

**Documentation of the 78 rpm Recording of**

**Bruckner's Symphony No. 8**

**(Recorded before February 1949)**

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**Cafe Ataraxia, Tokyo**

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## **Abstract**

This paper documents a rare complete set of the pre-LP 78 rpm recording of Bruckner's Symphony No. 8, conducted by Eugen Jochum before February 1949.

Using historically authentic playback equipment, the study provides both unedited and edited audio transfers, together with discographic evidence such as matrix numbers, stamper codes, and production markings. These materials enable a reconstruction of the recording's production context and shed new light on early postwar recording practices. The audio files and visual documentation are presented as supplementary resources for archival preservation and scholarly research.

## **Introduction**

The 78 rpm recording of Anton Bruckner's Symphony No. 8, conducted by Eugen Jochum with the Philharmonisches Staatsorchester Hamburg, represents a significant milestone in the history of recorded symphonic performance. As the first complete recording of the symphony, it documents both the interpretive approach of a major postwar conductor and the technical limitations and practices of the late 78 rpm era.

This report examines a surviving complete set of the discs, preserved with their original jackets, and reconstructs the recording's production context through discographic evidence such as matrix numbers, stamper codes, and manufacturing marks. In addition, newly produced audio transfers—made using historically authentic playback equipment—provide insight into the listening conditions of the period.

By integrating physical evidence, historical playback methods, and audio documentation, this study clarifies the provenance of the set, identifies editorial interventions including a notable omission in the first movement, and contributes to the broader understanding of early postwar recording practices.

## Materials

This section summarizes the essential bibliographic and physical information of the surviving disc set, which forms the basis for the discographic and historical analysis presented in this study.

- Recording date: Unknown.  
Based on stamper codes and production chronology, the recording must have taken place before February 1949. A recording date in late 1948 is plausible, although no primary documentation survives to confirm this.
- Conductor: Eugen Jochum
- Orchestra: Philharmonisches Staatsorchester Hamburg
- Publisher: Deutsche Grammophon Gesellschaft
- Edition: Haas Edition (1890 version)
- Medium: 78 rpm records, 11 discs (22 sides)  
The reverse of Side 8 is intentionally left blank, resulting in 21 recorded sides.
- Condition: Complete with original jackets and preserved in exceptionally fine condition, enhancing the reliability of the physical and discographic evidence.
- Purchased at: STRAIGHT RECORDS, Osaka, January 2026  
<https://www.straight-records.jp/>

## **Matrix Number Documentation**

This section presents a complete discographic record of the surviving set, including the engraved matrix numbers, stamper identification codes, and stamper management dates for each side. These inscriptions constitute primary evidence for verifying the authenticity of the pressing and reconstructing the production chronology of the recording.

The matrix numbers correspond to the original takes used in the preparation of the 78 rpm masters, while the stamper codes and management dates reflect the manufacturing workflow at Deutsche Grammophon Gesellschaft during the early postwar period. In several cases, the presence of an "R" (Reparatur) indicates that the stamper was repaired or re-corrected before use.

The table below summarizes the technical metadata for all recorded sides, including movement divisions and disc sequencing, which form the basis for the analysis presented in the Discussion section. In addition, some discs have an "R" engraved sideways at the bottom of the engraving, which is an abbreviation for "Reparatur," indicating that the stamper has been repaired or re-corrected.

Record number	number of sides	Matrix number	Movements and parts	Stamper management date	Stamper identification code
69545 A	1	68338 A	1. Movement : Allegro moderato, Part.1	18. 9. 49 *The correct date may be 18.2.49	0990 KK
69545 B	15	68345 B	3. Movement : Adagio, Part.8	21. 2. 49 R	01004 KK
69546 A	2	68338 B	1. Movement : Allegro moderato, Part.2	18. 2. 49	0991 KK
69546 B	14	68345 A	3. Movement : Adagio, Part.7	21. 2. 49	01003 KK
69547 A	3	68339 A	1. Movement : Allegro moderato, Part.3	18. 2. 49	0992 KK
69547 B	13	68344 B	3. Movement : Adagio, Part.6	21. 2. 49	01002 KK
69548 A	4	68339 B	1. Movement : Allegro moderato, Part.4	18. 2. 49	00993 KK
69548 B	12	68344 A	3. Movement : Adagio, Part.5	21. 2. 49	01001 KK
69549 A	5	68340 A	2. Movement : Scherzo : Allegro moderato, Part.1	18. 2. 49	0994 KK
69549 B	11	68343 B	3. Movement : Adagio, Part.4	21. 2. 49	01000 KK
69550 A	6	68340 B	2. Movement : Scherzo : Allegro moderato, Part.2	18. 2. 49	0995 KK
69550 B	10	68343 A	3. Movement : Adagio, Part.3	18. 2. 49	0999 KK
69551 A	7	68341 A	2. Movement : Scherzo : Allegro moderato, Part.3	18. 2. 49	0996 KK
69551 B	9	68342 B	3. Movement : Adagio, Part.2	18. 2. 49	0998 KK
69552 A	8	68342 A	3. Movement : Adagio, Part.1	18. 2. 49	0997 KK
(69552 B)	Blank				
69553 A	16	63646 A	4. Movement : Finale : Feierlich, Part.1	21. 2. 49	01005 KK
69553 B	21	68348 B	4. Movement : Finale : Feierlich, Part.6	30. 3. 49 R	01010 KK
69554 A	17	68346 B	4. Movement : Finale : Feierlich, Part.2	21. 2. 49 R	01006 KK
69554 B	20	68348 A	4. Movement : Finale : Feierlich, Part.5	21. 2. 49	01009 KK
69555 A	18	68347 A	4. Movement : Finale : Feierlich, Part.3	21. 2. 49	01007 KK
69555 B	19	68347 B	4. Movement : Finale : Feierlich, Part.4	30. 3. 49 R	010072 KK

## **Discussion**

The documentation of both unedited and edited audio files provides complementary perspectives on the historical and analytical value of the recording. The unedited transfers preserve the full acoustic reality of late-1940s playback, including surface noise, mechanical resonance, and the tonal characteristics of shellac discs. These features are essential for understanding the listening environment of the period. In contrast, the edited files offer a cleaner and more accessible representation, suitable for score-based analysis and comparative study. Presenting both sets highlights the dual mission of preservation and accessibility that underpins this project.

### **Supplementary Note:**

#### **Omission in the First Movement (Measures 321–340)**

A significant omission is present in this recording: twenty measures from mm. 321–340 of the first movement (Haas edition) are not performed. This missing passage corresponds precisely to the transition between Side 3 (Matrix 68339 A) and Side 4 (Matrix 68339 B).

For listeners familiar with the score, the cut is immediately apparent and disrupts the structural continuity of the *Allegro moderato*. The complete set consists of eleven discs and twenty-one recorded sides, with the reverse of Side 8 intentionally left blank. This configuration demonstrates that, from both a physical and technical standpoint, there was ample capacity to include the missing measures. The omission therefore cannot be attributed to side-length limitations or mechanical constraints.

Initially, the most plausible explanation seemed to be that the cut had been made intentionally—either by Eugen Jochum himself or by the producer—during preparation of the 78 rpm master.

However, when I consulted Mr. John F. Berky of the American Bruckner Society regarding this hypothesis, he pointed out that a footnote in a review of this recording published in *Chord and Discord* (1950, Vol. 2, No. 6) stated that Deutsche Grammophon had acknowledged an error during the transfer from tape to disc.

In light of this information, it now appears highly likely that the omission of these measures resulted from a careless transfer mistake made by the record editor.

I would like to express my sincere gratitude to Mr. John F. Berky of the American Bruckner Society, who kindly directed me to this source and clarified the historical background of the omission.

## **Audio Documentation**

Two sets of audio files are provided as supplementary material. Together, they document both the historical playback characteristics of the discs and a modern, analytically accessible representation of the recording.

- **Set A (Unedited, 21 files)**

Direct transfers from the original discs, preserving surface noise, mechanical resonance, and the tonal profile of shellac playback. These files reproduce the listening conditions of the late 1940s and serve as primary evidence for historical and discographic study.

- **Set B (Edited, 4 files)**

Movement-based compilations created from the unedited transfers. The mastering process enhances clarity while preserving the essential sonic characteristics of the original recording. These files are intended for score-based analysis and comparative research.

All files are accessible via DOI links and are intended to support both archival preservation and scholarly examination.

**Audio file list: Set A (unedited, 21 files)**

**DOI links:** <https://doi.org/10.5281/zenodo.18728211>

**Audio file list: Set B (Edited recordings grouped by movement)**

**DOI links:** <https://doi.org/10.5281/zenodo.18754799>

## **Conclusion**

This report documents a rare and exceptionally well-preserved complete set of the pre-February-1949 78 rpm recording of Bruckner's Symphony No. 8, conducted by Eugen Jochum. By combining discographic evidence, visual documentation, and historically informed audio transfers, the study reconstructs the production context of the recording and clarifies its physical and technical characteristics.

The presentation of both unedited and edited audio files enables a dual approach: the unedited transfers preserve the historical listening conditions of the late 1940s, while the edited versions provide a clearer basis for analytical and comparative research. Together, these materials contribute to the broader effort to preserve, interpret, and make accessible early postwar symphonic recordings.

The discovery of an omission in the first movement (measures 321-340) highlights the editorial errors that shaped the form of the extant recording by making these materials publicly available, this study supports ongoing international research on Bruckner recordings and contributes to the preservation of early recorded sound as a cultural and historical resource.

## **Author profile**

Katsutoshi Kubota

Born in Shimizu City, Shizuoka Prefecture (now Shimizu Ward, Shizuoka City) in May 1964.

Graduated from the Department of Philosophy, Faculty of Letters, Nanzan University (majoring in Greek Philosophy) in March 1987.

Joined Shizuoka FM Broadcasting Co., Ltd. (K-MIX) in April 1987.

He was employed there for 33.5 years, during which time he was involved in program programming and production.

He held positions such as Head of Programming and Production and Head of Programming Business.

During this time, he won the Grand Prize and Encouragement Award in the Planning Category of the JFN Awards, a competition sponsored by the Japan FM Network, as well as the Grand Prize in the Unified Commercial Planning Category.

He also won the Excellence Award in the Live Radio Wide Category at the Federation Awards sponsored by the Japan Commercial Broadcasters Association.

He took early retirement from Shizuoka FM Broadcasting Co., Ltd. in March 2022.

In April 2022, he opened Cafe Ataraxia to realize his dream of opening a cafe in Jimbocho where people can enjoy music and coffee, which he had dreamed of since he was in third year of junior high school, and to build a second career.

## Appendix

### A. Institutional Context: Cafe Ataraxia

Cafe Ataraxia, located in Kanda-Jimbocho, Tokyo, serves as the research environment in which the present audio documentation was produced. The space functions as a hybrid facility combining a café, a listening room, and a living archive dedicated to classical recordings and historical playback practices.

The archive houses a curated collection of rare 78 rpm discs and vintage audio equipment, enabling historically informed listening and the preservation of early recorded sound. Its dual role as a public cultural venue and a research facility provides a unique context for the study and reinterpretation of pre-LP recordings.

The audio transfers presented in this report were produced within this environment, ensuring both controlled conditions and historically appropriate playback methods.

<https://cafe-ataraxia.com>



## **B. Historical Playback Equipment: The 1926 Credenza Gramophone**

The audio documentation in this study was produced using a Credenza gramophone manufactured in 1926 by the Victor Talking Machine Company. Renowned for its large internal horn and resonant cabinet design, the Credenza is widely regarded as one of the most accurate acoustic playback devices of the pre-electrical era.

Its extended frequency response and stable mechanical performance make it particularly suitable for the reproduction of late-1940s shellac discs. By replaying the 78 rpm records on this historically authentic equipment, the transfers capture not only the musical content but also the acoustic character and listening conditions of the period.

The recording session took place on 8 February 2026 at Cafe Ataraxia in Tokyo.

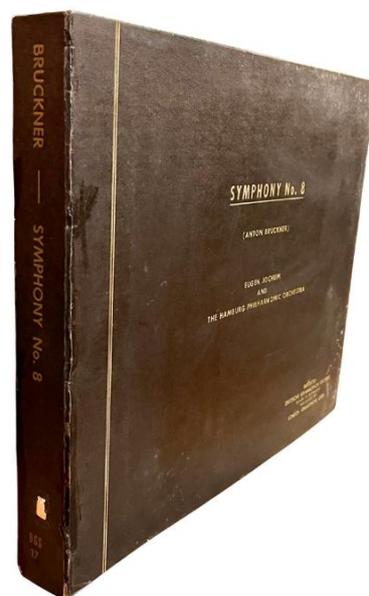
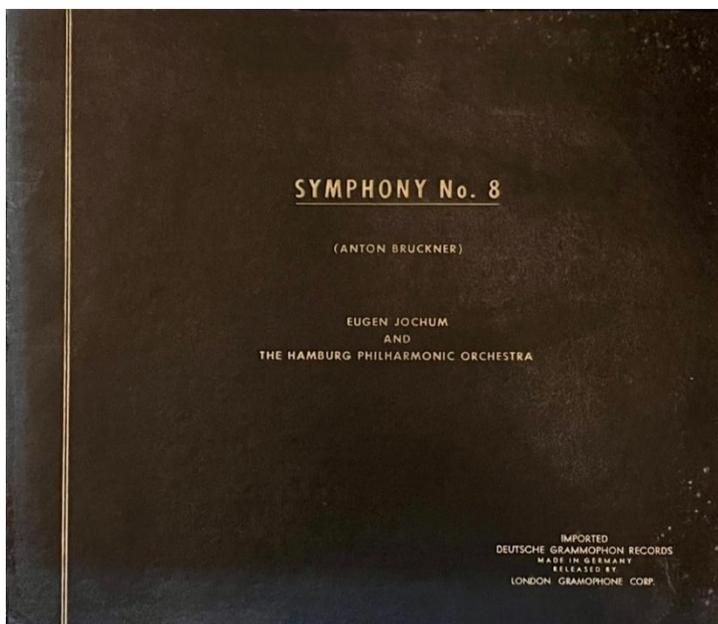


### C. Visual Documentation

This appendix provides high-resolution visual documentation of the disc set, including jackets, labels, and engraved inscriptions. These materials serve as primary evidence for verifying the authenticity, condition, and production details of the surviving 78 rpm set.

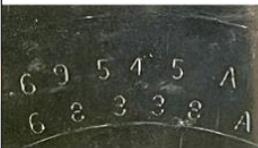
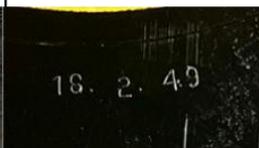
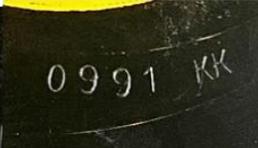
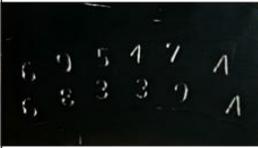
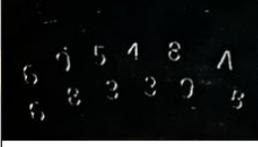
#### 1 Jacket

Photographs of the original jacket, including inscriptions indicating that the discs were pressed by Deutsche Grammophon Gesellschaft and distributed by the London Gramophone Corporation. The interior printing confirms that the set was exported from the United Kingdom to the United States.

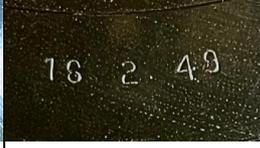
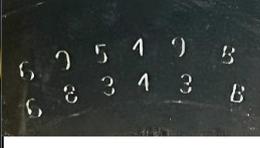
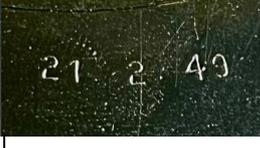
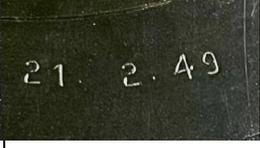


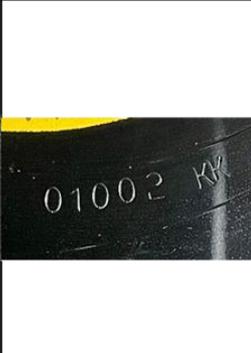
## 2 Labels and Matrix Number Engravings

Close-up photographs of each disc label and the engraved matrix numbers, stamper identification codes, and stamper management dates. These images correspond directly to the discographic table in the main text.

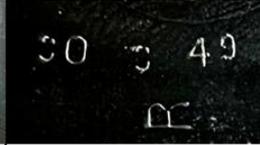
Label	Matrix number	Stamper identification code	Stamper management date
			
			
			
			

Label	Matrix number	Stamper identification code	Stamper management date
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ NR. C. 32.212.1. DER WLF. REG. V. 12.2.47</small>  D.P. 5 69549 A LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  2. Satz, I. Teil, Scherzo: Allegro moderato  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>			
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ NR. C. 32.212.1. DER WLF. REG. V. 12.2.47</small>  D.P. 6 69550 A LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  2. Satz, II. Teil, Trio: Langsam  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>			
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ NR. C. 32.212.1. DER WLF. REG. V. 12.2.47</small>  D.P. 7 69551 A LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  2. Satz, III. Teil, Scherzo da capo  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>			
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ NR. C. 32.212.1. DER WLF. REG. V. 12.2.47</small>  D.P. 8 69552 LMe  Anton Bruckner  Sinfonie Nr. 8  c-moll  3. Satz: Adagio, I. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>			

Label	Matrix number	Stamper identification code	Stamper management date
 <p>Deutsche Grammophon Gesellschaft HERGESTELLT UNTER LICENZ NR. 0-30.212, E. DER NDL. REG. V. 12. 2. 47. D. P. 9 69551 B LM Anton Bruckner Sinfonie Nr. 8 c-moll 3. Satz: Adagio, II. Teil Philharmonisches Staatsorchester Hamburg Dir: Eugen Jochum</p>	 <p>69551 B 683423</p>	 <p>18 2 49</p>	 <p>0998 KK</p>
 <p>Deutsche Grammophon Gesellschaft HERGESTELLT UNTER LICENZ NR. 0-30.212, E. DER NDL. REG. V. 12. 2. 47. D. P. 10 69550 B LM Anton Bruckner Sinfonie Nr. 8 c-moll 3. Satz: Adagio, III. Teil Philharmonisches Staatsorchester Hamburg Dir: Eugen Jochum</p>	 <p>69550 B 683423</p>	 <p>18 2 49</p>	 <p>0999 KK</p>
 <p>Deutsche Grammophon Gesellschaft HERGESTELLT UNTER LICENZ NR. 0-30.212, E. DER NDL. REG. V. 12. 2. 47. D. P. 11 69549 B LM Anton Bruckner Sinfonie Nr. 8 c-moll 3. Satz: Adagio, IV. Teil Philharmonisches Staatsorchester Hamburg Dir: Eugen Jochum</p>	 <p>69549 B 68343B</p>	 <p>21 2 49</p>	 <p>01000 KK</p>
 <p>Deutsche Grammophon Gesellschaft HERGESTELLT UNTER LICENZ NR. 0-30.212, E. DER NDL. REG. V. 12. 2. 47. D. P. 12 69548 B LM Anton Bruckner Sinfonie Nr. 8 c-moll 3. Satz: Adagio, V. Teil Philharmonisches Staatsorchester Hamburg Dir: Eugen Jochum</p>	 <p>69548 B 68344A</p>	 <p>21 2 49</p>	 <p>01001 KK</p>

Label	Matrix number	Stamper identification code	Stamper management date
 <p>Deutsche Grammophon Gesellschaft  <small>MONATLICH UNTER LICENZ NR. 6 35 215 G. DER NDL. REG. V. 18. 2. 47</small>  D.P. 13 69547 B LM  Anton Bruckner  <b>Sinfonie Nr. 8</b>  c-moll  3. Satz: Adagio, VI. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>69547 B 68344 B</p>	 <p>21.2.49</p>	 <p>01002 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>MONATLICH UNTER LICENZ NR. 6 35 215 G. DER NDL. REG. V. 18. 2. 47</small>  D.P. 14 69546 B LM  Anton Bruckner  <b>Sinfonie Nr. 8</b>  c-moll  3. Satz: Adagio, VII. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>69546 B 68345 B</p>	 <p>21.2.49</p>	 <p>01003 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>MONATLICH UNTER LICENZ NR. 6 35 215 G. DER NDL. REG. V. 18. 2. 47</small>  D.P. 15 69545 B LM  Anton Bruckner  <b>Sinfonie Nr. 8</b>  c-moll  3. Satz: Adagio, VIII. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>69545 B</p>	 <p>21.2.49</p>	 <p>01004 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>MONATLICH UNTER LICENZ NR. 6 35 215 G. DER NDL. REG. V. 18. 2. 47</small>  D.P. 16 69553 A LM  Anton Bruckner  <b>Sinfonie Nr. 8</b>  c-moll  4. Satz, Finale: Feierlich, I. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>69553 A 68346 A</p>	 <p>21.2.49</p>	 <p>01005 KK</p>

Label	Matrix number	Stamper identification code	Stamper management date
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ DER DEUTSCHEN GRAMMOPHON-GESELLSCHAFT</small>  D.P. 17 69554 A LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  4. Satz, Finale: Feierlich, II. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>6 9 5 5 4 A  6 8 3 4 6 B</p>	 <p>21. 2. 49  DE</p>	 <p>01006 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ DER DEUTSCHEN GRAMMOPHON-GESELLSCHAFT</small>  D.P. 18 69555 A LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  4. Satz, Finale: Feierlich, III. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>6 9 5 5 5 A  6 8 3 4 7 A</p>	 <p>21. 2. 49</p>	 <p>01007 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ DER DEUTSCHEN GRAMMOPHON-GESELLSCHAFT</small>  D.P. 19 69555 B LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  4. Satz, Finale: Feierlich, IV. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>6 9 5 5 5 B  6 8 3 4 7 B</p>	 <p>20. 3. 49  DE</p>	 <p>01072 KK</p>
 <p>Deutsche Grammophon Gesellschaft  <small>HERGESTELLT UNTER LICENZ DER DEUTSCHEN GRAMMOPHON-GESELLSCHAFT</small>  D.P. 20 69554 B LM  Anton Bruckner  Sinfonie Nr. 8  c-moll  4. Satz, Finale: Feierlich, V. Teil  Philharmonisches Staatsorchester  Hamburg  Dir.: Eugen Jochum</p>	 <p>6 9 5 5 4 B  6 8 3 4 8 A</p>	 <p>21. 2. 49</p>	 <p>01009 KK</p>

Label	Matrix number	Stamper identification code	Stamper management date
			
			

### 3 Additional Engravings and Production Marks

Images documenting supplementary engravings such as “R” (Reparatur), indicating stamper repair, and the licensing inscription:

“HERGESTELLT UNTER LIZENZ NO. C.30.212.E. DER MIL. REG. V. 12.2.47.”

These marks provide insight into the manufacturing regulations of the early postwar period.

This indicates that the disc was manufactured under License No. C.30.212 issued by the British Military Government, and in accordance with the regulation dated 12 February 1947.

These statements reflect the legal requirements imposed on record production in the early postwar period and are unrelated to the recording or pressing dates.



## **D. Technical Notes on Matrix Numbers, Stamper Codes, and Engravings**

This appendix provides explanatory notes for interpreting the matrix numbers, stamper identification codes, and stamper management dates listed in the discographic tables of the main text. These elements constitute primary evidence for reconstructing the production chronology of the recording and verifying the authenticity of the surviving discs.

### **1 Matrix Numbers**

The engraved matrix numbers (e.g., 68338 A, 68339 B) correspond to the original takes used in preparing the 78 rpm masters. Each matrix number identifies a specific recording segment and determines the sequencing of the sides. Variants such as “A” and “B” indicate paired sides of the same matrix series.

### **2 Stamper Identification Codes**

The alphanumeric codes (e.g., 0990 KK, 01004 KK) represent internal batch management identifiers used by Deutsche Grammophon Gesellschaft.

These codes typically include:

- a numerical batch or technician code
- a two-letter suffix (e.g., “KK”) identifying the pressing plant or technician

Although the precise internal system is not fully documented, the consistency of the codes across the set confirms that all discs originate from the same production workflow.

### **3 Stamper Management Dates**

The stamped dates (e.g., 18.2.49, 21.2.49, 30.3.49) indicate when the stamper was inspected, corrected, or first used. These dates provide a definitive start date for the recording sessions, proving that the recordings were completed before February 1949.

### **4 “R” Engraving (Reparatur)**

Several sides include an engraved “R” placed sideways near the matrix number. This mark stands for “Reparatur,” indicating that the stamper underwent repair or correction before use. The presence of “R” does not imply a different take; rather, it reflects maintenance performed during the manufacturing process.

## 5 Relationship to the Main Text

The discographic table in the main text lists all matrix numbers, movement divisions, and stamper data. The technical notes in this appendix provide the interpretive framework necessary for understanding the production sequence and for evaluating the authenticity and integrity of the surviving set.

## E. References

The following sources provide historical, discographic, and contextual information relevant to the documentation and analysis presented in this report. Primary evidence is derived from the surviving 78 rpm discs themselves, including matrix numbers, stamper codes, and engraved production marks.

### 1 Primary Sources

- Surviving complete set of the pre-February-1949 78 rpm recording of Bruckner's Symphony No. 8, conducted by Eugen Jochum with the Philharmonisches Staatsorchester Hamburg (Deutsche Grammophon Gesellschaft, 11 discs, 22 sides; original jackets preserved).
- Engraved matrix numbers, stamper identification codes, and stamper management dates on each disc surface.
- Jacket inscriptions indicating manufacture by Deutsche Grammophon Gesellschaft and distribution by the London Gramophone Corporation.

### 2 Secondary Sources

- Deutsche Grammophon Gesellschaft: historical production practices and postwar licensing regulations (British Military Government License No. C.30.212.E, dated 12 February 1947).
- Haas, Leopold. \*Edition of Bruckner's Symphony No. 8 in C minor\* (1890 version), International Bruckner-Gesellschaft.
- General literature on 78 rpm disc manufacturing, stamper workflows, and early postwar recording practices.

### 3 Supplementary Materials

- Audio transfers (unedited and edited) produced on 8 February 2026 using a 1926 Victor Credenza gramophone at Cafe Ataraxia, Tokyo.
  
- DOI links to supplementary audio files:
  - Set A (Unedited transfers):  
<https://doi.org/10.5281/zenodo.1872821>
  
  - Set B (Edited movement compilations):  
<https://doi.org/10.5281/zenodo.18730282>