

FAVORITE REVISITED: AN UPDATE

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It already is a long time ago since I published a number of articles on the German record company Favorite in Hanover.

My first article was about Favorite's recording activities in Turkey and Egypt between 1905 and 1912¹.

In 1995-1996 I wrote a series of three articles for a Dutch magazine².

I presented as complete a picture as possible of the activities of Favorite between 1904 and 1914. Alas, not too many people understand Dutch...

A shortened English-language version with a few additions has become available on the internet³.

Now - more than ten years later - I think it is high time to present an update.

Over the past few years new material about Favorite's recording activities outside Europe has come to light.

I dedicate this article to my good friend Paul Cleary, my eyes and ears at Boston Spa, who helped me finally solve my '*s/t/w problem*'.

FAVORITE'S RECORDING ENGINEERS

First of all some new information on Favorite's recording engineers as they were listed at the time in *De Weergever No. 6 - november-december 1995* (pp. 260-265).

About *Otto Birkhahn*, the a/b/c expert:

Through a researcher at the Landesarchiv in Berlijn, Wulf-Ekkehard Lucke, I learned that director and recording engineer **Otto Birkhahn** was born on 12 January 1877 in Berlin and died there on 22 April 1945.

About *Otto Multhaupt*, the e/f/g expert:

The second technical man of Favorite, engineer **Otto Multhaupt**, was born on 5 February 1871, also in Berlin. So far I have not been able to find out when he died⁴.

About *Max Birkhahn*, the n/o/p expert:

At the time I had found a reference to a certain '**Birkhahn junior**' in an article about the Berlin Phonogrammarchiv in a German trade journal, the *Phonographische Zeitschrift*, of 21 March 1907⁵.

This '**Birkhahn junior**' turned out to be **Max Birkhahn**, Otto Birkhahn's younger brother. Max Birkhahn was born in Berlin on 23 January 1881 and probably died in 1945.

After Favorite had amalgamated with the Lindström concern in 1913, Otto and Max Birkhahn remained active for Favorite and later Odeon.

Among the biographical material on the Birkhahn brothers, which the researcher of the Berlin Landesarchiv had found, was information on their families.

For all I knew, old photographs, correspondence, documents, diaries or even gramophone records might still be lying around somewhere...

I decided to do some investigating, in the hope that I would be able to trace living relatives of Otto and Max Birkhahn.

As for **Otto Birkhahn**, the trail went dead immediately: although the man had been married he did not have any children.

In the case of **Max Birkhahn** I was more fortunate.

After some searching I was able to trace a grandson of Max Birkhahn in Southern Germany.

When I phoned him and explained what I was after, his first reaction was: "I always thought my grandfather was a photographer".

He kindly sent me some photo albums, so I could have copies made of the most interesting photographs.



I ended up with some unique pictures of Max Birkhahn on several locations in Asia - probably all from his later Odeon period - and also some pictures of Iraqi musicians and singers.

About the identity of *Mr. X*, or '*Herr S/T/W*', as we will call the still unknown s/t/w recording expert from now on: I was still groping in the dark...

About *Billy Whitlock*, the x/y expert:

Recently I found out his real name was '**Frederick Gabriel Penna**'.

He was born in 1874 in Cheltenham and died in 1951.

WHO WAS 'HERR S/T/W' ?

The unknown recording engineer with the identifying letters 's/t/w', **Herr S/T/W**, has always been of special interest to me.

He was the man who in 1910, 1911 and 1912 made Turkish, Greek, Sefardic, Hebrew and Armenian recordings for Favorite in cities such as **Constantinople** (Istanbul), **Smyrna** (Izmir) and **Salonica** (Thessaloniki).

I can state without exaggeration that I have done everything within my power to find out what the name of this recording expert was.

I have spent days in archives and libraries in Istanbul, leafing through large numbers of old English-, German- and French-language newspapers from the period 1910-1912 or peering intently at microfilms.

Istanbul was a very cosmopolitan city, where a number of foreign-language newspapers came out.

Some of those newspapers ran columns like: "*New arrivals on the Orient-Express*" or "*In Hotel So-and-so the following foreign guests have arrived*".

Fortunately 1910-1912 was exactly the period that Favorite put exact recording dates (day/month/year) on its record labels, so I knew rather precisely within which time frames I had to look.

But these columns which reported the new arrivals of foreigners in Istanbul were far from complete and contained only a small selection of the total of newly-arrived VIPs...

I was hoping all the time that Herr S/T/W would be a recording engineer with whose name I was already familiar, or that there would be something like "*Hannover*" or "*Aufnahmetechniker*" after his name.

Otherwise, how could one possibly find the name of a person whose name one does not know? What the English call a "*wild goose chase*"...

A few times I came across a familiar name, but then it happened to be a recording engineer of The Gramophone Company...
In vain.

I also went looking for clues in the municipal archives of Amsterdam and Rotterdam, as Herr S/T/W had also made recordings in The Netherlands.
Wasted time.

Then I thought of a different approach.

Herr S/T/W had travelled a few times to countries which could only be reached by ship: Sweden and Brazil.

Here is a survey of Herr S/T/W's overseas recording activities:

Herr S/T/W (s/t/w matrix series)

1-6 November 1908, Stockholm

1-16 September 1909, Stockholm

11 December 1912, Rio de Janeiro

Suppose contemporary passenger lists still existed.

If so, Herr S/T/W's name could be somewhere on those lists.

A name I did not know...

Perhaps followed by the place of residence of the passenger (*Hanover*) and, who knows, also the man's profession (*Aufnahmetechniker*)...

Coming from Hannover he would either have boarded a steamer at Hamburg or Bremen.

I contacted the **HEO** (*Historic Emigration Office*), Tourismus-Zentrale Hamburg, where, it was said, passenger lists were kept.

I explained to the employee in question that I was looking for a man whose name I did not know and, to convince her that I was not mentally unstable/deranged, I promised to write her a lengthy letter with as many details as possible.

"*Could you perhaps in the meantime start thinking about how to tackle such a difficult problem?*", I asked her amicably.

The first thing she told me was that no Bremen passenger lists had survived the Second World War.

I was keeping my fingers crossed that 'my man' had set sail to Brazil from Hamburg and not from Bremen.

But the biggest stumbling-block of all was, of course, the fact that I could not give her a **name** of the individual I was looking for.

At a certain moment the lady in question told me she could not continue, due to a reorganization, but that things would be taken over by a freelance colleague of hers, Mark Rosen.

After I had told him about my '*mission impossible*' he said he was willing to undertake this venture and agreed to a certain fee.

After an extensive “briefing” he set to work.

To test if the idea of checking passenger lists was realistic (a viable option) I decided to use a different strategy: why did we not first try out this idea by selecting a Favorite recording expert whose name was known and who had made recordings in the same countries.

That could be a first step towards the discovery of the identity of **Herr S/T/W**. The man I was thinking of was **Max Birkhahn**.

Just like **Herr S/T/W**, **Max Birkhahn** had made recording trips for Favorite to Sweden and Brazil and also could have reached his destination only by ship.

I arrived at the following diagram:

Max Birkhahn (n/o/p)	Herr S/T/W (s/t/w)
9 December 1905, Stockholm, Sweden	1-6 November 1908, Stockholm, Sweden
5-13 December 1906, Stockholm, Sweden	1-16 September 1909, Stockholm, Sweden
8-24 May 1911, Rio de Janeiro, Brazil	11 December 1912, Rio de Janeiro, Brazil

I was hoping that additional information after the name of one of the passengers about his occupation (*Ingenieur, Diplom-Ingenieur, Techniker, Elektrotechniker* or *Aufnahmetechniker*), the place of residence (*Hannover* or *Linden*), or the place of destination (*Stockholm* or *Rio de Janeiro*) and perhaps even the name of Favorite's local agent (in these cases *Numa Peterson* or *Casa (Antonio) Faulhaber*) would help positively identify **Herr S/T/W**.

This is what I imagined to find in my wildest dreams:

Name: *Gronow, Rainer*

Wohnort: *Hannover*

Beruf: *Techniker, Aufnahmetechniker, Ingenieur* or *Diplomingenieur*

Bestimmungsort: *Stockholm, Schweden*

Adresse: *Zentral-Hotel, Stockholm* or *Numa Peterson, Stockholm, Schweden*
or:

Name: *Lechleitner, Björn*

Wohnort: *Hannover*

Beruf: *Techniker, Aufnahmetechniker, Ingenieur* or *Diplomingenieur*

Bestimmungsort: *Rio de Janeiro, Brasilien*

Adresse: *Casa Faulhaber & Cia, Rua da Constituição 36, Rio de Janeiro, Brasilien*

As it turned out, Stockholm (Sweden) was no option: passenger lists of those days have not been preserved.

I therefore concentrated on the second option: **the recording sessions of both recorders in Brazil...**

Max Birkhahn had made recordings in Rio de Janeiro during the period of 8 - 24 May 1911, so it seemed likely that he had left Germany sometime in April.

My contact in Germany soon informed me that a man by the name of **Max Birckhahn** (sic), aged 30, place of residence Hanover, profession 'Techniker', on 16 April 1911 had boarded the steamer 'Cap Vilano' at Hamburg, which had Rio de Janeiro, Buenos Aires en Montevideo as its destination⁶.

But in the case of Herr S/T/W the situation was totally different:

- we did not know his name
- we had only one recording date to go on
- it was not clear if he had left Germany via Hamburg or Bremen

Even an inveterate optimist like me had serious doubts about whether we would ever find this *'needle in the haystack'*...

Still, it was worth trying.

Only one recording date of his 1912 Rio de Janeiro recording session was known, i.e. 11 December 1912.

This exact date was found on a record label, but it seems that by that time the almost standard procedure of putting recording dates on labels was gradually being abandoned.

On the basis of matrix numbers of recordings made during this recording session I concluded that recording must have begun a few days prior to 11 December 1912, and it seemed therefore logical to assume that **Herr S/T/W** had left Germany around **mid-november**.

Coming from Hanover he would have boarded his ship either at Hamburg or at Bremen.

Researcher Mark Rosen began checking passenger lists, looking for that one passenger that would match the profile drawn up by me.

Now and then he sent me lists of potential candidates for 'Herr S/T/W'.

But, as far as I could see, the man I was looking for was not among them.

FAVORITE "GOES LATIN"

In 2000, while surfing on the internet, I unexpectedly landed on a website⁷ which mentioned an Argentine double cassette entitled "*Los Payadores*", produced by a certain Hector Lucci.

Hector Lorenzo Lucci turned out to be a well-known record collector, and also an expert on gramophone repairs.

The first cassette contained a song '*La Imagen del Payador*', which in the notes is listed as an **Argentine** Favorite recording.

The matrix number was given as **7714**, and after having checked the provisional lists of recording sessions of the various recording engineers, reproduced on the pages 52-67 of *De Weergever, No. 2 - maart-april 1996*, I came to the conclusion that the correct matrix number had to be **7714-t**.

In other words a recording made in Buenos Aires, Argentina, by **Herr S/T/W!**

The original catalogue number was **1-485007**.

Apparently the list of country codes I had presented on page 5 of *De Weergever, No. 1 - januari/februari 1996* was not as complete as I had thought!

Apart from the already familiar two-digit country code '45' for **Brazil**, we now had a second example of a two-digit country code: '48' for '**Argentina**'.

Favorite catalogue numbers from the period 1904-1914 are composed of the following elements:

- record size
- country code
- genre
- issue number (often split up into different ethnic/linguistic groups)

Thus catalogue number 1-485007 can be broken up as follows:

1- = size (25cm)

48 = country (Argentina)

5 = male vocal solo (Antonio Caggiano)

007 = issue number in Argentinian male vocal solo category

That Favorite had made recordings in Argentina came to me as a complete surprise.

I decided to contact the man who had compiled the CD, Hector Lucci, but this was easier said than done. First of all, because my Spanish - to put it mildly - leaves much to be desired, and secondly, because Mr. Lucci's fluency in English was not that good either.

Fortunately, an American friend of mine knew someone in Buenos Aires, who would be willing to pay Mr. Lucci a visit.

In December 2000 I received a letter from Mirta Ruth Karo in Buenos Aires, informing me she had visited Hector Lucci.

Mrs. Karo had copied information from a number of Argentinian Favorite records in Mr. Lucci's collection, but only instrumental pieces like *waltzes*, *tangos* and *polkas*⁸.

When I had put the matrix numbers she had copied, in consecutive order, I ended up with a sequence running from **7654-t** to **7771-t**.

Of course, these matrix numbers did not represent the complete Buenos Aires recording session, but I was able to establish that **Herr S/T/W** had made at least 118 recordings in Buenos Aires.

I use the word 'at least' because my contact in Buenos Aires had seen only a limited number out of the total number of titles.

The total number of recordings must have been somewhere around 300.

Alas, we do not know when these Buenos Aires recordings were made, since by this time Favorite had given up the practice of putting recording dates on its record labels.

Here are Herr S/T/W's recording activities in **Argentina** put into perspective:

....	....	t	....	....	....
6946	7023	t	30-31 May	1912	Salonica, TURKEY
7033	7080	t	7 June	1912	Smyrna, TURKEY

7098	7510	t	11 Dec	1912	Rio de Janeiro, BRAZIL
7561	7587	t	29-31 May	1913	Berlin, GERMANY
7654	7771	t		1913/1914?	Buenos Aires, ARGENTINA
....	....	t	....	....	....

We do not know whether the Buenos Aires recordings were made in the second half of 1913 or in 1914.

Not one of the newly-discovered Argentinian Favorite records has a recording date on its label.

And exact recording dates had played a such a crucial role in finding the name *Max Birkhahn* on the passenger lists.

According to Hector Lucci, the Buenos Aires recordings were made in **1914**, but they may also have been made during the **second half of 1913**.

Unless an Argentinian Favorite record with a recording date on its label turns up or someone finds an advertisement announcing the first release of Argentinian Favorite records in an Argentinian newspaper or periodical, we will never know for certain when these Buenos Aires recordings were made.

I approached my contact in Germany again and asked him if he could check the Hamburg passenger lists from mid-1913 till late 1914.

"Concentrate on names with 'Hannover', 'Aufnahmetechniker', 'Diplom-Ingenieur' etc. after them".

But Lady Luck looked the other way...

The mystery of the identity of Herr S/T/W remained unsolved...

FAVORITE IN THE FAR EAST? YOU MUST BE KIDDING!

Favorite was not only active in Europe.

In 1905, when parts of Northern Greece and Egypt were still part of the Ottoman Empire, recording engineer Otto Multhaupt went to make recordings for Favorite in **Constantinople** (Turkey) and **Cairo** (Egypt) in his e/f/g matrix series.

In 1910, 1911 (twice) and 1912 Favorite organized new recording trips to Turkey. The recording engineer on those trips was **Herr S/T/W**.

Favorite was also active in **India**, but, as far as I know, they did not make recordings there.

However, Favorite issued in India double-sided records on the "SINGER RECORD" label (with a *peacock* as trade mark), with a regular English or French Favorite recording on one side and an Indian title on the other.

These Indian titles were numbered quite unlike Favorite recordings.

South America (in particular **Brazil** and **Argentina**) was considered commercially very attractive by Favorite, judging from the various recording trips that were organized to that continent (in 1911, 1912 and 1913/1914).

I remember being very surprised when someone told me that a **Siamese Favorite** record label was shown on a richly illustrated Siamese (Thai) website about the history of the gramophone record industry in Thailand⁹.

A Siamese Favorite?

The website showed a fantastic array of pictures of gramophones, documents, record labels and artists, enough to make your mouth water.

And among those label pictures a totally unfamiliar red label decorated with what looks like two female temple dancers in action¹⁰ and a text in - what I assume to be - Siamese script.

This label did not resemble any of the Favorite labels, as we have come to know them.



But the catalogue number gave it away: **1-236007 - 3** - and left little room for doubt.

First of all the '1-' indicates this is *25cm record*. The two-digit number '23' behind the dash is a code indicating a certain *country* (in this case apparently Siam).

The '6' stands for *female vocal solo*, and number '007' indicates that it is the *seventh recording issued in that genre*.

The last digit '-3-' was added because the complete musical piece took up at least three (and possibly even four) record sides or because it was a composition consisting of three (or four) separate parts.

So, a new country code: '23' for Siam (Thailand).

It has always been known that most European record companies visited all kinds of remote exotic places to make recordings: The Gramophone Company, Odeon, Beka, Lyrophone, Pathé, Grammavox.

But, somehow Favorite never suffered from over-exposure and their exploits on foreign shores went largely unnoticed.

The recording was made in Bangkok (I guess somewhere on the label it says 'Bangkok' in Siamese), but there is no recording date on the label.

To be able to date this recording I had to find out what the matrix number of this recording was.

After some asking around I learned that the matrix number was **8616-o**.

No doubt about it: a 25cm Favorite recording in Max Birkhahn's **o**-serie...

Let us now have a look at the survey of recording sessions of Max Birkhahn, as reproduced on page 60 of *De Weergever, No. 2 - maart/april 1996*.

This is what the relevant part of that survey looked like:

Lowest known Matrix number	Highest known Matrix number	Letter for size (25cm) and expert (o = Max Birkhahn)	Earliest and latest known recording date	Year	Recording location
....	....	o		1909	....
8097	8098	o	15 Oct	1909	Vienna
8242	8357	o	30 Oct-2 Nov	1909	Moscow
8535	8545	o	5 Jan	1910	Hanover
....	....	o	....	1910	....
9152	9198	o	19 – 27 June	1910	Verona
9255	9256	o	8 July	1910	Munich
9308	9356	o	16 –19 July	1910	Nürnberg
9431	9515	o	28 July -5 Aug	1910	London
....	....		....	1910	....

As can be seen, matrix number **8616-o** fits perfectly into the '*black hole*' of some 600 missing matrix numbers (= recordings) in the **o**-series¹¹.

Conclusion: this Bangkok recording must have been made between January and June 1910.

As we already established on the basis of the catalogue number of this recording (**1-236007-3-**), this recording must be the third part of a set of three or four musical pieces.

Therefore the conclusion seems justified that there must also have existed a recording with catalogue number 1-236007-1- (matrix number probably 8614-o) and one with catalogue number 1-236007-2- (matrix number probably 8615-o).

So, now we can update our survey as follows:

Lowest known Matrix number	Highest known Matrix number	Letter for size (25cm) and expert (o = Max Birkhahn)	Earliest and latest known recording date	Year	Recording location
....	....	o		1909	....
8097	8098	o		1909	Vienna
8242	8357	o	30 Oct – 2 Nov	1909	Moscow
8535	8545	o	5 Jan	1910	Hanover
8614	8616	o	....	1910	Bangkok
9152	9198	o	19 – 27 June	1910	Verona
9255	9256	o	8 July	1910	Munich
9308	9356	o	16 – 19 July	1910	Nürnberg
9431	9515	o	28 July -5 Aug	1910	London
....	....	o		1910	....

But that was not all!

In 2001 I was told that an American record collector, Steve Shapiro, had found a **Chinese Favorite!**

At my request Steve kindly sent me the discographical data of his record plus two photocopies of the labels and a cassette tape.

What more can a discographer want...

Magnificent red labels with '*FAVORITE RECORD*', '*Chinese*', '*Canton*', and a lot of Chinese characters printed on them in gold lettering.

Next to the spindlehole 'at 3 o'clock' was a **recording date : 24/4. 10 !**

And at the bottom the catalogue numbers: **1-215048-1-** and **1-215048-2-**.

Between '*FAVORITE RECORD*' and spindlehole - also in gold - two singing birds (Chinese nightingales?) sitting on a tree branch, facing each other.

The matrix numbers were **9046-o** and **9047-o**, so here were two more Max Birkhahn recordings, made on 24 April 1910 in Canton, China.

As was to be expected: a different country (**China**) meant a different country code: '**21**'...



Meanwhile the **beginning** of the Verona recording session had been defined more accurately: a record with catalogue numbers 1-33023 / 1-33042 and matrix numbers **9084-o / 9087-o** had surfaced.

That reduced the estimated number of recordings made by Max Birkhahn in the Far East in 1910 to ca. **500**.

Here is a revised survey of Max Birkhahn's recording activities in 1910:

Lowest known Matrix number	Highest known Matrix number	Letter for size (25cm) and expert (o = Max Birkhahn)	Earliest and latest known recording date	Year	Recording location
....	....	o		1909	....
8097	8098	o		1909	Vienna
8242	8357	o	30 Okt - 2 Nov	1909	Moscow
8535	8545	o	5 Jan	1910	Hanover
8614	8616	o	....	1910	Bangkok
9046	9047	o	24 April	1910	Canton
9084	9198	o	19 - 27 June	1910	Verona
9255	9256	o	8 July	1910	Munich
9308	9356	o	16 - 19 July	1910	Nürnberg
9431	9515	o	28 July - 5 Aug	1910	London

....	....	o	....	1910	....

Whether Max Birkhahn in 1910 has made recordings in other Asian countries than Siam and China is unknown to me.

Anybody who takes the trouble to check the provisional lists of Favorite recording sessions (which were compiled with the help of many other enthusiasts)¹², will soon notice that there are a several significant gaps in the the matrix numbers between different recording sessions.

Gaps where one or two recording sessions might easily fit in.

These gaps are there because we do not have sufficient matrix numbers, and that in its turn is caused by the fact that no recordings with matrix numbers in that area have been reported.

That in itself would not have been so bad, if only - as was done in the case of The Gramophone Company - all kinds of paperwork, like recording ledgers and correspondence, had been preserved.

But the paperwork of the Favorite Record Company has all been scrapped or destroyed by war...

So we have to make do with the actual records (preferably dated), old catalogues (also preferably dated) and record reviews in old trade journals.

It is not unlikely that in the future unknown recording sessions will have to be inserted in between the already existing more or less well-defined recording sessions.

But in most cases this will happen only when someone finds a record with a matrix number that fits into a 'black hole' and clearly does not belong to a previous or subsequent recording session, as was the case with the Siamese and the Chinese Favorite record.

Siamese and Chinese Favorite records are extremely rare, because they were pressed in limited quantities only and sold in remote areas, which did not have a long tradition of preserving things from the past...

EUREKA!

In March 2005 I received an e-mail from Paul Cleary, who works as a librarian at the British Library at Boston Spa in West Yorkshire, England.

In the past Paul and I had already been exchanging data on Favorite recordings. He wrote me the following:

"I catalogue South American books here at the British Library and last week was astonished to find references, in a book on Ecuadorian folk music, to recordings made by Favorite in Guayaquil, Ecuador, in ca. 1911.

*I have since found a little more information in the "Enciclopedia de la musica ecuatoriana", which has also just come through our cataloguing department, but so far have only about three catalogue numbers (and no matrix numbers). Did you know about these? The 'Enciclopedia' illustrates one label, of the 'horse and jockey' design¹³, catalogue number **1-432012**, 'Lagrimas de amor' / Gran Orquesta Favorite. Guayaquil'.*

*There is also a list of 136 Ecuadorian Favorite records [in other words, **272 recordings** - HS], sadly with no catalogue numbers listed.*

I have contact details in Quito, Ecuador."

Ecuador? Where exactly in South America was Ecuador situated again?

I looked it up on the map and there it was, on the west coast, wedged in between Colombia and Peru.

With typical western arrogance I wondered: "What in the world was Favorite doing in Ecuador?"

Brazil, OK, Argentina, OK, but Ecuador of all places...

The above-mentioned encyclopedia consists of two hefty volumes, written by Pablo Guerrero Gutierrez.

As it turns out all the Ecuadorian records listed in his encyclopedia have a catalogue number beginning with the number '43'.

So, here we have a new country code: '43' for Ecuador.

Here is the updated version of the survey of Favorite's country codes that was presented at the time in *De Weergever No. 1 - januari/februari 1996*.

-	France	
1	Germany/Switzerland	
2	Austro-Hungarian Empire	
3	Italy	
4	Spain/Portugal	
5	Ottoman Empire (Turkey/Egypt)	
6	Great Britain	
7	Russian Empire	
8	Scandinavia (Sweden/Norway/Finland)	
9	The Netherlands/Belgium	
10	(independent) Balkan States	
21	China	
23	Siam (Thailand)	
43	Ecuador	
45	Brazil	
48	Argentina	

I assume - but this is sheer speculation - that Favorite – with an eye to the future / with the future in mind – had at some time prepared a comprehensive list of all potential markets (trade spheres) and had given each country, or rather, each political entity a separate numerical code, ranging from, say, 1 to 50. Perhaps Asian countries were allocated country codes in the ‘twenties’, African countries (Marocco, Algeria, Tunesia etc.) codes in the 'thirties' and countries in South America (Brazil, Argentina, Ecuador etc.) codes in the 'forties'.

But for me the most interesting thing was to find out what the corresponding **matrix numbers** of these Ecuadorian Favorite recordings were. Only the matrix numbers could give us a clue **when** these Ecuadorian recordings were made, and which recording expert of Favorite had been involved. **Max Birkhahn** or **Herr S/T/W** were the most likely options.

At our request Pablo Guerrero sent us the corresponding matrix numbers. The lowest matrix number was **7783-t**, the highest matrix number was **7977-t**. So, **Herr S/T/W** had been the recording engineer and on the basis of these matrix numbers it became clear at least **194** Ecuadorian recordings had been made.

We may safely assume that the real number of recordings was 250-300. On the record labels we either find 'Quito' or 'Guayaquil'. Whether recordings were made on both locations is not clear, since locations often referred to the place where the artists came from, rather than the place where the recordings were made.

Here is the revised version of Herr S/T/W's **last** recording activities in his t-series:

....	....	t	....	....	....
6946	7023	t	30-31 May	1912	Salonica, TURKEY
7033	7080	t	7 June	1912	Smyrna, TURKEY
7098	7510	t	11 December	1912	Rio de Janeiro, BRAZIL
7561	7587	t	29-31 May	1913	Berlin, GERMANY
7654	7771	t	....	2nd half of 1913 or 1914?	Buenos Aires, ARGENTINA
7783	7977	t	....	2nd half of 1913 or 1914?	Guayaquil / Quito, ECUADOR
....	....	t	....	....	....

Pablo Guerrero then sent the titles and the corresponding catalogue numbers of all Favorite records in the *Archivo Sonoro*. By arranging the catalogue numbers according to musical genre and then putting them in consecutive order, the total number of released Ecuadorian titles could easily be deduced:

1-431001 - 1-431027 = **27** (marches)
 1-432001 - 1-432117 = **117** (dance tunes)

1-433001 - 1-433004 = 4 (instrumental orchestra)
1-434001 - 1-434002 = 2 (instrumental solo)
1-435001 - 1-435077 = 77 (male vocal solo)
1-439001 - 1-439048 = 48 (concerted voices)

Total **275 released titles (= recordings)**

The vast majority of the Ecuadorian titles are recordings made in the **-t-** matrix series.

But there is at least one recording which, in view of its matrix number, must have been recorded in Berlin by Otto Birkhahn: number 125 in the catalogue, '*Mi esperanza*' by the *Gran Orquesta Favorite*¹⁴, no doubt a German orchestra in Ecuadorian disguise.

This recording has catalogue number **1-432027** and matrix number **3374-b+** and therefore must have been recorded ca. **September/October 1913** in Berlin.

On the flipside is '*Te quiero Victoria*' of which matrix number and face number are unknown.

I assume some recordings of the *Gran Orquesta Favorite Guayaquil* made in Guayaquil turned out a failure and were recorded again by Otto Birkhahn (the a/b/c recorder) in Berlin¹⁵.

The catalogue contains **34** recordings of the *Gran Orquesta Favorite Guayaquil*...

[TO BE CONTINUED]

Herr S/T/W !



SR. W. WINKEL

Ingeniero técnico para el acoplamiento de Discos, que vino al Ecuador por cuenta de la casa Encalada y Cía. con el exclusivo objeto de impresionar el Repertorio de Discos Nacionales, según verá el público en la presente lista.



In 2004 an interesting Favorite record was put up for sale on Ebay by a dealer in Montevideo, Uruguay.

On both sides it had green/white striped labels, very similar to the red/white striped oriental labels from the 1910-1912 period.

Instead of the usual round 'Favorite' emblem we find a logo in the form of a crescent lying on its back.

The text inside the crescent is a transliteration in Arabic script of 'Disque Favorite' and reads: *Dîsk Fâfurît*.

The other side had a halfcircle pasted over the top half of the original label with HOHNERPHONE-RECORD printed in gold lettering on it plus a picture of a posthorn (corne de chasse/postillion/hunting-horn).

Catalogue numbers for this two-part Arabian Male Song by Soliman Abou Daoud were: 1-55565(1) and 1-55565(2) with matrix numbers 1305 I-f and 1305 II-f

But most striking of all was that the label - in true 1910-1912 fashion/style - 'at 2 o'clock' carried a recording date: 15/6. 05, i.e. **15 June 1905**.

I have already dealt with the dating of Favorite's 1905 Turkish and Egyptian recordings in my article on oriental Favorite records¹⁶, but here is a new date which creates rather than solves problems.

I had found only one recording date once for Egyptian recordings 1303 I-f and 1303 II-f: **3 July 1905**.

Theoretically, the 1303 I/II-f recordings should pre-date the 1305 I/II-f recordings.

Could 1303 I/II-f perhaps be a second recording (a 'repeat'), made on 3/7/1905, after the original first recording (made on ca. 15 June 1905) had proved a failure?

I cannot explain this discrepancy satisfactorily: both labels are later versions of the original 1905 black label version, so these (contradictory) recording dates are possibly an inaccurate reconstruction of recording dates which somehow had got lost prior to the reissuing of these two records with new labels.

Likewise we do not have exact recording dates for the Turkish/Greek recordings made in 1905 at Constantinople.

The only exact date we have found so far comes from the label of a reissue of ca. 1910-1912: *Constantinople, 9 May 1905*.



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¹ *Seventy-eight Revolutions Per Minute in the Levant* appeared in "*De Turcicis Aliisque Rebus, Commentarii Henry Hofman Dedicati.*" Utrecht, 1992

² De Weergever. No. 6 (1995), No. 1 (1996) and No. 2 (1996). Amsterdam

³ Shellacks sind nicht nur zum Hören da (http://www.phonomuseum.at/includes/content/diskographie_handbuch.pdf)

⁴
According to an advertisement in the *Phonographische Zeitschrift* of 1911 (PhZ 12, No. 19, p. 443) engineer Otto Multhaupt was running a private enterprise called 'Phonotechnische Zentrale' in Berlin-Wilmersdorf. In 1914 Multhaupt wrote an article entitled 'Die Deutsche Krankheit', which was published in the *Phonographische Zeitschrift* of 26 March 1914 (PhZ 15, No. 13, pp. 279-280). I do not know what became of Otto Multhaupt after that.

⁵
Phonographische Zeitschrift 9, No. 12, pp. 382-383

⁶
This is what it says literally on the original ship's manifest:
Verzeichnis der mit dem deutschen Dampfer 'Cap Vilano' am 15. April 1911 von Hamburg über Boulogne a. M., Southampton, Coruña, Lissabon nach dem Hafen Rio de Janeiro, Montevideo [La Plata], Buenos Aires beförderten Reisenden. Ziel (Ort und Staat): Rio de Janeiro.

⁷
<http://www.clubdetango.com.ar/lucci/payadores.html>

⁸
These were all recordings of the *Célèbre Cuarteto Criollo Pepino*, lead by composer, bandoneon player and bandleader José R. C. Marmon.

⁹
The website in question was: <http://www.talkingmachine.org/Siameselabels/siameseangellabel.jpg>

¹⁰
They could just as well be two witches having a go at each other with their handbags...

¹¹
These are called *Unidentified Favorite O-recordings*, or UFO's.

¹²
In: *De Weergever*, 18e jaargang, no. 2, maart-april 1996, pp. 52-67

¹³
In the *Phonographische Zeitschrift* of November 1912 (PhZ 13, No. 45, p. 1041) it is announced that Favorite will use the 'Jockey' design - already a longstanding registered trade mark of Favorite for advertising purposes - for record labels also.

The Favorite Record Aktien-Gesellschaft, Hannover-Linden, applied for official registration of the 'horse and jockey' record label design on 17 August 1912. This trade mark was granted on 22 March 1913. (PhZ 14, No. 16, p. 382: Neue geschützte Wort- und Bildzeichen).

On 11 April 1914 Favorite applied for registration of an other label design: the 'curly-haired coquettish girl' design. It became an officially registered trade mark on 12 June 1914.

¹⁴
Guerrero names this orchestra as '*Gran Orquesta Favorite Guayaquil*', but since on the examples I have seen 'Guayaquil' is always printed where the recording location or artist residence normally can be found, chances are the orchestra was simply called '*Gran Orquesta Favorite*'.

¹⁵
I do not know when recording at the factory in Hanover stopped, once the fusion with Lindström had come into effect (October 1913). I think recording 3374-b+ was already recorded in Berlin, so it looks as if the Hanover factory was shut down immediately.

¹⁶
On pages 160-164 of *Seventy-eight Revolutions Per Minute in the Levant* (in "*De Turcicis Aliisque Rebus, Commentarii Henry Hofman Dedicati.*". Utrecht, 1992)