | |
| PAR | 2-8414 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 04 | | | | | | 2: In Roms Ruinen |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2054-II | | | | |
| PAR | 2-8415 | | 1925.10.31 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Aus Italien — Sinfonische Fantasie (Richard Strauss, op.16) 05 | | | | | | 2: In Roms Ruinen |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2055-I | | | | |
| PAR | 2-8416 | | 1925.11.05 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 01 d | | | | | | 1: Allegro |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10464 | | | | |
| AN | 30 | Parlo P .2159-I | | | | |
| PAR | 2-8417 | | 1925.11.05 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 02 d | | | | | | 1: Allegro |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10464 | | | | |
| AN | 30 | Parlo P .2159-II | | | | |
| PAR | 2-8418 | | 1925.11.05 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 03 d | | | | | | 1: Allegro |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10465 | | | | |
| AN | 30 | Parlo P .2160-I | | | | |
| PAR | 2-8419 | | 1925.11.05 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 04 d | | | | | | 2: Andante con moto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10465 | | | | |
| AN | 30 | Parlo P .2160-II | | | | |
| PAR | 2-8420 | | 1925.11.05 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 05 d | | | | | | 2: Andante con moto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10466 | | | | |
| AN | 30 | Parlo P .2161-I | | | | |
| PAR | 2-8421 | | 1925.11.06 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ? [Greek repertoire] | | | | | | |
| <i>PETROPOULOS:V / Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8422 | | 1925.11.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| NO, NO, NANETTE (Vincent Youmans / Irving Caesar, Otto A. Harbach): Tea for two — Foxtrot | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo E 10403 | | | | |
| AN | 30 | Parlo P .2070-I | | | | |
| PAR | 2-8423 | | 1925.11.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Baby, wovon ist dein Mündchen so rot? — Foxtrot-Lied (Willi Kollo <Edgar Allan> / Willi Kollo) — Revue "Von A bis Z" | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo E 10430 | | | | |
| AN | 30 | Parlo P .2069-I | | | | |
| PAR | 2-8424 | | 1925.11.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ROSE-MARIE (Rudolf Friml, Herbert Stothart / Otto A. Harbach, Oscar Hammerstein II): Indian love call | | | | | | |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo E 10403 | | | | |
| AN | 30 | Parlo P .2070-II | | | | |
| PAR | 2-8425 | | 1925.11.07 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Frag dein Herz — Lyrisches Foxtrot-Lied (Olof Thiel / Otto Stransky) | | | | | | Song of the night |
| <i>Marek WEBER:cmd/O</i> | | | | | | |
| AN | 30 | Parlo E 10430 | | | | |
| AN | 30 | Parlo P .2069-II | | | | |
| PAR | 2-8426 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 06 d | | | | | | 3: Scherzo - Allegro molto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10466 | | | | |
| AN | 30 | Parlo P .2161-II | | | | |
| PAR | 2-8427 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 07 d | | | | | | 4: Presto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10467 | | | | |
| AN | 30 | Parlo P .2183-I | | | | |
| PAR | 2-8428 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 08 d | | | | | | 4: Presto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10467 | | | | |
| AN | 30 | Parlo P .2183-II | | | | |
| PAR | 2-8429 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| STRING QUARTET 14 in d "Der Tod und das Mädchen" (Franz Schubert, D.810) 09 d | | | | | | 4: Presto |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; Wilhelm HEINEMANN:vn; Karl WENDEL:va; Armin LIEBERMANN:vc}</i> | | | | | | |
| AN | 30 | Parlo E 10468 | | | | |
| AN | 30 | Parlo P .2184-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number — Coupling number — Control number | | | | |
| PAR | 2-8430 §1 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Friedrich des II. Leibkutscher (August Kopisch) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Od O-.7302 b xxBo 8773 | | | | |
| AN | 30 | Parlo P .2087-I | | | | |
| PAR | 2-8430 §2 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Auf dem Marsche (Theodor Fontane) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Od O-.7302 b xxBo 8773 | | | | |
| AN | 30 | Parlo P .2087-I | | | | |
| PAR | 2-8430 §3 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bei Torgau (Theodor Fontane) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Od O-.7302 b xxBo 8773 | | | | |
| AN | 30 | Parlo P .2087-I | | | | |
| PAR | 2-8431 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Kirchgang — Eine militärische Szene (Joseph Plaut) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Parlo P .2081-I | | | | |
| PAR | 2-8432 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Herr von Ribbeck auf Ribbeck im Havelland (Theodor Fontane) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Parlo P .2087-II | | | | |
| PAR | 2-8433 | | 1925.11.09 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Eine Instrukstunde — Original-Vortrag (Joseph Plaut) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Parlo P .2081-II | | | | |
| PAR | 2-8434 | | 1925.11.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/4: Gut'n Abend, Meister! — Duett {Eva, Sachs} 01 | | | | | | Gut'n Abend, Meister! Noch so fleißig? |
| <i>Emmy BETTENDORF:S Alfred JERGER:Bar Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10443 | | | | |
| AN | 30 | Parlo P .2246-I | | | | |
| PAR | 2-8435 | | 1925.11.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/4: Gut'n Abend, Meister! — Duett {Eva, Sachs} 02 | | | | | | Hatt' einst ein Weib, und Kinder genug |
| <i>Emmy BETTENDORF:S Alfred JERGER:Bar Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10443 | | | | |
| AN | 30 | Parlo P .2246-II | | | | |
| PAR | 2-8436 | | 1925.11.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/1b: Wahn! Wahn! Überall Wahn! — Wahnmonolog {Sachs} 01 | | | | | | Wahn! Wahn! Überall Wahn! |
| <i>Alfred JERGER:Bar Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10463 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8437 | | 1925.11.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/1b: Wahn! Wahn! Überall Wahn! — Wahnmonolog {Sachs} 02 | | | | | | Doch eines Abends spat |
| <i>Alfred JERGER:Bar Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10463 | | | | |
| PAR | 2-8438 | | 1925.11.11 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ROMANZEN UND BALLADEN I (Robert Schumann, op.45), 2: Frühlingfahrt (Joseph von Eichendorff) | | | | | | Es zogen zwei rüst'ge Gesellen |
| <i>Alfred JERGER:Bar Frieder WEISSMANN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8439 | | 1925.11.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ANDREA CHÉNIER (Umberto Giordano / Luigi Illica), III/d: La mamma morta — Racconto {Maddalena} | | | | | | Von Blut gerötet war meine Schwelle |
| <i>Meta SEINEMEYER:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2089-I | | | | |
| PAR | 2-8440 | | 1925.11.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MADAMA BUTTERFLY (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/1: Un bel dì, vedremo — Aria {Cio-Cio-San} | | | | | | Eines Tages seh'n wir ein Streifchen Rauch im Osten |
| <i>Meta SEINEMEYER:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2089-II | | | | |
| PAR | 2-8441 | | 1925.11.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/f: Mi chiamano Mimi — Racconto {Mimi} | | | | | | Man nennt mich jetzt Mimi |
| <i>Meta SEINEMEYER:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8442 | | 1925.11.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré), III/14b: Ah! je ris de me voir si belle — Air des bijoux {Marguerite} | | | | | | Ha, welch' Glück! Welch ein Glück, mich zu seh'n |
| <i>Meta SEINEMEYER:S Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8443 | | 1925.11.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tango d'amour — Tango milonga (Bernhard Derksen) | | | | | | Liebes-Tango |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2092-I | | | | |
| PAR | 2-8444 | | 1925.11.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Organito de la tarde — Tango (Catulo Castillo) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2176-I | | | | |
| PAR | 2-8445 | | 1925.11.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| El Tucumano — Tango (C. P. Ferrer) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2190-I | | | | |
| PAR | 2-8446 | | 1925.11.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Cascabelito — Tango (José Böhr) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2176-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8447 | | 1925.11.19 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Te volviste ramera — Tango (Enrique Fusellas) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2190-II | | | | |
| PAR | 2-8448 | | 1925.11.20 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Baby, wovon ist dein Mündchen so rot? — Foxtrot-Lied (Willi Kollo <Edgar Allan> / Willi Kollo) — Revue "Von A bis Z" | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2078-I | | | | Saxophon-Orchester Dobbri |
| PAR | 2-8449 | | 1925.11.20 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Im Prater, eine halbe Stund' vom Praterstern — Wiener Lied (M + W: Robert Katscher) | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2078-II | | | | Saxophon-Orchester Dobbri |
| PAR | 2-8450 | | 1925.11.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VESPERÆ SOLENNES DE CONFESSORE (Wolfgang A. Mozart, KV.339), 5: Laudate Dominum | | | | | | |
| <i>Gertrud BAUMANN:S / Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10475 | | | | |
| PAR | 2-8451 | | 1925.11.23 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Transeamus — Alter Weihnachtsgesang aus Schlesien (anonymous, 18th century / trad. Biblical) | | | | | | Jubelgesang für die Heilige Christnacht (arr.: Josef Gruber) |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo P .2077-I | | | | |
| PAR | 2-8452 | | 1925.11.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner) Ouverture 01 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8453 | | 1925.11.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner) Ouverture 02 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8454 | | 1925.11.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner) Ouverture 03 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8455 | | 1925.11.24 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TANNHÄUSER (M + W: Richard Wagner) Ouverture 04 | | | | | | |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8456 | | 1925.11.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Jornada Compera — Tango (Nicolas S. Blois) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|-------|---|-----------|----------------|--|---------------------|----------|
| | Title (Composer / Author) | | | | | Subtitle |
| | Artists / Accompaniment | | | | | |
| | Format | Size | Face number | Coupling number | Control number | Remarks |
| PAR | 2-8457 | | 1925.11.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Elie — Tango (C. P. Ferrer) | | | | | |
| | Marek WEBER:cmd/O | | | | | |
| | AN | 30 | | Parlo P .2151-I | | |
| PAR | 2-8458 | | 1925.11.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | La Garronera — Tango (Lomuto) | | | | | |
| | Marek WEBER:cmd/O | | | | | |
| | AN | 30 | | | | |
| PAR | 2-8459 | | 1925.11.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Julian — Tango milonga (Edgardo Donato) | | | | | |
| | Marek WEBER:cmd/O | | | | | |
| | AN | 30 | | Parlo P .2151-II | | |
| PAR | 2-8460 | | 1925.11.25 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Elas de espadas — Tango (José Scinto) | | | | | |
| | Marek WEBER:cmd/O | | | | | |
| | AN | 30 | | | | |
| PAR | 2-8461 | | 1925.11.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | DUCH WOJEWODY (Ludwik Grossmann / Wladislaw L. Anczyc): Csárdás | | | | | |
| | Edith LORAND:cmd/O | | | | | |
| | AN | 30 | | Parlo P .2146-I | | |
| PAR | 2-8462 | | 1925.11.26 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | La vague — Valse (Olivier Métra) | | | | | |
| | Edith LORAND:cmd/O | | | | | |
| | AN | 30 | | Parlo P .2146-II | | |
| PAR | 2-8463 | | — | — | | |
| | — renumbering of Odeon xxBo 8646, qv. — | | | | | |
| PAR | 2-8464 | | — | — | | |
| | — renumbering of Odeon xxBo 8647, qv. — | | | | | |
| PAR | 2-8465 | | — | — | | |
| | — renumbering of Odeon xxBo 8648, qv. — | | | | | |
| PAR | 2-8466 | | — | — | | |
| | — renumbering of Odeon xxBo 8649, qv. — | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|-------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8467 | | 1925.11.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sektgeist — Walzer (Ernst Urbach) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2095-I | | | | |
| PAR | 2-8468 | | 1925.11.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alles da! — Schlager-Potpourri (Camillo Morena) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2074-I | | | | |
| PAR | 2-8469 | | 1925.11.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alles da! — Schlager-Potpourri (Camillo Morena) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2074-II | | | | |
| PAR | 2-8470 | | 1925.11.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich und du! — Valse boston (Willy Engel-Berger) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2095-II | | | | |
| PAR | 2-8471 | | 1925.11.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 01 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2248-I | | | | |
| PAR | 2-8472 | | 1925.11.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 02 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2248-II | | | | |
| PAR | 2-8473 | | 1925.11.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 03 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2249-I | | | | |
| PAR | 2-8474 | | 1925.11.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 04 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2249-II | | | | |
| PAR | 2-8475 | | 1925.11.28 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 05 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2250-I | | | | |
| PAR | 2-8476 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Volkslieder-Foxtrot — Foxtrot-Potpourri (Carl Robrecht) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Cremona P .2079-I | | | | |
| AN | 30 | Parlo P .2079-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|--|----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number — Coupling number — Control number | | | | |
| PAR | 2-8477 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Opern-Foxtrot in Potpourri-Form — Foxtrot (Carl Robrecht) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Cremona P .2080-I | | | | |
| AN | 30 | Parlo P .2080-I | | | | |
| PAR | 2-8478 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Marsch-Potpourri — Foxtrot (Carl Robrecht) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Cremona P .2079-II | | | | |
| AN | 30 | Parlo P .2079-II | | | | |
| PAR | 2-8479 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Freu dich Fritzchen, der Lenz ist da! — Foxtrot-Potpourri (Carl Robrecht) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Cremona P .2080-II | | | | |
| AN | 30 | Parlo P .2080-II | | | | |
| PAR | 2-8480 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Romance (Henryk Wieniawski, op.22) | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo P .2145-I | | | | |
| PAR | 2-8481 | | 1925.12.01 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Melodie (Christoph W. Gluck) | | | | | | |
| <i>Tossy SPIWAKOWSKY:vn / NN:p</i> | | | | | | |
| AN | 30 | Parlo E 10417 | | | | (arr.: Fritz Kreisler) |
| AN | 30 | Parlo P .2145-II | | | | |
| PAR | 2-8482 | | 1925.12.03 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Im stillen Grund — Lied (Emil Sulzbach, op.24,1) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8483 | | 1925.12.03 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Singend über die Heide — Lied (Emil Sulzbach, op.29,1 / Arthur Fitger) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8484 | | 1925.12.03 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MÉLODIES I (Jules Massenet), 1: Elégie (Louis Gallet) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10495 | | | | Süßer längst entschwundener Lenz (von Ziegeler) |
| AN | 30 | Parlo P .2099-II | | | | |
| PAR | 2-8485 | | 1925.12.03 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| La serenata — Romanza (F. Paolo Tosti / Giovanni A. Cesareo) | | | | | | |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10474 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8486 | | 1925.12.04 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SERSE (Georg F. Händel, HWV.40 / Silvio Stampiglia), I/ 2: Ombra mai fu — Arioso {Serse} | | | | | | Wonnevoll rauschendes Blätterdach (arr.: Oscar Hagen) |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8487 | | 1925.12.04 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), I/ 3: Dies Bildnis ist bezaubernd schön — Arie {Tamino} | | | | | | Dies Bildnis ist bezaubernd schön |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2174-I | | | | |
| PAR | 2-8488 | | 1925.12.04 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), I/ 8a: Wie stark ist nicht dein Zauberton {Tamino} | | | | | | Wie stark ist nicht dein Zauberton |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2174-II | | | | |
| PAR | 2-8489 | | 1925.12.04 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré), III/12: Salut, demeure chaste et pure — Cavatine {Faust} | | | | | | Gegrüßt sei mir, o heil'ge Stätte |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10462 | | | | |
| PAR | 2-8490 | | 1925.12.04 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/5e: Morgenlich leuchtend im rosigen Schein — Preislied {Walther} | | | | | | Morgenlich leuchtend im rosigen Schein |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10462 | | | | |
| AN | 30 | Parlo P .2221-II | | | | |
| PAR | 2-8491 | | 1925.12.05 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach): Wir gehen ins Theater — Foxtrot | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2082-I | | | | |
| PAR | 2-8492 | | 1925.12.05 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach): Niemand liebt dich so wie ich | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2082-II | | | | |
| PAR | 2-8493 | | 1925.12.05 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach): Einmal möcht' ich was Närrisches tun (Shimmy) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2083-I | | | | |
| PAR | 2-8494 | | 1925.12.05 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach), II: Lied (Paganini) "Gern hab' ich die Frau'n geküßt" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2083-II | | | | |
| PAR | 2-8495 | | 1925.12.05 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Babette — Valse (Horatio Nicholls / Ray Morelle) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| AN | 30 | Parlo E 10420 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8496 | | 1925.12.07 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Flieder im Mondlicht — Lied (Richard Trunk, op.47,1) | | | | | | |
| <i>Beate ROOS-REUTER:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8497 | | 1925.12.07 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Richard Strauss, op.27), 1: Ruhe, meine Seele (Karl Henckell) | | | | | | Nicht ein Lüftchen regt sich leise |
| <i>Beate ROOS-REUTER:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8498 | | 1925.12.07 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Brief — Lied (Richard Trunk, op.47,4) | | | | | | |
| <i>Beate ROOS-REUTER:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8499 | | 1925.12.07 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MÖRIKE-LIEDER (Hugo Wolf / Eduard Mörike), 12: Verborgenheit | | | | | | |
| <i>Beate ROOS-REUTER:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8500 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| I PAGLIACCI (M + W: Ruggiero Leoncavallo), I/3b: Vesti la giubba — Finale (Canio) | | | | | | Jetzt spielen, wo mich Wahnsinn umkrallet! |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2149-I | | | | |
| PAR | 2-8501 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), I/ 3b: Durch die Wälder, durch die Auen — Arie {Max} 01 | | | | | | Nein, länger trag' ich nicht die Qualen |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2186-I | | | | |
| PAR | 2-8502 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), I/ 3b: Durch die Wälder, durch die Auen — Arie {Max} 02 | | | | | | Jetzt ist wohl ihr Fenster offen |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2186-II | | | | |
| PAR | 2-8503 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| AIDA (Giuseppe Verdi / Antonio Ghislanzoni), I/1b: Celeste Aida — Romanza {Radamès} | | | | | | Holde Aida, himmelenstammend |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2149-II | | | | |
| PAR | 2-8504 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Im weiten deutschen Lande — Mosellied (Georg Schmitt / Theodor Reck) | | | | | | Im weiten deutschen Lande |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2173-I | | | | |
| PAR | 2-8505 | | 1925.12.08 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Herrlicher Rhein — Lied (Willy Schievenbusch / Carl Wirts) | | | | | | |
| <i>Josef KALENBERG:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2173-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8506 | | 1925.12.12 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mutti, der Mann... — Foxtrot (Richard Yardner) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2152-I | | | | |
| PAR | 2-8507 | | 1925.12.12 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Just a little drink — Foxtrot (Byron Gay / Holt, Breitenfeld) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2226-II ? | | | | |
| PAR | 2-8508 | | 1925.12.12 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Komm, die Nacht gehört der Sünde — Foxtrot (Franz Lehár / Peter Herz) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2094-I | | | | |
| PAR | 2-8509 | | 1925.12.12 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Collegiate — Novelty Foxtrot (Moe Jaffe, Nathan J. Bonx / Lew Brown) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2093-II | | | | |
| PAR | 2-8510 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL RE PASTORE (Wolfgang A. Mozart, KV.208 / Pietro Metastasio), II/10: L'amerò, sarò costante — Rondo {Aminta} | | | | | | L'amerò, sarò costante |
| <i>Fritzi JOKL:S / Walter KUSCHLA:vn / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2244-I | | | | |
| PAR | 2-8511 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Frühlingsstimmen — Walzer (Johann Strauß II, op.410) | | | | | | [German] (Richard Genée) |
| <i>Fritzi JOKL:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2257-II | | | | |
| PAR | 2-8512 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL BARBIERE DI SIVIGLIA (Gioacchino Rossini / Cesare Sterbini), I/ 5: Una voce poco fa — Cavatina {Rosina} 01 | | | | | | Frag' ich mein beklommen Herz |
| <i>Fritzi JOKL:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10461 | | | | |
| AN | 30 | Parlo P .2167-I | | | | |
| PAR | 2-8513 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL BARBIERE DI SIVIGLIA (Gioacchino Rossini / Cesare Sterbini), I/ 5: Una voce poco fa — Cavatina {Rosina} 02 | | | | | | Sanft lenkt des Weibes Sinn |
| <i>Fritzi JOKL:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10461 | | | | |
| AN | 30 | Parlo P .2167-II | | | | |
| PAR | 2-8514 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE PARDON DE PLOËRMEL (Giacomo Meyerbeer / Jules Barbier, Michel Carré), II/11: Ombre légère — Grand air {Dinorah} | | | | | | Du leichter Schatten, bleib' mir zur Seite |
| <i>Fritzi JOKL:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2257-I | | | | |
| PAR | 2-8515 | | 1925.12.14 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| IL PENSEROSO (Georg F. Händel, HWV.55 / Charles Jennens), I/13: Sweet Bird That Shunn'st The Noise Of Folly | | | | | | [German] Nachtigall-Arie |
| <i>Fritzi JOKL:S / NN:fl / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2244-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------------|---|---------------------|-------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8516 | | 1925.12.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach): Liebe, du Himmel auf Erden — Walzerlied | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2086-II | | | | |
| PAR | 2-8517 | | 1925.12.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE CALIF DE BAGDAD (François A. Boieldieu / Claude G. d'Aucour de Saint-Just) Ouverture 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2097-I | | | | |
| PAR | 2-8518 | | 1925.12.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LE CALIF DE BAGDAD (François A. Boieldieu / Claude G. d'Aucour de Saint-Just) Ouverture 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2097-II | | | | |
| PAR | 2-8519 | | 1925.12.15 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Minuetto per istrumenti ad arco (Giovanni Bolzoni) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8520 | | 1925.12.17 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| If you knew Susie — Foxtrot (Joseph Meyer / Bud G. de Sylva) | | | | | | If you knew Susie like I know Susie |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10420 | | | | |
| AN | 30 | Parlo P .2152-II | | | | |
| PAR | 2-8521 | | 1925.12.17 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| It's The Blues — Foxtrot (Jean Goldkette, George Crozier) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2175-I | | | | |
| PAR | 2-8522 | | 1925.12.17 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Swanee Butterfly — Foxtrot (Walter Donaldson / Billy Rose) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2175-II | | | | |
| PAR | 2-8523 | | 1925.12.17 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Frühlingstraum — Serenade & Foxtrot (Ralph Erwin) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2094-II | | | | |
| PAR | 2-8524 | | 1925.12.18 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O Frühling, wie bist du so schön! — Walzer (Paul Lincke) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2147-I | | | | |
| PAR | 2-8525 | | 1925.12.18 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O Frühling, wie bist du so schön! — Walzer (Paul Lincke) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2147-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------|-----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8526 | | 1925.12.18 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tango Romanze | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8527 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/5e: Morgenlich leuchtend im rosigen Schein — Preislied {Walther} | | | | | | Morgenlich leuchtend im rosigen Schein |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8528 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Berceuse (Charles F. Gounod) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8529 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | [arr. instr.] |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8530 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LIEDER OHNE WORTE 5 (Felix Mendelssohn, op.62), 6: Allegretto grazioso in A (№30) "Frühlingslied" | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8531 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 2 MELODIES (Anton G. Rubinstein, op.3), 1: Melodie in F F | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8532 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 1 (Georges Bizet, op.23), 1: Prélude 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8533 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 1 (Georges Bizet, op.23), 1: Prélude 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8534 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 1 (Georges Bizet, op.23), 2: Minuetto I | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8535 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 1 (Georges Bizet, op.23), 3: Adagietto | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|---------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8536 | | 1925.12.19 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 1 (Georges Bizet, op.23), 4: Carillon | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8537 | | 1925.12.23 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 2 (Georges Bizet), 1: Pastorale 01 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8538 | | 1925.12.23 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 2 (Georges Bizet), 1: Pastorale 02 | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8539 | | 1925.12.23 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 2 (Georges Bizet), 2: Intermezzo | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8540 | | 1925.12.23 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 2 (Georges Bizet), 3: Minuetto II | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8541 | | 1925.12.23 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| L' ARLÉSIENNE — Suite 2 (Georges Bizet), 4: Farandole | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8542 | | 1925.12.24 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| An dich! — Valse-Serenade (Alphons Czibulka, op.390) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2208-I | | | | Gavotte [sic?] |
| PAR | 2-8543 | | 1925.12.24 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 5 GEDICHTE (Richard Wagner / Mathilde Wesendonck), 5: Träume | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8544 | | 1925.12.24 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES ERINNYES (Jules Massenet, op.10), 3: La Troyenne regrettant sa patrie — Elégie | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2208-II | | | | |
| PAR | 2-8545 | | 1925.12.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Jawohl! Jawohl! Jawohl! — Shimmy (Austin Egen) — sung in "No, No, Nanette" | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2085-I | | | | Saxophon-Orchester Dobbri |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|---------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8546 | | 1925.12.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Deine beste Freundin hat gesagt — Vortragslied und Blues (Otto Stransky / Fritz Rotter) | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2085-II | | | | Saxophon-Orchester Dobbri |
| PAR | 2-8547 | | 1925.12.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PAGANINI (Franz Lehár / Paul Knepler, Béla Jenbach), II: Lied (Paganini) "Gern hab' ich die Frau'n geküßt" | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2086-I | | | | Saxophon-Orchester Dobbri |
| PAR | 2-8548 | | 1925.12.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stille Nacht, heilige Nacht — Weihnachtslied (Franz Gruber / Joseph Mohr) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1224-II | | | | |
| PAR | 2-8549 | | 1925.12.30 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Andante religioso (François Thomé, op.70) | | | | | | |
| <i>Marek WEBER:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1224-I | | | | |
| PAR | 2-8550 | | 1926.01.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSALINETTE (Walter Bromme / Richard Bars, Pordes-Milo): Leb wohl, Veronika — Shimmy | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2090-I | | | | |
| PAR | 2-8551 | | 1926.01.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS SPIEL UM DIE LIEBE (Jean Gilbert / Rudolf Schanzer, Ernst Welisch): Küßt euch, Kinder — Foxtrot | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2090-II | | | | |
| PAR | 2-8552 | | 1926.01.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS SPIEL UM DIE LIEBE (Jean Gilbert / Rudolf Schanzer, Ernst Welisch): In der Po, in der La, in der Polakai... — Onestep | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2091-I | | | | |
| PAR | 2-8553 | | 1926.01.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS SPIEL UM DIE LIEBE (Jean Gilbert / Rudolf Schanzer, Ernst Welisch): Sag es mir stündlich — Foxtrot | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2091-II | | | | |
| PAR | 2-8554 | | 1926.01.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LUCIA DI LAMMERMOR (Gaetano Donizetti / Salvatore Cammarano): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2215-I | | | | |
| PAR | 2-8555 | | 1926.01.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LUCIA DI LAMMERMOR (Gaetano Donizetti / Salvatore Cammarano): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2215-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|----------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8556 | | 1926.01.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LUCIA DI LAMMERMOR (Gaetano Donizetti / Salvatore Cammarano): [arrangement] 03 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2230-I | | | | |
| PAR | 2-8557 | | 1926.01.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LUCIA DI LAMMERMOR (Gaetano Donizetti / Salvatore Cammarano): [arrangement] 04 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2230-II | | | | |
| PAR | 2-8558 | | 1926.01.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DAS SPIEL UM DIE LIEBE (Jean Gilbert / Rudolf Schanzer, Ernst Welisch): Das Wiener Pflaster | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10448 | | | | |
| AN | 30 | Parlo P .2170-II | | | | |
| PAR | 2-8559 | | 1926.01.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE SCHÖNE GALATHEE (Franz von Suppé / Poly Henrion) Overture 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2148-I | | | | |
| PAR | 2-8560 | | 1926.01.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE SCHÖNE GALATHEE (Franz von Suppé / Poly Henrion) Overture 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2148-II | | | | |
| PAR | 2-8561 | | 1926.01.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Poème (Franz Drdla, op.65) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2171-I | | | | |
| PAR | 2-8562 | | 1926.01.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Offenbachiana — Potpourri über Melodien aus Offenbach'schen Operetten (August Conradi, op.111) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10501 | | | | |
| AN | 30 | Parlo P .2228-I | | | | |
| PAR | 2-8563 | | 1926.01.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ideale — Romanza (F. Paolo Tosti / Carmelo Errico) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2171-II | | | | |
| PAR | 2-8564 | | 1926.02.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BIEN AMADA (José Padilla / José Andrés de Prada Delgado): Valencia — Paso-doble | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10450 | | | | Kapelle Merton |
| PAR | 2-8564-2 | | 1926.02.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BIEN AMADA (José Padilla / José Andrés de Prada Delgado): Valencia — Paso-doble | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2157-I | | | | Kapelle Merton |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|----------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8565 | | 1926.02.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mr. Evans — Foxtrot (Herbert Fröhlich <H. O. Evans>) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2157-II | | | | Kapelle Merton |
| PAR | 2-8566 | | 1926.02.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Komm in den Park von Sanssouci — Lied & Blues (Robert Stolz / Richard R. Rillo) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2158-I | | | | Kapelle Merton |
| PAR | 2-8567 | | 1926.02.06 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Märchen, die uns der Wind erzählt — Tango milonga (Bert Silving, op.149 / Berdach-Walfried) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | Kapelle Merton |
| PAR | 2-8567-2 | | 1926.02.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Märchen, die uns der Wind erzählt — Tango milonga (Bert Silving, op.149 / Berdach-Walfried) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2158-II | | | | Kapelle Merton |
| PAR | 2-8568 | | 1926.02.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN WALZERTRAUM (Oscar Straus / Felix Dörmann, Leopold Jacobson): [arrangement] 01 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10447 | | | | |
| AN | 30 | Parlo P .2169-I | | | | |
| PAR | 2-8569 | | 1926.02.08 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN WALZERTRAUM (Oscar Straus / Felix Dörmann, Leopold Jacobson): [arrangement] 02 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10447 | | | | |
| AN | 30 | Parlo P .2169-II | | | | |
| PAR | 2-8570 | | 1926.02.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), I : Orchestervorspiel 01 | | | | | | |
| <i>Siegfried WAGNER:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2181-I | | | | |
| PAR | 2-8571 | | 1926.02.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), I : Orchestervorspiel 02 | | | | | | |
| <i>Siegfried WAGNER:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8571-2 | | 1926.02.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), I : Orchestervorspiel 02 | | | | | | |
| <i>Siegfried WAGNER:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2181-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|----------------|--|---------------------|---------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | 2-8572 | | 1926.02.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), II/4: Gesegnet soll sie schreiten — Zug der Frauen zum Münster 01 | | | | | | [arr. orch.] |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10476 | | | | |
| AN | 30 | Parlo P .2211-I | | | | |
| PAR | 2-8573 | | 1926.02.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), II/4: Gesegnet soll sie schreiten — Zug der Frauen zum Münster 02 | | | | | | [arr. orch.] |
| <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10476 | | | | |
| AN | 30 | Parlo P .2211-II | | | | |
| PAR | 2-8574 | | — | — | | |
| — renumbering of Odeon xxBo 8689, qv. — | | | | | | |
| PAR | 2-8575 | | — | — | | |
| — renumbering of Odeon xxBo 8690, qv. — | | | | | | |
| PAR | 2-8576 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 01 | | | | | | Hier, hier war das Tosen! |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | Parlo E 10477 | | | | |
| PAR | 2-8576-2 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 01 | | | | | | Hier, hier war das Tosen! |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8577 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 02 | | | | | | |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | Parlo E 10477 | | | | |
| PAR | 2-8577-2 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 02 | | | | | | |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8578 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 03 | | | | | | |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | Parlo E 10478 | | | | |
| PAR | 2-8578-2 | | 1926.02.10 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1a: Hier, hier war das Tosen! — Szene der Blumenmädchen 03 | | | | | | |
| <i>Max LORENZ:T / Genia GUSZALEWICZ:S / Siegfried WAGNER:cnd / Staatsoper Berlin:CH{F},O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--------------------|-----------------------|---|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8579 | | 1926.02.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), III/12: Son giunta! Grazie, o Dio! — Aria {Leonora} | | | | | | Hier bin ich, Dank dem Himmel! |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2168-I | | | | |
| PAR | 2-8580 | | 1926.02.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), IV/33: Pace, pace, mio Dio! — Melodia {Leonora} | | | | | | Friede, Friedel! |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2168-II | | | | |
| PAR | 2-8581 | | 1926.02.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/4: Vissi d'arte — Preghiera {Tosca} | | | | | | Nur der Schönheit weicht' ich mein Leben |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2182-I | | | | |
| PAR | 2-8582 | | 1926.02.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), I/ 2: Me pellegrina ed orfana — Romanza {Leonora} | | | | | | Noch hegt mich der geliebte Ort |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2182-II | | | | |
| PAR | 2-8583 | | 1926.02.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/3: Amaro sol per te m'era il morire — Duetto {Tosca, Cavaradossi} 01 | | | | | | Ha! Geleit für Floria Tosca! |
| <i>Meta SEINEMEYER:S / Carl Martin ÖHMAN:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | HistoricM HM ...63 | | | | |
| AN | 30 | Parlo P .2219-I | | | | |
| PAR | 2-8584 | | 1926.02.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/3: Amaro sol per te m'era il morire — Duetto {Tosca, Cavaradossi} 02 | | | | | | Wisse, nah ist die Stunde |
| <i>Meta SEINEMEYER:S / Carl Martin ÖHMAN:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | HistoricM HM ...64 | | | | |
| AN | 30 | Parlo P .2219-II | | | | |
| PAR | 2-8585 | | 1926.02.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/3: Amaro sol per te m'era il morire — Duetto {Tosca, Cavaradossi} 03 | | | | | | Und sie kommen nicht |
| <i>Meta SEINEMEYER:S / Carl Martin ÖHMAN:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | HistoricM HM ...64 | | | | |
| PAR | 2-8586 | | 1926.02.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ukulele Lady — Foxtrot (Richard A. Whiting / Gus Kahn) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2178-I | | | | |
| PAR | 2-8587 | | 1926.02.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Meine Tante - deine Tante — Onestep (Richard Fall / Fritz Löhner-Beda) — Revue "Apollo? Nur Apollo!" | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2163-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8588 | | 1926.02.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| GABY UND DIE DREI (Walter Kollo): Mein Schatz, du kannst nach Hause geh'n — Marsch | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Od AA .55083 | Od O-.7273 | xxBo 8696 | | |
| AN | 30 | Parlo P .2163-II | | | | |
| PAR | 2-8589 | | 1926.02.13 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Saxophon — Foxtrot (Robert Katscher) — Revue "Apollo? Nur Apollo!" | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Od AA .55084 | Od O-.7273 | xxBo 8697 | | |
| AN | 30 | Parlo P .2178-II | | | | |
| PAR | 2-8590 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BORIS GODUNOV (M + W: Modest P. Mussorgskij) Prologue / 2b: Skorbit Dusha! — Entrance Of Boris | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10473 | | | | Wie bang ist mir |
| AN | 30 | Parlo P .2172-I | | | | |
| PAR | 2-8591 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BORIS GODUNOV (M + W: Modest P. Mussorgskij), II/1c: Dostig Ya Vyshej Vlasti — Monologue Of Boris | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10473 | | | | Ich hab' erreicht das Höchste |
| AN | 30 | Parlo P .2172-II | | | | |
| PAR | 2-8592 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| BORIS GODUNOV (M + W: Modest P. Mussorgskij), II/1f: Uf, tyazhelo! Daj duh perebedu — The Clock Scene {Boris} | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2258-I | | | | Huh! war das schwer |
| PAR | 2-8593 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), II/12: Kogda by zhizn' domashnim krugom <Should I decide on domesticity> — Cavatina {Onegin} | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10485 | | | | Wenn mich für Häuslichkeit auf Erden |
| AN | 30 | Parlo P .2245-I | | | | |
| PAR | 2-8594 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EVGENIJ ONĚGIN (Petr I. Chajkovskij, op.24 / Petr I. Chajkovskij, Konstantin Shilovskij), III/21: Uzhel' ta samaya Tat'yana — Arioso {Onegin} | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10485 | | | | Ist das denn wirklich die Tatjana |
| AN | 30 | Parlo P .2245-II | | | | |
| PAR | 2-8595 | | 1926.02.15 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| I PAGLIACCI (M + W: Ruggiero Leoncavallo) Prologo: Si può, si può? {Tonio} | | | | | | |
| <i>Robert BURG:Bar / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2258-II | | | | Schaut her, ich bin's! |
| PAR | 2-8596 | | 1926.02.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Großmütterchen — Konzert-Ländler (Gustav Langer, op.20) | | | | | | |
| <i>Johannes LASOWSKI:vn / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1340-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|--------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8597 | | 1926.02.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN ROKOKO-TANZSPIEL (Franz Schreker) 01 | | | | | | 1: Sarabande |
| <i>Franz SCHREKER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2195-I | | | | |
| PAR | 2-8598 | | 1926.02.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN ROKOKO-TANZSPIEL (Franz Schreker) 02 | | | | | | 2: Menuett |
| <i>Franz SCHREKER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2195-II | | | | |
| PAR | 2-8599 | | 1926.02.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN ROKOKO-TANZSPIEL (Franz Schreker) 03 | | | | | | 3: Madrigal |
| <i>Franz SCHREKER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2196-I | | | | |
| PAR | 2-8600 | | — | — | | |
| — renumbering of Odeon xxB 5996, qv. — | | | | | | |
| PAR | 2-8601 | | — | — | | |
| — renumbering of Odeon xxB 5997, qv. — | | | | | | |
| PAR | 2-8602 | | — | — | | |
| — renumbering of Odeon xxB 5725, qv. — | | | | | | |
| PAR | 2-8603 | | — | — | | |
| — renumbering of Odeon xxB 5728, qv. — | | | | | | |
| PAR | 2-8604 | | — | — | | |
| — renumbering of Odeon xxBo 7078, qv. — | | | | | | |
| PAR | 2-8605 | | — | — | | |
| — renumbering of Odeon xxBo 7079, qv. — | | | | | | |
| PAR | 2-8700 | | 1926.02.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN ROKOKO-TANZSPIEL (Franz Schreker) 04 | | | | | | 4: Gavotte |
| <i>Franz SCHREKER:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2196-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8701 | | 1926.02.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MÄRCHEN IM SCHNEE (Robert Stolz): Märchen im Schnee — Walzer op.167,3 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2179-I | | | | Kapelle Merton |
| PAR | 2-8702 | | 1926.02.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Offenbachiana — Potpourri über Melodien aus Offenbach'schen Operetten (August Conradi, op.111) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10501 | | | | |
| AN | 30 | Parlo P .2228-II | | | | |
| PAR | 2-8703 | | 1926.02.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Offenbachiana — Potpourri über Melodien aus Offenbach'schen Operetten (August Conradi, op.111) 03 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10502 | | | | |
| AN | 30 | Parlo P .2229-I | | | | |
| PAR | 2-8704 | | 1926.02.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| EIN WALZERTRAUM (Oscar Straus / Felix Dörmann, Leopold Jacobson): [arrangement] 03 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10448 | | | | |
| AN | 30 | Parlo P .2170-I | | | | |
| PAR | 2-8705 | | 1926.02.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TIEFLAND (Eugen d'Albert / Rudolf Lothar): [arrangement] 01 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2231-I | | | | |
| PAR | 2-8706 | | 1926.02.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TIEFLAND (Eugen d'Albert / Rudolf Lothar): [arrangement] 02 | | | | | | Selection |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2231-II | | | | |
| PAR | 2-8707 | | 1926.02.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Memory Lane — Waltz (Larry Spier, Con Conrad / Bud G. de Sylva) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2179-II | | | | Kapelle Merton |
| PAR | 2-8708 | | 1926.02.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hast du denn das gewollt? — Valse lente (Edward May) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2180-I | | | | Kapelle Merton |
| PAR | 2-8709 | | 1926.02.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Poppies — A Japanese Romance (Charles N. Daniels <Neil Moret>, op.9) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8710 | B | 1926.02.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn ? | 30 |
| DAS DREIMÄDERLHAUS (Heinrich Berté, on themes by Schubert / Alfred M. Willner, Heinz Reichert): [arrangement] 01 | | | | | | Fantasie |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10480 | | | | |
| AN | 30 | Parlo P .2185-I | | | | |
| PAR | 2-8711 | B | 1926.02.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn ? | 30 |
| DAS DREIMÄDERLHAUS (Heinrich Berté, on themes by Schubert / Alfred M. Willner, Heinz Reichert): [arrangement] 02 | | | | | | Fantasie |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10480 | | | | |
| AN | 30 | Parlo P .2185-II | | | | |
| PAR | 2-8712 | | 1926.02.23 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE NACHT DER NÄCHTE (Rudolf Nelson): Mild küßt das brave Gretchen — Foxtrot | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2180-II | | | | Kapelle Merton |
| PAR | 2-8713 | | 1926.02.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hoffnung — Lied (Louise Reichardt) | | | | | | Wenn die Rosen blühen |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8714 | | 1926.02.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Hymne an die Nacht — Lied (Ludwig van Beethoven, op.57; arr.: Friedrich Silcher / Friedrich von Hardenberg) | | | | | | Heil'ge Nacht, o gieße du Himmelsfrieden |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10497 | | | | |
| PAR | 2-8715 | | 1926.02.24 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Good night, good night, beloved (Ciro E. Pinsuti / Henry W. Longfellow) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8715-2 | | 1926.05.14 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Good night, good night, beloved (Ciro E. Pinsuti / Henry W. Longfellow) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F}</i> | | | | | | |
| AN | 30 | Parlo E 10475 | | | | |
| PAR | 2-8716 | | 1926.02.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rimpianto — Serenata (Enrico Toselli, op.6 / Alfredo Silvestri) | | | | | | |
| <i>Edith LORAND:vn / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1468-II | | | | |
| PAR | 2-8717 | | 1926.02.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ellens Gesang III — Hymne an die Jungfrau (Franz Schubert, D.839 / Walter Scott) | | | | | | [arr. vn] (August Wilhelmj) |
| <i>Edith LORAND:vn / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .1468-I | | | | |
| PAR | 2-8718 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Larghetto (Georg F. Händel) | | | | | | |
| <i>Edith LORAND:vn / Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8719 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rondo in G (Wolfgang A. Mozart) 01 G | | | | | | (arr.: Fritz Kreisler) |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8720 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rondo in G (Wolfgang A. Mozart) 02 G | | | | | | (arr.: Fritz Kreisler) |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8720-2 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rondo in G (Wolfgang A. Mozart) 02 G | | | | | | (arr.: Fritz Kreisler) |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8721 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO in a (Karl Goldmark, op.28): Air | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo P .2197-II | | | | |
| PAR | 2-8722 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO SONATA (Franz Schubert, D.850): Rondo D | | | | | | (arr. vn) (Friedberg) |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo P .2184-II | | | | |
| PAR | 2-8723 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das Rothschild-Lied (M + W: Willy Prager) | | | | | | Ich kenn' ein Häuschen in Frankfurt am Main |
| <i>Max HANSEN:T NN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8724 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das letzte Stelldichein — Lied (Carl Robrecht / Richard Rillo) | | | | | | Ein letztes Mal möcht' ich mit dir beisammen sein |
| <i>Max HANSEN:T NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2223-I | | | | |
| PAR | 2-8725 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Das alte Kaffeehaus — Wiener Lied (M + W: Willy Prager) | | | | | | |
| <i>Max HANSEN:T NN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8726 | | 1926.02.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| My little dream girl — Blues (William Oerley) | | | | | | Kleine verträumte Frau (Fritz Rotter) |
| <i>Max HANSEN:T NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2223-II | | | | |
| PAR | 2-8727 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Der Mandelbaum — Wiener Volkslied (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|-----------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8728 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Fräulein Adelheids Hut (M + W: Ralph Benatzky) — from "Haus Stumpfsinnwarte" | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo | [test] | | | |
| PAR | 2-8729 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vergleichende Sprachwissenschaft (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2237-I | | | | |
| PAR | 2-8730 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O mon Dieu (qu'on est bête!) (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8731 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Balladio vom Radio (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2263-I | | | | |
| PAR | 2-8732 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Schubertfranzl (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2263-II | | | | |
| PAR | 2-8733 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Große Wäsche (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2237-II | | | | |
| PAR | 2-8734 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kauft Blumen, kauft Blumen — Lied (A. Engelhardt) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8735 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Deutsche Sprache (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2264-I | | | | |
| PAR | 2-8736 | | 1926.03.12 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alte Volkslieder mit neuen zeitgemäßen Texten (M + W: Ralph Benatzky) | | | | | | |
| <i>Josma SELIM:F / Ralph BENATZKY;p{Blüthner}</i> | | | | | | |
| AN | 30 | Parlo P .2264-II | | | | |
| PAR | 2-8737 | | 1926.03.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA TRAVIATA (Giuseppe Verdi / Francesco M. Piave), II/ 8: Di Provenza il mar — Aria {Germont} | | | | | | Di Provenza il mar, il suol |
| <i>Giannis VLISSIDIS:Bar / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|----------------|--|---------------------|----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — | Coupling number | — | Control number |
| | | | | | | Remarks |
| PAR | 2-8738 | | 1926.03.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RIGOLETTO (Giuseppe Verdi / Francesco M. Piave), I/ 8: Pari siamo! — Monologo {Rigoletto} | | | | | | Pari siamo! |
| <i>Giannis VLISSIDIS:Bar / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8739 | | 1926.03.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LUCIA DI LAMMERMOOR (Gaetano Donizetti / Salvatore Cammarano), II/2: Cruda... funesta, smania — Cavatina {Enrico} | | | | | | Cruda... funesta, smania |
| <i>Giannis VLISSIDIS:Bar / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8740 | | 1926.03.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| RIGOLETTO (Giuseppe Verdi / Francesco M. Piave), II/4: Cortigiani, vil razza dannata — Aria {Rigoletto} | | | | | | Cortigiani, vil razza dannata |
| <i>Giannis VLISSIDIS:Bar / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8741 | | 1926.03.16 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UN BALLO IN MASCHERA (Giuseppe Verdi / Antonio Somma), III/20: Eri tu che macchiavi quell'anima — Aria {Renato} | | | | | | Eri tu che macchiavi quell'anima |
| <i>Giannis VLISSIDIS:Bar / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8742 | | 1926.03.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), III/2b: Bacchanale — Danse 01 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10469 | | | | |
| AN | 30 | Parlo P .2212-I | | | | |
| PAR | 2-8743 | | 1926.03.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), III/2b: Bacchanale — Danse 02 | | | | | | |
| <i>Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10469 | | | | |
| AN | 30 | Parlo P .2212-II | | | | |
| PAR | 2-8744 | | 1926.03.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/6d: Printemps qui commence — Chant {Dalila} | | | | | | Die Sonne, sie lachte |
| <i>Rut BERGLUND:A / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8745 | | 1926.03.17 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), III/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | Sieh, mein Herz erschließt sich |
| <i>Rut BERGLUND:A / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8746 | | — | — | | |
| — renumbering of an unidentified Greek Odeon matrix (Vlissidis: Carmen - Toreador song) — | | | | | | |
| PAR | 2-8747 | | 1926.03.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Le premier baiser tendre — Valse lente (Ralph Penso) | | | | | | |
| <i>René VALESCO:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8748 | | 1926.03.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Glocken von Locarno — Tango (Tito Murzilli) | | | | | | |
| <i>René VALESCO:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8749 | | 1926.03.18 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Radio-Tango (Aage Jersholt) | | | | | | |
| <i>René VALESCO:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8750 | | 1926.03.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 06 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2250-II | | | | |
| PAR | 2-8751 | | 1926.03.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 07 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2251-I | | | | |
| PAR | 2-8752 | | 1926.03.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 08 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2251-II | | | | |
| PAR | 2-8753 | | 1926.03.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 09 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2252-I | | | | |
| PAR | 2-8754 | | 1926.03.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Symphonia domestica (Richard Strauss, op.53) 10 | | | | | | |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2252-II | | | | |
| PAR | 2-8755 | | 1926.03.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ein Täßchen Mokka, ein Kuchen und Du — Foxtrot (Joseph Meyer / Otto Stransky, Fritz Rotter) — Revue "Berlin ohne Hemd" | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8756 | | 1926.03.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré): [arrangement] | | | | | | Foxtrot (Arthur Lange) |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8756-2 | | 1926.04.24 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FAUST (Charles F. Gounod / Jules Barbier, Michel Carré): [arrangement] | | | | | | Foxtrot (Arthur Lange) |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2189-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8757 | | 1926.03.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Barcarola — Foxtrot (Alexander Hyde) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8757-2 | | 1926.04.24 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Barcarola — Foxtrot (Alexander Hyde) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2189-II | | | | |
| PAR | 2-8758 | | 1926.03.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Am Abend, am Abend — Foxtrot (Fred Raymond / Fritz Rotter, Otto Stransky) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8759 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in b (Antonín Dvořák, op.104): Adagio 01 h | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10482 | | | | |
| PAR | 2-8760 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in b (Antonín Dvořák, op.104): Adagio 02 h | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10482 | | | | |
| PAR | 2-8761 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ungarische Rhapsodie (David Popper, op.68) 01 | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10505 | | | | |
| AN | 30 | Parlo P .2233-I | | | | |
| PAR | 2-8762 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ungarische Rhapsodie (David Popper, op.68) 02 | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10505 | | | | |
| AN | 30 | Parlo P .2233-II | | | | |
| PAR | 2-8763 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO (Joseph Haydn) 01 | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8764 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO (Joseph Haydn) 02 | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8765 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO (Joseph Haydn) 03 | | | | | | |
| <i>Emanuel FEUERMANN:vc Michael TAUBE:cnd Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8766 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CELLO CONCERTO in B \flat (Luigi Boccherini): Adagio B \flat | | | | | | |
| <i>Emanuel FEUERMANN:vc / Michael TAUBE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8767 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Polonaise de Concert (David Popper, op.14) d | | | | | | |
| <i>Emanuel FEUERMANN:vc / Michael TAUBE:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8768 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Polonaise de Concert (David Popper, op.14) d | | | | | | |
| <i>Emanuel FEUERMANN:vc / Michael TAUBE:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8769 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Sag einer schönen Frau nur, was sie gerne hört — Lied & Blues (Willy Rosen / Kurt Robitschek, Paul Morgan) | | | | | | |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2203-I | | | | |
| PAR | 2-8770 | | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Erinnern Sie sich... — Blues (Austin Egen / Fritz Rotter) | | | | | | My raggedy rose |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2203-II | | | | |
| PAR | 2-8771 | Bn | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Ein Täfßchen Mokka, ein Kuchen und Du — Foxtrot (Joseph Meyer / Otto Stransky, Fritz Rotter) — Revue "Berlin ohne Hemd" | | | | | | |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2187-I | | | | |
| PAR | 2-8772 | Bn | 1926.03.25 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| Meine Beine, deine Beine unterm Tisch — Foxtrot (Stephan Weiss / Fritz Löhner-Beda) | | | | | | |
| <i>Max HANSEN:T / NN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2187-II | | | | |
| PAR | 2-8773 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER ZIGEUNERBARON (Johann Strauß II / Ignaz Schnitzer), II/3: Ja, das Schreiben und das Lesen — Couplet | | | | | | Ja, das Schreiben und das Lesen |
| <i>Joseph PLAUT:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2202-I | | | | |
| PAR | 2-8774 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER VOGELHÄNDLER (Carl Zeller / Moritz West, Ludwig Held), II/12b: Wie mein Ahn'l zwanzig Jahr' — Finale {Adam} | | | | | | Wie mein Ahndl zwanzig Jahr' |
| <i>Joseph PLAUT:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2202-II | | | | |
| PAR | 2-8775 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mobilmachung (Joseph Plaut) | | | | | | |
| <i>Joseph PLAUT:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2236-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|--|----------------|--|---------------------|-------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number — Coupling number — Control number | | | | Remarks |
| PAR | 2-8776 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Vogelhochzeit | | | | | | |
| <i>Joseph PLAUT:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2236-II | | | | |
| PAR | 2-8777 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alte Landsknecht' (Börries Freiherr von Münchhausen) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Parlo P .2247-I | | | | |
| PAR | 2-8778 | | 1926.03.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kindergeschichten (Tekla Lingen) | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| AN | 30 | Parlo P .2247-II | | | | |
| PAR | 2-8779 | | 1926.03.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 LIEDER (Robert Schumann, op.43), 1: Wenn ich ein Vöglein wär' (Johann G. Herder) | | | | | | |
| <i>Gertrud BAUMANN:S / Maria PESCHKEN:Ms / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8780 | | 1926.03.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 MÄDCHENLIEDER (Robert Schumann, op.103 / Elisabeth Kulmann), 4: An den Abendstern | | | | | | |
| <i>Gertrud BAUMANN:S / Maria PESCHKEN:Ms / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | Schweb' empor am Himmel |
| PAR | 2-8781 | | 1926.03.29 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 3 DUETTE (Johannes Brahms, op.20), 2: Weg der Liebe II (Johann G. Herder) | | | | | | |
| <i>Gertrud BAUMANN:S / Maria PESCHKEN:Ms / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | Den gordischen Knoten |
| PAR | 2-8782 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Deutschmeister-Regiments-Marsch (Wilhelm A. Jurek, op.6) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2194-I | | | | |
| PAR | 2-8783 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Kaiser Friedrich-Marsch (Carl Friedemann, op.66) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8784 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Regimentskinder — Marsch (Julius Fučík, op.169) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8785 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Die Bosniaken kommen — Marsch (Eduard Wagnes) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2194-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------|-----------------|--|---------------------|----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8786 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ELIAS (Felix Mendelssohn, op.70 / Julius Schubring): Höre Israel, höre des Herrn Stimme 01 | | | | | | |
| <i>Gertrud BAUMANN:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8787 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ELIAS (Felix Mendelssohn, op.70 / Julius Schubring): So spricht der Herr 02 | | | | | | |
| <i>Gertrud BAUMANN:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8788 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 01 | | | | | | Ich weiß, daß mein Erlöser lebet |
| <i>Gertrud BAUMANN:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8789 | | 1926.03.30 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 02 | | | | | | |
| <i>Gertrud BAUMANN:S / Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8790 | | — | — | | |
| — renumbering of Odeon xxBo 8711, qv. — | | | | | | |
| PAR | 2-8791 | | — | — | | |
| — renumbering of Odeon xxBo 8714, qv. — | | | | | | |
| PAR | 2-8792 | | — | — | | |
| — renumbering of Odeon xxBo 8715, qv. — | | | | | | |
| PAR | 2-8793 | | — | — | | |
| — renumbering of Odeon xxBo 8713, qv. — | | | | | | |
| PAR | 2-8794 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| ORGAN SONATA in D (Baldassare Galuppi): Adagio | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8795 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Largo in a (J. M. Leclair) a | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|----------------------|-------------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8796 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich bete an die Macht der Liebe — Choral (Dmitrij S. Bortnianskij / Gerhard Tersteegen) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8796-2 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich bete an die Macht der Liebe — Choral (Dmitrij S. Bortnianskij / Gerhard Tersteegen) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8797 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vesper hymn (Dmitrij S. Bortnjanskij) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2200-I | | | | |
| PAR | 2-8798 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O laß dich halten — Lied (Adolf Jensen, op.35,3 / Otto Roquette) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2200-II | | | | |
| PAR | 2-8799 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Schwanengesang — Ein Tongedicht für Kunstharmonium (Rudolf Schartel, op.18) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2201-I | | | | |
| PAR | 2-8800 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Elegie (Paul Juon) | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | Parlo P .2201-II | | | | |
| PAR | 2-8801 | | 1926.04.08 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Air in G (Christoph W. Gluck) G | | | | | | |
| <i>Paul MANIA:harmonium{Schiedmayer Dominator}</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8802 | Bn | 1926.04.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| 4 LIEDER (Richard Strauss, op.27), 2: Cäcilie (Heinrich Hart) | | | | | | |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cdn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | HistoricM HM ..175 B | | | | |
| AN | 30 | Parlo P .2218-I | | | | |
| PAR | 2-8803 | | 1926.04.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| OTELLO (Giuseppe Verdi / Arrigo Boïto), IV/1: Piangea cantando — Canzone del salice {Desdemona} | | | | | | |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cdn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10506 | | | | |
| PAR | 2-8804 | | 1926.04.09 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Max Birckhahn | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré), IV/18: Elle a fui, la tourterelle — Romance {Antonia} | | | | | | |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cdn / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2235-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — | Coupling number | — | Control number |
| | | | | | | Remarks |
| PAR | 2-8805 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), II/ 8: Wie nahte mir der Schlummer — Arie {Agathe} 01 | | | | | | Wie nahte mir der Schlummer |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10484 | | | | |
| PAR | 2-8805-2 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), II/ 8: Wie nahte mir der Schlummer — Arie {Agathe} 01 | | | | | | Wie nahte mir der Schlummer |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2243-I | | | | |
| PAR | 2-8806 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), II/ 8: Wie nahte mir der Schlummer — Arie {Agathe} 02 | | | | | | Alles pflegt schon längst der Ruh' |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10484 | | | | |
| AN | 30 | Parlo P .2243-II | | | | |
| PAR | 2-8807 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DER FREISCHÜTZ (Carl M. von Weber, op.77 / Friedrich Kind), III/12: Und ob die Wolke sie verhülle — Kavatine {Agathe} | | | | | | Und ob die Wolke sie verhülle |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo E 10506 | | | | |
| AN | 30 | Parlo P .2235-II | | | | |
| PAR | 2-8808 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), III/ 5: Je dis que rien ne m'épouvante — Air {Micaëla} | | | | | | Ich sprach, daß ich furchtlos mich fühle |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8809 | | 1926.04.12 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 4 LIEDER (Richard Strauss, op.27), 4: Morgen! (John H. Mackay) | | | | | | Und morgen wird die Sonne wieder scheinen |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | Parlo P .2218-II | | | | |
| PAR | 2-8810 | | 1926.04.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MATTHÄUS-PASSION (Johann S. Bach, BWV.244 / Christian F. Henrici): Blute nur, du liebes Herz (Rezitativ und Arie) | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | Parlo [test] | | | | |
| PAR | 2-8811 | | 1926.04.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSE in c (Wolfgang A. Mozart, KV.427): Et incarnatus est 01 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8812 | | 1926.04.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSE in c (Wolfgang A. Mozart, KV.427): Et incarnatus est 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8813 | | 1926.04.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 01 | | | | | | Ich weiß, daß mein Erlöser lebet |
| <i>Amalie MERZ-TUNNER:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|-----------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | 2-8814 | | 1926.04.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| MESSIAH (Georg F. Händel / Charles Jennens), 45: I Know That My Redeemer Liveth — Air 02 | | | | | | |
| <i>Amalie MERZ-TUNNER:S / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8815 | | 1926.04.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré): [arrangement] 01 | | | | | | Fantasie |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10491 | | | | |
| AN | 30 | Parlo P .2198-I | | | | |
| PAR | 2-8816 | | 1926.04.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré): [arrangement] 02 | | | | | | Fantasie |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo E 10491 | | | | |
| AN | 30 | Parlo P .2198-II | | | | |
| PAR | 2-8817 | | 1926.04.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dorfschwalben aus Österreich — Walzer (Josef Strauß, op.164) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8817-2 | | 1926.04.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dorfschwalben aus Österreich — Walzer (Josef Strauß, op.164) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2214-I | | | | |
| PAR | 2-8818 | | 1926.04.20 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dorfschwalben aus Österreich — Walzer (Josef Strauß, op.164) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2214-II | | | | |
| PAR | 2-8819 | | 1926.04.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Flott durchs Leben — Walzer (Siegfried Translateur, op.155) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2199-I | | | | |
| PAR | 2-8820 | | 1926.04.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wenn die Rosen erwachen — Walzer-Träumerei (Hugo Krützfeld, op.18) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2199-II | | | | |
| PAR | 2-8821 | | 1926.04.21 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Serenade (Franz Lehár) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2213-I | | | | |
| PAR | 2-8822 | | 1926.04.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), I/6d: Printemps qui commence — Chant {Dalila} | | | | | | Die Sonne, sie lachte |
| <i>Rut BERGLUND:A / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8823 | | 1926.04.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SAMSON ET DALILA (Camille Saint-Saëns / Ferdinand Lemaire), II/3: Mon cœur s'ouvre à ta voix — Duo {Dalila, Samson} | | | | | | Sieh, mein Herz erschließt sich |
| <i>Rut BERGLUND:A / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8824 | | 1926.04.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), II/2c: Du Ärmste kannst wohl nie ermessen — Duett {Elsa, Ortrud} | | | | | | Du Ärmste kannst wohl nie ermessen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8825 | | 1926.04.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1b: Ich sah das Kind an seiner Mutter Brust {Kundry} | | | | | | Ich sah das Kind an seiner Mutter Brust |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8826 | | 1926.04.22 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PARSIFAL (M + W: Richard Wagner), II/1d: Seit Ewigkeiten harre ich deiner {Kundry} | | | | | | Seit Ewigkeiten harre ich deiner |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8827 | | 1926.04.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rennbahngespräche — Original-Vortrag (Wilhelm Bendow, Paul Morgan) 01 | | | | | | |
| <i>Wilhelm BENDOW:M / Paul MORGAN:M</i> | | | | | | |
| AN | 30 | Parlo P .2224-I | | | | |
| PAR | 2-8828 | | 1926.04.23 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rennbahngespräche — Original-Vortrag (Wilhelm Bendow, Paul Morgan) 02 | | | | | | |
| <i>Wilhelm BENDOW:M / Paul MORGAN:M</i> | | | | | | |
| AN | 30 | Parlo P .2224-II | | | | |
| PAR | 2-8829 | | 1926.04.24 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Monnalona — Spanischer Onestep (Austin Egen, Hermann Leopoldi / Charles Amberg, Ernst Neubach) | | | | | | |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2204-I | | | | |
| PAR | 2-8830 | | 1926.04.24 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Dear one — Onestep (Carl Robrecht) | | | | | | Liebling |
| <i>José M. MELZAK:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2204-II | | | | |
| PAR | 2-8831 | | 1926.04.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Lolita — Serenata spagnola (M + W: Arturo Buzzi-Peccia) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8832 | | 1926.04.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Visione veneziana — Melodia (Renato Brogi / Angiolo Orvieto) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | 2-8833 | | 1926.04.28 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich hab' geträumt — Lied & Valse boston (Harry Waldau) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2213-II | | | | |
| PAR | 2-8834 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in d (Henri Vieuxtemps, op.31), 2: Adagio religioso 01 | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8835 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| VIOLIN CONCERTO 4 in d (Henri Vieuxtemps, op.31), 2: Adagio religioso 02 | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8836 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Canzonetta (Alfred d'Ambrosio, op.6) g | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8837 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Tambourin chinois (Fritz Kreisler, op.3) | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | Parlo P .2197-I | | | | |
| PAR | 2-8838 §1 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Andantino In F (Fritz Kreisler, In The Style Of Francesco Martini) | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8838 §2 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rondino über ein Thema von Beethoven (Fritz Kreisler) | | | | | | |
| <i>Edith LORAND:vn Michael RAUCHEISEN:p</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8839 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Torna a Surriento — Canzonetta napoletana (Ernesto de Curtis / Giambattista de Curtis) | | | | | | |
| <i>István BALLÓ:Bar Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8839-2 | | 1926.05.15 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Torna a Surriento — Canzonetta napoletana (Ernesto de Curtis / Giambattista de Curtis) | | | | | | |
| <i>István BALLÓ:Bar Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8840 | | 1926.04.29 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Visione veneziana — Melodia (Renato Brogi / Angiolo Orvieto) | | | | | | |
| <i>István BALLÓ:Bar Otto DOBRINDT:cnd/O</i> | | | | | | |
| AN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|-------|---|-----------|------------------|--|---------------------|--------------|
| | Title (Composer / Author) | | | | | Subtitle |
| | Artists / Accompaniment | | | | | |
| | Format | Size | Face number | Coupling number | Control number | Remarks |
| PAR | 2-8840-2 | | 1926.05.15 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Visione veneziana — Melodia (Renato Brogi / Angiolo Orvieto) | | | | | |
| | István BALLÓ:Bar / Otto DOBRINDT:cnd/O | | | | | |
| | AN | 30 | Parlo P .2222-I | | | Stefan Balla |
| PAR | 2-8841 | | — | — | | |
| | — renumbering of Odeon xxBo 8750, qv. — | | | | | |
| PAR | 2-8842 | | — | — | | |
| | — renumbering of Odeon xxBo 8751, qv. — | | | | | |
| PAR | 2-8843 | | — | — | | |
| | — renumbering of Odeon xxBo 8755, qv. — | | | | | |
| PAR | 2-8844 | | — | — | | |
| | — renumbering of Odeon xxBo 8756, qv. — | | | | | |
| PAR | 2-8845 | | — | — | | |
| | — renumbering of Odeon xxBo 8738, qv. — | | | | | |
| PAR | 2-8846 | | — | — | | |
| | — renumbering of Odeon xxBo 8764, qv. — | | | | | |
| PAR | 2-8847 | | 1926.05.15 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Suonno 'e fantasia — Canzonetta napoletana (Giuseppe Capolongo / Adolfo Genise) | | | | | |
| | István BALLÓ:Bar / Otto DOBRINDT:cnd/O | | | | | |
| | AN | 30 | Parlo P .2222-II | | | Stefan Balla |
| PAR | 2-8848 | | 1926.05.15 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Ideale — Romanza (F. Paolo Tosti / Carmelo Errico) | | | | | |
| | István BALLÓ:Bar / Otto DOBRINDT:cnd/O | | | | | |
| | AN | 30 | | | | Stefan Balla |
| PAR | 2-8848-2 | | 1926.05.15 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | Ideale — Romanza (F. Paolo Tosti / Carmelo Errico) | | | | | |
| | István BALLÓ:Bar / Otto DOBRINDT:cnd/O | | | | | |
| | AN | 30 | | | | Stefan Balla |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|-----------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | 2-8849 | | 1926.07.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHWARZWALDMÄDEL (Leon Jessel / August Neidhart): [arrangement] 01 | | | | | | Selection |
| <i>Otto DOBRINDT:cnd / Edith Lorand:O</i> | | | | | | |
| AN | 30 | Parlo P .2216-I | | | | |
| PAR | 2-8850 | | 1926.07.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHWARZWALDMÄDEL (Leon Jessel / August Neidhart): [arrangement] 02 | | | | | | Selection |
| <i>Otto DOBRINDT:cnd / Edith Lorand:O</i> | | | | | | |
| AN | 30 | Parlo P .2216-II | | | | |
| PAR | 2-8851 | | 1926.07.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mazurka in G (Emil S. Mlynarski, op.7) | | | | | | |
| <i>Otto DOBRINDT:cnd / Edith Lorand:O</i> | | | | | | |
| AN | 30 | | | | | |
| PAR | 2-8851-2 | | 1926.07.14 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mazurka in G (Emil S. Mlynarski, op.7) | | | | | | |
| <i>Otto DOBRINDT:cnd / Edith Lorand:O</i> | | | | | | |
| AN | 30 | Parlo P .2229-II | | | | |
| PAR | 2-8852 | | 1926.07.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mondnacht auf der Alster — Walzer (Oscar Fetras, op.60) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2217-I | | | | |
| PAR | 2-8853 | | 1926.07.15 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Mondnacht auf der Alster — Walzer (Oscar Fetras, op.60) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2217-II | | | | |
| PAR | 2-8854 | | — | — | | |
| — renumbering of Odeon xxBo 8718, qv. — | | | | | | |
| PAR | 2-8855 | | — | — | | |
| — renumbering of Odeon xxBo 8719, qv. — | | | | | | |
| PAR | 2-8856 | | 1926.08.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sommerlust — Walzer (Paul Lincke) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2227-I | | | | |
| PAR | 2-8857 | | 1926.08.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Musica proibita — Melodia (Stanislao Gastaldon, op.5 / N. Mapaldi) | | | | | | Ogni sera di sotto al mio balcone |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2232-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-----------------|--|---------------------|------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | 2-8858 | | 1926.08.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Deutsche Lust — Donaulieder-Walzer (Johann Strauß I, op.127) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2227-II | | | | |
| PAR | 2-8859 | | 1926.08.17 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alla stella confidente — Romanza (Vincenzo Robaudi, op.175 / V. Minuti) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| AN | 30 | Parlo P .2232-II | | | | |
| PAR | @2-8860 | OB < | 1926.08.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE DOLLARPRINZESSIN (Leo Fall / Alfred M. Willner, Fritz Grünbaum): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10512 | | | | Potpourri |
| EN | 30 | Parlo P .9002-I | | | | |
| EN | 30 | ParloFR 52021 A | | | | |
| PAR | @2-8861 | OB < | 1926.08.27 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE DOLLARPRINZESSIN (Leo Fall / Alfred M. Willner, Fritz Grünbaum): [arrangement] 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10512 | | | | |
| EN | 30 | Parlo P .9002-II | | | | |
| EN | 30 | ParloFR 52021 B | | | | |
| PAR | @2-8862 | | 1926.09.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| NORMA (Vincenzo Bellini / Felice Romani): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | | | | | Fantasia |
| PAR | @2-8862-2 | OB < | 1926.09.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| NORMA (Vincenzo Bellini / Felice Romani): [arrangement] 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10663 | | | | label gives mx. 2-8862 |
| EN | 30 | Parlo P .9001-I | | | | |
| PAR | @2-8863 | OB < | 1926.09.10 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| NORMA (Vincenzo Bellini / Felice Romani): [arrangement] 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10663 | | | | Fantasia |
| EN | 30 | Parlo P .9001-II | | | | |
| PAR | @2-8864 §1 | | 1926.09.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Le coucou — Rondeau (Louis-Claude Daquin) | | | | | | |
| <i>Anna LINDE:hcd</i> | | | | | | |
| EN | 30 | Od O-.7620 | | | | |
| EN | 30 | Parlo E 10514 | | | | |
| EN | 30 | Parlo P .9005-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|-------|---|-----------|------------------|-----------------|--|----------|
| | Title (Composer / Author) | | | | | Subtitle |
| | Artists / Accompaniment | | | | | |
| | Format | Size | Face number | Coupling number | Control number | Remarks |
| PAR | @2-8864 | §2 | 1926.09.15 | Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | LES FÊTES D'HÉBÉ (Jean-Philippe Rameau / Antoine Gautier de Montdorge): Tambourin | | | | | |
| | Anna LINDE:hcd | | | | | |
| | EN | 30 | Od O-.7620 | | | |
| | EN | 30 | Parlo E 10514 | | | |
| | EN | 30 | Parlo P .9005-I | | | |
| PAR | @2-8865 | §1 | 1926.09.15 | Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | Gigue (John Bull) | | | | | |
| | Anna LINDE:hcd | | | | | |
| | EN | 30 | Od O-.7620 | | | |
| | EN | 30 | Parlo E 10524 | | | |
| | EN | 30 | Parlo P .9005-II | | | |
| PAR | @2-8865 | §2 | 1926.09.15 | Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | Hornpipe (Henry Purcell) | | | | | |
| | Anna LINDE:hcd | | | | | |
| | EN | 30 | Od O-.7620 | | | |
| | EN | 30 | Parlo E 10524 | | | |
| | EN | 30 | Parlo P .9005-II | | | |
| PAR | @2-8866 | | 1926.09.15 | Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | Passacaglia (Georg F. Händel) | | | | | |
| | Anna LINDE:hcd | | | | | |
| | EN | 30 | Od O-.7619 | | | |
| | EN | 30 | Parlo E 10514 | | | |
| | EN | 30 | Parlo P .9015-I | | | |
| PAR | @2-8867 | | 1926.09.15 | Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | The Harmonious Blacksmith — Air and Variations (Georg F. Händel) | | | | | |
| | Anna LINDE:hcd | | | | | |
| | EN | 30 | | | | |
| PAR | @2-8868 | | 1926.09.18 | Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | LE DOMINO NOIR (Daniel F. E. Auber / A. Eugène Scribe) Overture 01 | | | | | |
| | Edith LORAND:cnd/O | | | | | |
| | EN | 30 | | | | |
| PAR | @2-8869 | | 1926.09.18 | Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | LE DOMINO NOIR (Daniel F. E. Auber / A. Eugène Scribe) Overture 02 | | | | | |
| | Edith LORAND:cnd/O | | | | | |
| | EN | 30 | | | | |
| PAR | @2-8870 | | 1926.09.18 | Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | 30 |
| | Myosotis <Vergißmeinnicht> — Valse (Emile Waldteufel, op.101) 01 | | | | | |
| | Edith LORAND:cnd/O | | | | | |
| | EN | 30 | Parlo E 10513 | | | |
| | EN | 30 | Parlo P .9003-I | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8870-2 | | 1926.12.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Myosotis <Vergißmeinnicht> — Valse (Emile Waldteufel, op.101) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9003-I | | | | |
| PAR | @2-8870-3 | | 1926.12.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Myosotis <Vergißmeinnicht> — Valse (Emile Waldteufel, op.101) 01 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8871 | | 1926.09.18 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Myosotis <Vergißmeinnicht> — Valse (Emile Waldteufel, op.101) 02 | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10513 | | | | |
| EN | 30 | Parlo P .9003-II | | | | |
| PAR | @2-8872 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| WIEDER METROPOL (Hugo Hirsch / Otto A. Alberts, Arthur Rebner, Hans H. Zerlett): Verklungenes Berlin — Lied | | | | | | |
| <i>Max HANSEN:T / [Edith LORAND]:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9000-I | | | | |
| PAR | @2-8873 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| WIEDER METROPOL (Hugo Hirsch / Otto A. Alberts, Arthur Rebner, Hans H. Zerlett): Was kann mir schon passier'n? — Couplet | | | | | | |
| <i>Max HANSEN:T / [Edith LORAND]:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9000-II | | | | |
| PAR | @2-8874 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Parlez-vous français? — Onestep-Lied (Theodor Wottitz / Peter Herz) | | | | | | |
| <i>Max HANSEN:T / [Edith LORAND]:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8875 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Bürger — Walzer (Carl M. Ziehrer, op.419) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10531 | | | | |
| EN | 30 | Parlo P .9004-I | | | | |
| PAR | @2-8876 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Walzer (Franz Drdla, op.187) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10531 | | | | |
| PAR | @2-8876-2 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wiener Walzer (Franz Drdla, op.187) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8877 | | 1926.09.23 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| The Lark — Romance (Mihail I. Glinka) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------------|-------------------|--|---------------------|----------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | @2-8878 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Nun danket alle Gott — Choral (Johann Crüger / Martin Rinckart) | | | | | | |
| <i>Alfred IRMLER:dir / Irmier-Madrigal-Chor:CH{F} NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9008-I | | | | |
| PAR | @2-8879 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Transeamus — Alter Weihnachtsgesang aus Schlesien (anonymous, 18th century / trad. Biblical) | | | | | | |
| <i>Alfred IRMLER:dir / Irmier-Madrigal-Chor:CH{F} NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9008-II | | | | |
| PAR | @2-8880 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner, III/2: Das süße Lied verhallt — Duett {Elsa, Lohengrin} 01 | | | | | | |
| <i>Emmy BETTENDORF:S Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10515 | | | | |
| EN | 30 | Parlo P .9027-I | | | | |
| END | 12 | CD: Preiser 89068 | | | | |
| PAR | @2-8881 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner, III/2: Das süße Lied verhallt — Duett {Elsa, Lohengrin} 02 | | | | | | |
| <i>Emmy BETTENDORF:S Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10515 | | | | |
| EN | 30 | Parlo P .9027-II | | | | |
| END | 12 | CD: Preiser 89068 | | | | |
| PAR | @2-8882 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner, III/2: Das süße Lied verhallt — Duett {Elsa, Lohengrin} 03 | | | | | | |
| <i>Emmy BETTENDORF:S Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10527 | | | | |
| EN | 30 | Parlo P .9085-I | | | | |
| END | 12 | CD: Preiser 89068 | | | | |
| PAR | @2-8883 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner, III/2: Das süße Lied verhallt — Duett {Elsa, Lohengrin} 04 | | | | | | |
| <i>Emmy BETTENDORF:S Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10527 | | | | |
| EN | 30 | Parlo P .9085-II | | | | |
| END | 12 | CD: Preiser 89068 | | | | |
| PAR | @2-8884 | | 1926.09.29 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner, III/2: Das süße Lied verhallt — Duett {Elsa, Lohengrin} 05 | | | | | | |
| <i>Emmy BETTENDORF:S Lauritz MELCHIOR:T Frieder WEISSMANN:cnd Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Decca 25386 | | | | |
| EN | 30 | Parlo E 10540 | | | | |
| END | 12 | CD: Preiser 89068 | | | | |
| PAR | @2-8885 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 01 | | | | | | |
| <i>Emmy BETTENDORF:S Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | @2-8886 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 02 | | | | | | Er, der Herrlichste von allen |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8887 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 03 | | | | | | Ich kann's nicht fassen, nicht glauben |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | Parlo E 10607 | | | | |
| EN | 30 | Parlo P .9281-I | | | | |
| PAR | @2-8888 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 04 | | | | | | Du Ring an meinem Finger |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | Parlo E 10607 | | | | |
| EN | 30 | Parlo P .9281-II | | | | |
| PAR | @2-8889 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 05 | | | | | | Süßer Freund, du blickest mich verwundert an |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | Parlo E 10608 | | | | |
| EN | 30 | Parlo P .9282-I | | | | |
| PAR | @2-8890 | | 1926.09.30 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FRAUENLIEBE UND LEBEN (Robert Schumann, op.42 / Adalbert von Chamisso) 06 | | | | | | Nun hast du mir den ersten Schmerz getan |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:p</i> | | | | | | |
| EN | 30 | Parlo E 10608 | | | | |
| EN | 30 | Parlo P .9282-II | | | | |
| PAR | @2-8891 | | 1926.10.02 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Silberheller Mond — Nightsong nach einer alten Hindu-Melodie (P. Schramm) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10532 | | | | |
| EN | 30 | Parlo P .9031-I | | | | |
| PAR | @2-8892 | | 1926.10.02 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Valse intermède (Andor Merkle) | | | | | | (arr.: Jenő Hubay) |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8893 | | 1926.10.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weihnacht — Melodram (Hans Heckel / Ernst von Wildenbruch) | | | | | | |
| <i>Hans MÜHLHOFER:M [Ferdinand HUMMEL]:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8893-2 | | 1926.10.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weihnacht — Melodram (Hans Heckel / Ernst von Wildenbruch) | | | | | | |
| <i>Hans MÜHLHOFER:M [Ferdinand HUMMEL]:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9010-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-----------------|--|---------------------|------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | Coupling number | Control number | | Remarks |
| PAR | @2-8894 | | 1926.10.04 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weihnachtsevangelium — Melodram (Ferdinand Hummel) | | | | | | |
| <i>Hans MÜHLHOFER:M / Ferdinand HUMMEL:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9010-II | | | | |
| PAR | @2-8895 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pomone <Herbstweisen> — Valse (Emile Waldteufel, op.155) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9004-II | | | | |
| PAR | @2-8895-2 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pomone <Herbstweisen> — Valse (Emile Waldteufel, op.155) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10570 | | | | |
| PAR | @2-8896 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vineta-Glocken — Valse boston (John Lindsay-Theimer) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10532 | | | | |
| EN | 30 | Parlo P .9019-I | | | | |
| PAR | @2-8897 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Sérénade espagnole — Valse (Olivier Métra) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10522 | | | | |
| EN | 30 | Parlo P .9019-II | | | | |
| PAR | @2-8898 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Barcarola veneziana (Ruggiero Leoncavallo) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10522 | | | | |
| EN | 30 | Parlo P .9031-II | | | | |
| PAR | @2-8899 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pinkepunk — Weihnachtsspiel (Hans Sattler) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9011-I | | | | Kammer-Orchester |
| PAR | @2-8899-2 | | 1927.10.06 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pinkepunk — Weihnachtsspiel (Hans Sattler) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| EN | 30 | | | | | Kammer-Orchester |
| PAR | @2-8900 | | 1926.10.06 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Bübchens Weihnachtstraum — Melodram (Engelbert Humperdinck / Gustav Falke) | | | | | | |
| <i>Otto DOBRINDT:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9011-II | | | | Kammer-Orchester |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|--|----------------|--|---------------------|------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number — Coupling number — Control number | | | | |
| PAR | @2-8901 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Pastorale (Scarlatti) | | | | | | |
| <i>Anna LINDE:hcd</i> | | | | | | |
| EN | 30 | Od O-.7619 | | | | |
| EN | 30 | Parlo E 10524 | | | | |
| EN | 30 | Parlo P .9015-II | | | | |
| PAR | @2-8902 §1 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Rossignol en amour (François Couperin) | | | | | | |
| <i>Anna LINDE:hcd</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8902 §2 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Le joyeux (Jean-Philippe Rameau) | | | | | | |
| <i>Anna LINDE:hcd</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8903 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/5: Geliebter, spare den Zorn — Szene | | | | | | |
| <i>Emmy BETTENDORF:S Louise MARCK-LÜDERS:A Carl Martin ÖHMAN:T Michael BOHNEN:B Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Decca 25287 A | | | | |
| EN | 30 | Od O-.7531 a @xxB 7518 | | | | |
| EN | 30 | Od O-.8708 a @xxB 7518 | | | | |
| EN | 30 | Parlo E 10541 | | | | |
| EN | 30 | Parlo P .9014-I | | | | |
| PAR | @2-8904 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/6a: Als Eva aus dem Paradies — Schusterlied {Sachs} | | | | | | |
| <i>Emmy BETTENDORF:S Carl Martin ÖHMAN:T Leo SCHÜTZENDORF:B Michael BOHNEN:B Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Decca 25287 B | | | | |
| EN | 30 | Od O-.7531 b @xxB 7519 | | | | |
| EN | 30 | Od O-.8708 b @xxB 7519 | | | | |
| EN | 30 | Parlo E 10541 | | | | |
| PAR | @2-8904-2 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/6a: Als Eva aus dem Paradies — Schusterlied {Sachs} | | | | | | |
| <i>Emmy BETTENDORF:S Carl Martin ÖHMAN:T Leo SCHÜTZENDORF:B Michael BOHNEN:B Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9014-II | | | | |
| | | | | | | take -2 not in ledger! |
| PAR | @2-8905 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/6b: Den Tag seh' ich erscheinen — Ständchen {Beckmesser} 01 G | | | | | | |
| <i>Leo SCHÜTZENDORF:B Michael BOHNEN:B Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Decca 25288 A | | | | |
| EN | 30 | Parlo E 10542 | | | | |
| END | 12 | CD: Preiser 89186 | | | | |
| END | 12 | CD: Truesound TT-3048 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-----------------------|----------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — | Coupling number | — | Control number |
| | | | | | | Remarks |
| PAR | @2-8906 | | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), II/6b: Den Tag seh' ich erscheinen — Ständchen {Beckmesser} 02 G | | | | | | Den Tag seh' ich erscheinen |
| <i>Leo SCHÜTZENDORF:B / Michael BOHNEN:B / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Decca 25288 B | | | | |
| EN | 30 | Parlo E 10542 | | | | |
| END | 12 | CD: Preiser 89186 | | | | |
| END | 12 | CD: Truesound TT-3048 | | | | |
| PAR | @2-8907 | OB | 1926.10.07 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/4c: Selig, wie die Sonne meines Glückes lacht — Quintett {Eva, Magdalene, Walther, David, Sachs} | | | | | | Selig, wie die Sonne meines Glückes lacht |
| <i>Emmy BETTENDORF:S / Louise MARCK-LÜDERS:A / Carl Martin ÖHMANN:T / Wilhelm GOMBERT:T / Michael BOHNEN:B / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10544 | | | | |
| EN | 30 | Decca 25386 | | | | |
| EN | 30 | Parlo P .9046-I | | | | |
| EN | 30 | Od O-.7549 | | | | |
| EN | 30 | Okeh .5117 | | | | |
| PAR | @2-8908 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré), II/ 7: Allons! Courage et confiance — Romance {Hoffmann} | | | | | | Wohlan, nur Mut und Vertrauen |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9017-I | | | | |
| PAR | @2-8909 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré), III/16: O Dieu! de quelle ivresse — Duo {Giulietta, Hoffmann} | | | | | | Ha, wie in meiner Seele entbrennet |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| | | | | | | "verworfen, wird wiederholt" |
| PAR | @2-8910 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES CONTES D'HOFFMANN (Jacques Offenbach / Jules Barbier, Michel Carré), I/ 5: Il était une fois — Ballade de Klein-Zach {Hoffmann} | | | | | | Es war einmal am Hofe von Eisenack |
| <i>Max HIRZEL:T / Frieder WEISSMANN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9017-II | | | | |
| PAR | @2-8911 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| SCHWANENGESANG (Franz Schubert, D.957), 12: Am Meer (Heinrich Heine) | | | | | | |
| <i>Max HIRZEL:T / Frieder WEISSMANN:p{Blüthner}</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8912 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Weihnachtsnachtigall — Weihnachtslied (Carl Hirsch, after a 17th century song) | | | | | | Lieb' Nachtigall, wach' auf |
| <i>Carl THIEL:dir / Madrigal-Chor der Staatlichen Akademie für Kirchen- und Schul-Musik:CH</i> | | | | | | |
| EN | 30 | Parlo P .9006-I | | | | |
| PAR | @2-8913 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In dulci júbilo — Weihnachtslied (Michael Praetorius) | | | | | | (arr.: Carl Loewe) |
| <i>Carl THIEL:dir / Madrigal-Chor der Staatlichen Akademie für Kirchen- und Schul-Musik:CH</i> | | | | | | |
| EN | 30 | Parlo E 10723 | | | | |
| EN | 30 | Parlo P .9006-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8914 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Freu dich, Erd' und Sternenzelt — Weihnachtslied | | | | | | (arr.: Carl Thiel) |
| <i>Carl THIEL:dir / Madrigal-Chor der Staatlichen Akademie für Kirchen- und Schul-Musik:CH</i> | | | | | | |
| EN | 30 | Parlo P .9007-I | | | | |
| PAR | @2-8915 | | 1926.10.08 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Wechselgesang zur Weihnachtsfeier — Weihnachtslied (15th century) | | | | | | (arr.: Carl Loewe) |
| <i>Carl THIEL:dir / Madrigal-Chor der Staatlichen Akademie für Kirchen- und Schul-Musik:CH</i> | | | | | | |
| EN | 30 | Parlo P .9007-II | | | | |
| PAR | @2-8916 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Alt-französische Gavotte (Pirané) | | | | | | (arr.: Paul Mania) |
| <i>Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo P .9018-I | | | | |
| PAR | @2-8917 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Romanze in a (Max Reger) | | | | | | |
| <i>Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo P .9018-II | | | | |
| PAR | @2-8918 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stille Nacht, heilige Nacht — Weihnachtslied (Franz Gruber / Joseph Mohr) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo P .9009-I | | | | |
| PAR | @2-8918-3 | | 1929.09.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Stille Nacht, heilige Nacht — Weihnachtslied (Franz Gruber / Joseph Mohr) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / NN:org / NN:hp</i> | | | | | | |
| EN | 30 | Parlo P .9009-I | | | | |
| PAR | @2-8919 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O du fröhliche — Weihnachtslied (trad. Sicilian / Johannes D. Falk, Johann G. Holzschuher) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo P .9009-II | | | | |
| PAR | @2-8919-3 | | 1929.09.14 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O du fröhliche — Weihnachtslied (trad. Sicilian / Johannes D. Falk, Johann G. Holzschuher) | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / NN:org / NN:hp</i> | | | | | | |
| EN | 30 | Parlo P .9009-II | | | | |
| PAR | @2-8920 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Chaconne (Filippo Vitali) 01 | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo E 10523 | | | | |
| PAR | @2-8921 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Chaconne (Filippo Vitali) 02 | | | | | | |
| <i>Edith-Lorand-Streichquartett:IG{Edith LORAND:vn; NN:vn; NN:va; NN:vc} / Paul MANIA:harmonium</i> | | | | | | |
| EN | 30 | Parlo E 10523 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|-------|--|-----------|------------------------|--|---------------------|--------------------------------------|
| | Title (Composer / Author) | | | | | Subtitle |
| | Artists / Accompaniment | | | | | |
| | Format | Size | Face number | Coupling number | Control number | Remarks |
| PAR | @2-8922 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | TRISTAN UND ISOLDE (M + W: Richard Wagner) Orchestervorspiel 01 | | | | | |
| | <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Parlo E 10508 | | | |
| | EN | 30 | Parlo P .9012-I | | | |
| PAR | @2-8923 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | TRISTAN UND ISOLDE (M + W: Richard Wagner) Orchestervorspiel 02 | | | | | |
| | <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Parlo E 10508 | | | |
| | EN | 30 | Parlo P .9012-II | | | |
| PAR | @2-8924 §1 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | TRISTAN UND ISOLDE (M + W: Richard Wagner) Orchestervorspiel 03 | | | | | |
| | <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Parlo E 10509 | | | |
| | EN | 30 | Parlo P .9013-I | | | |
| PAR | @2-8924 §2 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | TRISTAN UND ISOLDE (M + W: Richard Wagner), III/3b: Mild und leise, wie er lächelt! — Verklärung - Liebestod {Isolde} 01 | | | | | [arr. orch.] |
| | <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Parlo E 10509 | | | |
| | EN | 30 | Parlo P .9013-I | | | |
| PAR | @2-8925 | | 1926.10.11 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | TRISTAN UND ISOLDE (M + W: Richard Wagner), III/3b: Mild und leise, wie er lächelt! — Verklärung - Liebestod {Isolde} 02 | | | | | [arr. orch.] |
| | <i>Siegfried WAGNER:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Parlo E 10509 | | | |
| | EN | 30 | Parlo P .9013-II | | | |
| PAR | @2-8926 | | 1926.10.12 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | LA GIOCONDA (Amilcare Ponchielli / Arrigo Boïto), IV/ 2: Suicidio! — Aria {La Gioconda} | | | | | Suicidio!... in questi fieri momenti |
| | <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Od ? @xxB 7524 | | | |
| | EN | 30 | Parlo P .9016-I | | | |
| PAR | @2-8927 | | 1926.10.12 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | AIDA (Giuseppe Verdi / Antonio Ghislanzoni), I/1g: Ritorna vincitor! — Aria {Aida} 01 | | | | | Als Sieger kehre heim! |
| | <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Od O-.7646 a @xxB 7525 | | | |
| | EN | 30 | Parlo P .9653-I | | | |
| | EN | 30 | Parlo P .9862-I | | | |
| PAR | @2-8928 | | 1926.10.12 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| | AIDA (Giuseppe Verdi / Antonio Ghislanzoni), I/1g: Ritorna vincitor! — Aria {Aida} 02 | | | | | Vater, Geliebter, die heiligen Namen |
| | <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | |
| | EN | 30 | Od O-.7646 b @xxB 7526 | | | |
| | EN | 30 | Parlo P .9653-II | | | |
| | EN | 30 | Parlo P .9862-II | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format | Size | Face number | — Coupling number | — Control number | | Remarks |
| PAR | @2-8929 | | 1926.10.12 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), lf: Mi chiamano Mimi — Racconto {Mimi} | | | | | | Man nennt mich jetzt Mimi |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8929-2 | | 1926.10.12 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), lf: Mi chiamano Mimi — Racconto {Mimi} | | | | | | Man nennt mich jetzt Mimi |
| <i>Meta SEINEMEYER:S / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od ? | @xxB 7523 | | | |
| EN | 30 | Parlo P .9016-II | | | | |
| PAR | @2-8930 | | 1926.10.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 01 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9032-I | | | | |
| PAR | @2-8931 | | 1926.10.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald): [arrangement] 02 | | | | | | Potpourri |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9032-II | | | | |
| PAR | @2-8932 | | 1926.10.22 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald): [excerpt] | | | | | | Leise schwebt das Glück vorüber - Valse boston |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9020-I | | | | |
| PAR | @2-8932-2 | | 1926.12.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald): [excerpt] | | | | | | Leise schwebt das Glück vorüber - Valse boston |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9020-I | | | | |
| PAR | @2-8933 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald), III/14: Wo ist der Himmel so blau wie in Wien? — Wiener Lied | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9020-II | | | | |
| PAR | @2-8933-2 | | 1926.12.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald), III/14: Wo ist der Himmel so blau wie in Wien? — Wiener Lied | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9020-II | | | | |
| PAR | @2-8934 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald), I/ 4: Zwei Märchenaugen — Musikalische Szene {Mister X} | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9021-I | | | | |
| PAR | @2-8935 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZIRKUSPRINZESSIN (Imre Kálmán / Julius Brammer, Alfred Grünwald), II/ 9: Mein Darling muß so sein wie du — Duett & Foxtrot | | | | | | [arr. orch.] |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9021-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8936 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FARBEN (Walter Sieber / Rob. Hess) 01 | | | | | | Vogeljubel und Sonnenglanz / Aus der roten Landschaft |
| <i>Ilse WALD:S / NN:hp / Walter SIEBER:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8936-2 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FARBEN (Walter Sieber / Rob. Hess) 01 | | | | | | Vogeljubel und Sonnenglanz / Aus der roten Landschaft |
| <i>Ilse WALD:S / NN:hp / Walter SIEBER:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8937 | | 1926.10.23 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| FARBEN (Walter Sieber / Rob. Hess) 02 | | | | | | Metallisch glänzt der Abendhimmel / In einem dunklen Lorbeerhain |
| <i>Ilse WALD:S / NN:hp / Walter SIEBER:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8938 | OB <- | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| ANDREA CHÉNIER (Umberto Giordano / Luigi Illica), IV/b: Vicino a te s'acqueta — Duetto finale 01 | | | | | | Du kommst daher |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7525 a | @xxB 7520 | | | |
| EN | 30 | Od O-.8700 a | @xxB 7520 | | | |
| EN | 30 | Parlo E 10619 | | | | |
| EN | 30 | Parlo P .9028-I | | | | |
| PAR | @2-8939 | OB | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| ANDREA CHÉNIER (Umberto Giordano / Luigi Illica), IV/b: Vicino a te s'acqueta — Duetto finale 02 | | | | | | O wunderbare Schönheit |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8939-2 | OB | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| ANDREA CHÉNIER (Umberto Giordano / Luigi Illica), IV/b: Vicino a te s'acqueta — Duetto finale 02 | | | | | | O wunderbare Schönheit |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7525 b | @xxB 7521 | | | |
| EN | 30 | Od O-.8700 b | @xxB 7521 | | | |
| EN | 30 | Parlo E 10619 | | | | |
| EN | 30 | Parlo P .9028-II | | | | |
| PAR | @2-8940 | OB - | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/g: O soave fanciulla — Duetto {Mimi, Rodolfo} | | | | | | O du süßestes Mädchen |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7524 a | @xxB 7522 | | | |
| EN | 30 | Od O-.8701 a | @xxB 7522 | | | |
| EN | 30 | Parlo E 10976 | | | | |
| EN | 30 | Parlo P .9048-I | | | | |
| PAR | @2-8940-2 | OB | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/g: O soave fanciulla — Duetto {Mimi, Rodolfo} | | | | | | O du süßestes Mädchen |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------|-------------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8941 | OB - | 1926.11.03 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| ANDREA CHÉNIER (Umberto Giordano / Luigi Illica), II/d: Ora soave, sublime ora d'amore! — Duetto | | | | | | Sag nicht nein |
| <i>Meta SEINEMEYER:S / Tino PATTIERA:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7524 b | @xxB 7554 | | | |
| EN | 30 | Od O-.8701 b | @xxB 7554 | | | |
| EN | 30 | Parlo A .4223 | | | | |
| EN | 30 | Parlo E 10976 | | | | |
| EN | 30 | Parlo P .9048-II | | | | |
| PAR | @2-8942 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 01 | | | | | | 1: Allegro moderato |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10533 | | | | |
| PAR | @2-8942-2 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 01 | | | | | | 1: Allegro moderato |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od AA .68021 | Od O-.6522 a | @xxB 7599 | | |
| EN | 30 | Parlo P .9059-I | | | | |
| PAR | @2-8943 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 02 | | | | | | 1: Allegro moderato |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od AA .68022 | Od O-.6522 b | @xxB 7600 | | |
| EN | 30 | Parlo E 10533 | | | | |
| EN | 30 | Parlo P .9059-II | | | | |
| PAR | @2-8944 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 03 | | | | | | 1: Allegro moderato |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10534 | | | | |
| PAR | @2-8944-2 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 03 | | | | | | 1: Allegro moderato |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od AA .68023 | Od O-.6523 a | @xxB 7601 | | |
| EN | 30 | Parlo P .9060-I | | | | |
| PAR | @2-8945 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 04 | | | | | | 1: Allegro moderato (cadenza: Anton G. Rubinstein) |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od AA .68024 | Od O-.6523 b | @xxB 7602 | | |
| EN | 30 | Parlo E 10534 | | | | |
| EN | 30 | Parlo P .9060-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|-------------------|--|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8946 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| PIANO CONCERTO 4 in G (Ludwig van Beethoven, op.58) 05 | | | | | | 2: Andante con moto |
| <i>Karol SZRETER:p / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od AA .68025 | Od O-.6524 a | @xxB 7603 | | |
| EN | 30 | Parlo E 10535 | | | | |
| EN | 30 | Parlo P .9061-I | | | | |
| PAR | @2-8947 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/21a: Du also bist mein Bräutigam? — Szene der Pamina 01 | | | | | | Bald prangt, den Morgen zu verkünden |
| <i>Emmy BETTENDORF:S / Elsa JÜLICH-DE VOGT:S / Emma ZÁDOR-BASSTH:A / Hedwig FLEESCHER:A / Frieder WEISSMANN:cnd / [Staatsoper Berlin]:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8948 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/21a: Du also bist mein Bräutigam? — Szene der Pamina 02 | | | | | | Mädchen, willst du mit uns gehen? |
| <i>Emmy BETTENDORF:S / Elsa JÜLICH-DE VOGT:S / Emma ZÁDOR-BASSTH:A / Hedwig FLEESCHER:A / Frieder WEISSMANN:cnd / [Staatsoper Berlin]:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8949 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| UNDINE (M + W: G. Albert Lortzing), I/ 5c: Ich scheid' nun aus eurer Mitte — Finale | | | | | | Ich scheid' nun aus eurer Mitte |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / CH / [Staatsoper Berlin]:O</i> | | | | | | |
| EN | 30 | Parlo E 10540 | | | | |
| ENN | 25 | ○133783-0 [dub] | | | | |
| PAR | @2-8950 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| OBERON (Carl M. von Weber / James R. Planché), II/13: Ocean, thou mighty monster! — Aria {Rezia} 01 | | | | | | Ozean, du Ungeheuer! |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / [Staatsoper Berlin]:O</i> | | | | | | |
| EN | 30 | Parlo E 10525 | | | | |
| EN | 30 | Parlo P .9273-I | | | | |
| PAR | @2-8951 | | 1926.11.04 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| OBERON (Carl M. von Weber / James R. Planché), II/13: Ocean, thou mighty monster! — Aria {Rezia} 02 | | | | | | [German] |
| <i>Emmy BETTENDORF:S / Frieder WEISSMANN:cnd / [Staatsoper Berlin]:O</i> | | | | | | |
| EN | 30 | Parlo E 10525 | | | | |
| EN | 30 | Parlo P .9273-II | | | | |
| PAR | @2-8952 | | 1926.11.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TURANDOT (Giacomo Puccini / Giuseppe Adami, Renato Simoni), III/a: Nessun dorma! — Aria {Calaf} | | | | | | Keiner schlafe! |
| <i>Carl Martin ÖHMAN:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7823 b | | | | |
| EN | 30 | Parlo P .9821-II | | | | |
| PAR | @2-8953 | | 1926.11.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TURANDOT (Giacomo Puccini / Giuseppe Adami, Renato Simoni), I/d: Non piangere, Liù — Arioso {Calaf} | | | | | | O weine nicht, Liù |
| <i>Carl Martin ÖHMAN:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|------------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | @2-8953-2 | | 1927.11.21 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| TURANDOT (Giacomo Puccini / Giuseppe Adami, Renato Simoni), I/d: Non piangere, Liù — Arioso {Calaf} | | | | | | O weine nicht, Liù |
| <i>Carl Martin ÖHMANN:T / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.7823 a | | | | |
| EN | 30 | Parlo P .9821-I | | | | |
| PAR | @2-8954 | | 1926.11.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/5e: Morgenlich leuchtend im rosigen Schein — Preislied {Walther} | | | | | | Morgenlich leuchtend im rosigen Schein |
| <i>Carl Martin ÖHMANN:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.8702 a @xxB 7582 | | | | |
| EN | 30 | Parlo E 10552 | | | | |
| EN | 30 | Parlo P .9030-I | | | | |
| PAR | @2-8955 | | 1926.11.09 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), I/3b: Am stillen Herd — Erzählung {Walther} | | | | | | Am stillen Herd in Winterszeit |
| <i>Carl Martin ÖHMANN:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od O-.8702 b @xxB 7583 | | | | |
| EN | 30 | Parlo E 10552 | | | | |
| EN | 30 | Parlo P .9030-II | | | | |
| PAR | @2-8956 | | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Oberbootsmannsmaat Kröger | | | | | | |
| <i>Joseph PLAUT:T</i> | | | | | | |
| EN | 30 | Parlo P .9034-I | | | | |
| PAR | @2-8957 | | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| 's ist alles dunkel — Soldatenlied in Lipper Dialekt | | | | | | |
| <i>Joseph PLAUT:T / NN:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8958 | | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE FLEDERMAUS (Johann Strauß II / Carl Haffner, Richard Genée), III/12: Szene des Frosch | | | | | | |
| <i>Joseph PLAUT:T / NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9034-II | | | | |
| PAR | @2-8959 | | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vorstadtkino 01 | | | | | | |
| <i>Joseph PLAUT:T / NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9067-I | | | | |
| PAR | @2-8960 | | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Vorstadtkino 02 | | | | | | |
| <i>Joseph PLAUT:T / NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9067-II | | | | |
| PAR | @2-8961 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/1: Recondita armonia — Arioso {Cavaradossi} | | | | | | Recondita armonia |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|------------------|------------------|-----------------------|---|-----------------------|--------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | @2-8961-2 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/1: Recondita armonia — Arioso {Cavaradossi} | | | | | | Recondita armonia |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od XX 124002 | | @xxB 7555 | | |
| EN | 30 | Od O-.7534 a | | @xxB 7555 | | |
| EN | 30 | Od O-.8714 a | | @xxB 7555 | | |
| EN | 30 | Parlo E 10538 | | | | |
| EN | 30 | Parlo P .9036-I | | | | |
| PAR | @2-8962 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| TOSCA (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), III/2: E lucevan le stelle — Arioso {Cavaradossi} | | | | | | E lucevan le stelle |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od XX 124003 | | @xxB 7556 | | |
| EN | 30 | Od O-.7534 b | | @xxB 7556 | | |
| EN | 30 | Od O-.8714 b | | @xxB 7556 | | |
| EN | 30 | Parlo E 10538 | | | | |
| EN | 30 | Parlo P .9036-II | | | | |
| PAR | @2-8963 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/e: Che gelida manina! — Racconto {Rodolfo} | | | | | | Che gelida manina |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8963-2 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| LA BOHÈME (Giacomo Puccini / Giuseppe Giacosa, Luigi Illica), I/e: Che gelida manina! — Racconto {Rodolfo} | | | | | | Che gelida manina |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od XX 124000 | | @xxB 7557 | | |
| EN | 30 | Od O-.7526 a | | @xxB 7557 | | |
| EN | 30 | Od O-.8707 a | | @xxB 7557 | | |
| EN | 30 | Parlo E 10526 | | | | |
| EN | 30 | Parlo P .9029-I | | | | |
| PAR | @2-8964 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), II/ 5b: La fleur que tu m'avais jetée — Romance de la fleur {José} | | | | | | Il fior che avevi a me tu dato |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8964-2 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| CARMEN (Georges Bizet / Henri Meilhac, Ludovic Halévy), II/ 5b: La fleur que tu m'avais jetée — Romance de la fleur {José} | | | | | | Il fior che avevi a me tu dato |
| <i>Tino PATTIERA:T / Georg SZÉLL:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Od XX 124001 | | @xxB 7558 | | |
| EN | 30 | Od O-.7526 b | | @xxB 7558 | | |
| EN | 30 | Od O-.8707 b | | @xxB 7558 | | |
| EN | 30 | Parlo E 10526 | | | | |
| EN | 30 | Parlo P .9029-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|--------------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | |
| Format Size Face number — Coupling number — Control number | | | | | | Remarks |
| PAR | @2-8965 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Vorrei morire — Melodia (F. Paolo Tosti / L. M. Cognetti) | | | | | | |
| <i>Tino PATTIERA:T / Georg SZÉLL:p</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8966 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Goodbye! — Song (F. Paolo Tosti / George J. Whyte-Melville) | | | | | | Addio! — Romanza (Francesco Rizelli) |
| <i>Tino PATTIERA:T / Georg SZÉLL:p</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8966-2 | OB | 1926.11.11 Thu | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Goodbye! — Song (F. Paolo Tosti / George J. Whyte-Melville) | | | | | | Addio! — Romanza (Francesco Rizelli) |
| <i>Tino PATTIERA:T / Georg SZÉLL:p</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8967 | | 1926.11.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| O Haupt voll Blut und Wunden — Choral (Hans L. Hassler) | | | | | | (arr.: Johann S. Bach) |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10553 | | | | |
| PAR | @2-8968 | | 1926.11.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ave verum (Wolfgang A. Mozart, KV.618 / anonymous, 14th century) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / NN:cnd/O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8968-2 | | 1926.11.19 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ave verum (Wolfgang A. Mozart, KV.618 / anonymous, 14th century) | | | | | | |
| <i>Alfred IRMLER:dir / Irmeler-Madrigal-Chor:CH{F} / NN:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10553 | | | | |
| PAR | @2-8969 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 01 | | | | | | Ouverture |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10516 | | | | |
| EN | 30 | Parlo P .9024-I | | | | |
| PAR | @2-8970 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 02 | | | | | | Marche |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10516 | | | | |
| EN | 30 | Parlo P .9024-II | | | | |
| PAR | @2-8971 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 03 | | | | | | Danse de la fée dragée |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10517 | | | | |
| PAR | @2-8971-2 | | 1926.12.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 03 | | | | | | Danse de la fée dragée |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo P .9025-I | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------------|-----------------|--|---------------------|----------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | Coupling number | Control number | | |
| PAR | @2-8972 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 04 | | | | | | Danse russe — Trépak |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10517 | | | | |
| EN | 30 | Parlo P .9025-II | | | | |
| PAR | @2-8973 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 05 | | | | | | Danse arabe |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10518 | | | | |
| EN | 30 | Parlo P .9037-I | | | | |
| PAR | @2-8974 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 06 | | | | | | Danse chinoise |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10518 | | | | |
| EN | 30 | Parlo P .9037-II | | | | |
| PAR | @2-8975 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 07 | | | | | | Danse des mirlitons |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10519 | | | | |
| EN | 30 | Parlo P .9038-I | | | | |
| PAR | @2-8976 | | 1926.11.20 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 08 | | | | | | Valse des fleurs |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo E 10519 | | | | |
| PAR | @2-8976-2 | | 1926.12.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 08 | | | | | | Valse des fleurs |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8976-3 | | 1926.12.15 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| CASSE-NOISETTE <SHHELKUNCHIK> (Petr I. Chajkovskij, op.71a) 08 | | | | | | Valse des fleurs |
| <i>Eduard MÖRIKE:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo P .9038-II | | | | |
| PAR | @2-8977 | | 1926.11.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Franz Schubert, du warst nicht umsonst verliebt — Wiener Lied (Robert Stolz, op.476 / Willi Kollo, Bruno Hardt-Warden) | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9033-I | | | | |
| END | 12 | CD: DuoPhon 01373 | | | | |
| PAR | @2-8978 | | 1926.11.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| In Schönbrunn — Wiener Lied (Ralph Benatzky / Fritz Grünbaum, Karl Farkas) | | | | | | |
| <i>Max HANSEN:T / Otto DOBRINDT:cnd/O</i> | | | | | | |
| EN | 30 | Parlo P .9033-II | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|---------------|---------------------|--|---------------------|---|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number — | Control number | | |
| PAR | @2-8979 | | 1926.11.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich denk' dabei an dich — Lied & Blues (Otto Stransky / Fritz Rotter) | | | | | | |
| Max HANSEN:T Otto DOBRINDT:cnd/O | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8979-2 | | 1927.03.29 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Ich denk' dabei an dich — Lied & Blues (Otto Stransky / Fritz Rotter) | | | | | | |
| Max HANSEN:T Otto DOBRINDT:cnd/O | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8980 | | 1926.11.22 Mon | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Because they all love you — Foxtrot (Jack Little / Tommy Malie) | | | | | | Ich hab' von dir ein Bild zu Haus (Arthur Rebner) |
| Max HANSEN:T Otto DOBRINDT:cnd/O | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8980-2 | | 1927.03.29 Tue | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| Because they all love you — Foxtrot (Jack Little / Tommy Malie) | | | | | | Ich hab' von dir ein Bild zu Haus (Arthur Rebner) |
| Max HANSEN:T Otto DOBRINDT:cnd/O | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8981 | | — | — | | |
| — renumbering of Odeon @xxB 7514, qv. — | | | | | | |
| PAR | @2-8982 | | — | — | | |
| — renumbering of Odeon @xxB 7515, qv. — | | | | | | |
| PAR | @2-8983 | | — | — | | |
| — renumbering of Odeon @xxB 7516, qv. — | | | | | | |
| PAR | @2-8984 | | — | — | | |
| — renumbering of Odeon @xxB 7517, qv. — | | | | | | |
| PAR | @2-8985 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Aufforderung zum Tanz — Rondo brillant (Carl M. von Weber, op.65) 01 | | | | | | (arr.: Felix Weingartner) |
| Eduard MÖRIKE:cnd Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od O-.6642 a | @xxB 7925 | | | |
| EN | 30 | Parlo E 10529 | | | | |
| PAR | @2-8986 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Aufforderung zum Tanz — Rondo brillant (Carl M. von Weber, op.65) 02 | | | | | | (arr.: Felix Weingartner) |
| Eduard MÖRIKE:cnd Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od O-.6642 b | @xxB 7926 | | | |
| EN | 30 | Parlo E 10529 | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|--|---------------|-------------------------------------|-------------------|--|---------------------|------------------------------|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — Coupling number | — Control number | | |
| PAR | @2-8987 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Aufforderung zum Tanz — Rondo brillant (Carl M. von Weber, op.65) 03 | | | | | | (arr.: Felix Weingartner) |
| Eduard MÖRIKE:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Parlo E 10530 | | | | |
| PAR | @2-8987-2 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| Aufforderung zum Tanz — Rondo brillant (Carl M. von Weber, op.65) 03 | | | | | | (arr.: Felix Weingartner) |
| Eduard MÖRIKE:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od O-.6643 a @xxB 7927 | | | | |
| PAR | @2-8988 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| PRODANÁ NEVĚSTA (Bedřich Smetana / Karel Sabina) Ouverture 01 | | | | | | |
| Eduard MÖRIKE:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Parlo E 10520 | | | | |
| EN | 30 | Parlo P .9026-I | | | | |
| PAR | @2-8989 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| PRODANÁ NEVĚSTA (Bedřich Smetana / Karel Sabina) Ouverture 02 | | | | | | |
| Eduard MÖRIKE:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Parlo E 10520 | | | | |
| EN | 30 | Parlo P .9026-II | | | | |
| PAR | @2-8990 | OB | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | Otto Birckhahn | 30 |
| DIE MEISTERSINGER VON NÜRNBERG (M + W: Richard Wagner), III/5a: Aufzug der Zünfte und Tanz der Lehrbuben | | | | | | |
| Eduard MÖRIKE:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od O-.7549 @xxB 7796 | | | | |
| EN | 30 | Parlo E 10530 | | | | |
| EN | 30 | Parlo P .9046-II | | | | |
| PAR | @2-8991 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/10: O Isis und Osiris — Gebet {Sarastro} | | | | | | O Isis und Osiris, schenket |
| Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od AA .68016 Od O-.6550 b @xxB 7584 | | | | |
| EN | 30 | Parlo E 10574 | | | | |
| EN | 30 | Parlo P .9045-I | | | | |
| PAR | @2-8992 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| DIE ZAUBERFLÖTE (Wolfgang A. Mozart, KV.620 / Emanuel Schikaneder), II/15: In diesen heil'gen Hallen — Arie {Sarastro} | | | | | | In diesen heil'gen Hallen |
| Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | Od AA .68017 Od O-.6550 a @xxB 7585 | | | | |
| EN | 30 | Parlo E 10574 | | | | |
| EN | 30 | Parlo P .9045-II | | | | |
| PAR | @2-8993 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES HUGUENOTS (Giacomo Meyerbeer / A. Eugène Scribe, Emile Deschamps), II 3: Seigneur, rempart et seul soutien — Choral de Luther {Marcel} | | | | | | O höre mich, du starker Gott |
| Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O | | | | | | |
| EN | 30 | | | | | |

| Label | Matrix number | Signature | Recording date | Location | Producer / Engineer | Diameter |
|---|---------------|------------------|----------------|--|---------------------|--|
| Title (Composer / Author) | | | | | | Subtitle |
| Artists / Accompaniment | | | | | | Remarks |
| Format | Size | Face number | — | Coupling number | — | Control number |
| PAR | @2-8993-2 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LES HUGUENOTS (Giacomo Meyerbeer / A. Eugène Scribe, Emile Deschamps), II/ 3: Seigneur, rempart et seul soutien — Choral de Luther {Marcel} | | | | | | O höre mich, du starker Gott |
| <i>Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo P .9064-I | | | | |
| PAR | @2-8994 | | 1926.11.26 Fri | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LOHENGRIN (M + W: Richard Wagner), II/1a: Gott grüß' euch, liebe Manner von Brabant! — Ansprache {König Heinrich} | | | | | | Gott grüß' euch, liebe Manner von Brabant! |
| <i>Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | Parlo A .5010 | | | | |
| EN | 30 | Parlo P .9064-II | | | | |
| PAR | @2-8995 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 01 | | | | | | Eine Frau bin ich, Vater |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8996 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 04 | | | | | | Du wirst den Schritt beim Morgenrot |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8996-2 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 04 | | | | | | Du wirst den Schritt beim Morgenrot |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8997 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 02 | | | | | | Einst wirst du dein Los beklagen |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8997-2 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 02 | | | | | | Einst wirst du dein Los beklagen |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8998 | | 1926.11.27 Sat | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LA FORZA DEL DESTINO (Giuseppe Verdi / Francesco M. Piave), II/14: Ora siam soli — Duetto {Leonora, Guardian} 03 | | | | | | Preis dir, allmächtiger Herr der Verhüllung! |
| <i>Meta SEINEMEYER:S / Ivar ANDRÉSEN:B / Frieder WEISSMANN:cnd / Staatsoper Berlin:O</i> | | | | | | |
| EN | 30 | | | | | |
| PAR | @2-8999 | | 1926.12.01 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LIEBESTRÄUME (Franz Liszt, op.62), 3: O lieb, so lang du lieben kannst! (Ferdinand Freiligrath) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Parlo E 10600 | | | | |
| PAR | @2-8999-2 | | 1926.12.22 Wed | GER: Berlin, Lindström-Studios, Schlesische Straße 26/27 | | 30 |
| LIEBESTRÄUME (Franz Liszt, op.62), 3: O lieb, so lang du lieben kannst! (Ferdinand Freiligrath) | | | | | | |
| <i>Edith LORAND:cnd/O</i> | | | | | | |
| EN | 30 | Od O-.6850 | | | | |
| EN | 30 | Parlo P .9043-I | | | | |