

MAT 107

Gramophone Company Matrix Series.

Suffixes q, r, s.

Recorded by Max Hampe, 1904-1916.

Alan Kelly

Compiled with the cooperation of the EMI Music Archive.

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General Introduction.

Introduction (MAT107).

Matrix Series “Suffix q” – seven-inch records, 1904-1907.

Matrix Series “Suffix r” – ten-inch records, 1904-1916.

Matrix Series “Suffix s” – twelve-inch records, 1904-1916.

Availability: In WORD2000 format on one CD.

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Working File CDs currently available.

Matrix	MAT101 Early Matrix Series, 1898-1904. MAT102 Fred Gaisberg's a, b and c series, 1901-1919. MAT103 Will Gaisberg's d, e and f series, 1903-1921. MAT104 William Sinkler Darby's g, h and i series, 1901-1909. MAT105 Franz Hampe's k, l and m series, 1902 to 1916+. MAT106 Walcutt, Scheuplein, Dillnut & Smoot's n, o and p series, 1902-1916. MAT107 Max Hampe's q, r and s series, 1904-1916. MAT108 Charles Scheuplein's t, u and v series, 1902-1920 / Harry Fleming, 1920-1921. MAT109 Arthur Clarke's x, y and z series, 1908-1915. MAT115 The London HO "Head Office" Series, 1912-1921, 10" & 12". MAT201 BA/CA Series - R R Sooy (1921) and F W Rennie (1929) & Bb/Cc Series, London, 1921 to 1930 (various experts). MAT204 BJ/CJ Series, various locations, particularly in Spain, H E Davidson, 1925-1930. & BK/CK Series, various locations, Europe, North Africa, India, G W Dillnutt, 1921-1930. MAT205 BL/CL Series, Paris, Berlin, Vienna, Prague, Far East, D E Larter, 1924-1930. & BM/CM Series, Italy, Scandinavia, Spain, Vienna (Athens), W J Beckwith, 1921-1930. MAT206 BN/CN Series, Lisbon, Oslo, Paris, Berlin, Munich, Beuron, Cologne, Barcelona, S E Tunn, 1928-1930. & BP/CP Series, Barcelona, Madrid, Paris, J Jackson, 1923-1926. MAT207 The London BR/CR matrix series (non-studio recordings), 1925-1930.
Catalogue	CAT2 The Russian Catalogue (Gramophone/Zonophone/Rebikov). CAT3 The French Catalogue (new edition, revised and updated). CAT4 The German Catalogue (new edition, revised and updated). CAT5 The Italian Catalogue (new edition, revised and updated). CAT6 The Spanish Catalogue (including Portuguese) CAT9 The Dutch Catalogue (electronic version).

Matrix Series suffixed q/r/s, recorded by Max Hampe (Hampe II).

Introduction.

The two Hampes, Franz and Max, were brothers, with Franz the elder. Franz began recording for G&T in 1902 and was given the triplet of indicating letters k/l/m (originally C/z/Hp). Max joined him in 1904 and was given the triplet of indicating letters q/r/s. Very little is known about the lives and personalities of these two men except for a few references in letters surviving in the EMI Music Archive.

As noted in the Introduction to MAT105 (Franz Hampe), the Hampes were not on the best of terms with Rodkinson, the Branch General Manager in Berlin, who strongly wished to be rid of them and they seem also to have annoyed Birmbaum, the top man in London. Notwithstanding this, it becomes clear that both were highly effective as recorders, to such an extent that Max was made responsible for “getting the new laboratory into shape” and that the brothers were to be put in charge of the German Territory. For fuller details please see the Introduction to MAT105. It is curious that Scheuplein recording in Spain had similar problems with a Manager in Madrid, largely over what would now be called lines of demarcation, but in the case of the Hampes the problem seems to have had a more sinister outcome. Will Gaisberg, in charge of the whole team of experts, was highly supportive of his group and the Hampes were not only very highly paid, but also the mainstay of recording activities throughout Europe. Max himself made the bulk of the 17000 recordings in his series while Franz contributed over 23000 titles in his.

That there was a very large fly in the ointment was revealed by Will Gaisberg’s memorandum to the Company Secretary in London based on his talks with E J Pearse, newly returned from Petrograd, to the effect that “Mr. Berliner had dismissed the two Hampes immediately the D.G.A.G. was taken over by the Polyphon Company”. Control of DGAG was in the hands of Alexander Lucas who represented the German Government from 1914 until the Company was put up for liquidation in November, 1916. The dismissal of the Hampes may therefore have taken place in either 1916 or 1917. This might then account for the irregularities in lettering in the l and m series although there are no irregularities with the r and s suffixes. However, by 1916, Max Hampe was a sergeant in the German army and, although there are not very many later recordings with r or s suffixes, some of these were undoubtedly made after the departure of Max. Where known, the end parts of the r and s series have been annotated with external dates such as operetta premieres, which may or may not be helpful. What Joseph Berliner’s part was in all this is a matter of speculation and no comments have been noticed in the literature which throw any light on the question. Did he leave any written papers which survive – or did Max or Franz? Max was still alive in Berlin in 1945 and in contact with Fred Gaisberg so it should be possible to pick up some trace of him, perhaps via the Internet, as was done for Scheuplein.

The listing of the recordings is otherwise quite straightforward, except that quite a number of titles have not been found and that titles are often lacking in the Oriental Catalogue. Nor have I been able to find anyone who speaks Georgian, Armenian, Sartinian, Kirgisian, Bucharian, Afghan or any of the various Indian or other Far Eastern languages. Originally, every single record made in the series was listed in one of a large number of “green books” – a green cardboard binding holding about 300 recording sheets each. Internal evidence shows that they were accessible as late as 1921 but by 1932 they seem to have disappeared. This explains the absence of any details of unissued material in the early years. The earliest surviving green book begins in August, 1910. As regards the Indian and other Far Eastern sessions, only the information shown is listed on the Weekly Returns. The accompanying paperwork was sent to Calcutta where it still remains, unless it has already been eaten by insects.

Alan Kelly,

December, 2008.