Regarding AUCTION #151 (Closing Date: Tuesday, 26 November, 2019), The Minimum Bid ("MB") is a guide . . . in cases of extreme rarity, the actual realized price may far exceed the Minimum Bid, while in other cases an item may realize a price very close to the Minimum Bid, and, occasionally, the Minimum Bid itself. Please bid in accordance with whatever a given item means to you.

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ALEKSANDR VERTINSKY: Tango 'Magnolia' / Chanson d'amour (both Sung by the ‘Composer’). 10" dark-blue PW Eng. Col. DC 28 (WL 2158/57), POM-1926. A to M-A, excellent copy has faintest rubs, inaud. MB 45

"At the beginning of 1916, Aleksandr Vertinsky came up with an original stage idea – he began to play the powdered-face character Pierrot. These singing sketches, novellas-in-song, later became known as ariettas under the common title of ‘Pierrot’s doleful ditties’. Each song was a mini-tragedy, consisting of a prologue, exposition and climax, followed by the sad finale. Pierrot became an icon of its time – many actors all over Russia worked to imitate Vertinsky’s image. Shortly before the 1917 Bolshevik Revolution broke out in Russia, Vertinsky changed his image – Pierrot became black and started to tour Russia and Ukraine performing decadent elegies with a touch of cosmopolitan chic, such as ‘Kokainetka’ and Tango 'Magnolia' [above]. He began to perform romantic songs about faraway places, where the life passed quietly and peacefully – exactly what the audience needed at the time. In a country struggling through World War I and experiencing collapse in all spheres of life, many fans sought escapism from life's hardships – a key element in Vertinsky’s songs.

Vertinsky made several successful tours around Russia and Ukraine, performing decadent elegies with a touch of cosmopolitan charm. The most popular songs were the love-ballad 'Kokainetka’ (Little Cocaine Girl) and ‘Tango Magnolia’ – a fantasy narrative about the far-away island of Singapore, full of banana and lemon trees. As British researcher Richard Stites put it, ‘Vertinsky bathed his verses in images of palm trees, tropical birds, foreign ports, plush lobbies, ceiling fans, and daybreak on the pink-tinted sea’. After several successful tours in the Middle East, Vertinsky followed the majority of well-to-do Russians to the United States, where he debuted before the audience which included Rachmaninoff, Chaliapin, and Marlene Dietrich."

- Oleg Dmitiev, RUSSIA PEDIA

ANDRÉ URBAN, w. André Cadou Cond.: Begonia – Simplement / Que l’amour est traire (René Mercier & René Pujol). 10" green French Odéon 166-272), only form of issue, 1930. [Creator, 15 Feb., 1930, La Scala, Paris]
A to M-A, excellent copy has faintest rubs, inaud. MB 15

LYS GAUTY, w. Pierre Chagnon Cond.: Cessez Le Feu - Chanson de l’escadrille / Chanson du cul de jatte (Joseph Kessel / Arthur Honegger). 10" blue early PW Col. 4103, on Royal Blue Shellac, POM-12 July, 1937. M-A, choice copy has infinitessimal pap.scr, inaud. MB 12

"Lys Gauty, the grande dame of the classic chanson, well deserved the tribute of monstre sacre bestowed upon her by Colette, Cocteau and the gilded youth of les annees folles between the two wars. She was indeed a sacred monster off stage - Cocteau called her 'a vulture of virtuosity'. The moment she set foot on a stage, in the humblest cabaret or in the grandest music hall and advanced upon her public with a rapacious smile upon her beautiful face, one knew she was about to bruler les planches - burn up the boards and set the stage afire with her strange personality, her unusual, spellbinding vibrato growl and her heart-breaking songs. Fortunately, much of her extraordinary talent has been recorded - she is like a poster by Toulouse-Lautrec, ageless, timeless, and an undying classic."
- James Kirkup, THE INDEPENDENT, 27 Jan., 1994

YVONNE GEORGE, w. Bernard Cond.: Le bossu / Les cloches de Nantes.
“George started her artistic career on the stage, where she befriended Jean Cocteau. George’s performance style is considered as embodying the principles of the French realist song. She left a very small posterity to the public at large. The themes of the songs and her manner of interpretation with a troubled, broken voice, were to influence others. Yvonne George participated in the progress of female emancipation in the inter-war period.”  - Wikipedia

“Boyer started her career in 1880s singing small roles at the Opéra-Comique. She was active primarily in French and Belgian provincial theaters as well as at the Théâtre de la Haye in the Hague. In 1902 she sang at the Opéra de Monte-Carlo as Musetta in LA BOHÈME opposite Nellie Melba and Enrico Caruso. She also appeared in opera at the Folies-dramatiques and the Gaité (1900/1907). She made successful guest performances in Moscow, Warsaw and Palermo.”
N0114. YVETTE GUILBERT: I will give you the keys of heaven.  
10" black HMV 3737 (5276b), POM-1907. M-A MB 25

N0115. YVETTE GUILBERT: Les quatr’z’ étudiants (Xanroff) / La Soularde (Jouy). 
10" black V 62995 (5235½ /5237h), POM-1904. M-A MB 25

N0116. YVETTE GUILBERT, w.Irène Aïtoff (Pf.): L'Éloge des vieux / Verligodin (both Sung by the Composer). [If one were to limit oneself to a single Guilbert disk, this would surely be the choice! Her magical phrasing and innuendi are positively delicious!] 

N0117. YVETTE GUILBERT, w.Irène Aïtoff (Pf.): La fille du Roi Loys / Les anneaux de Marianson. 10" PW plum Disque Gram. K-7066, only form of issue, 1933. M-A, beautiful copy has, Sd.2 only, faintest rubs, inaud. MB 12


N0119. YVETTE GUILBERT, w.Irène Aïtoff (Pf.): Le miracle de Sainte-Berthe, 2s. 10" PW plum Disque Gram. K-7064, only form of issue, 1933. M-A, beautiful copy has, Sd.2 only, faintest rubs, inaud. MB 12

N0120. YVETTE GUILBERT, w.Irène Aïtoff (Pf.): Le voyage à Bethléem, 2s. 

"Hers is an art that defies classification....Her voice is not a musical instrument - and I believe it is as musical now as ever it was. Yet there is no singer of our time who would not double his present artistic stature if he could borrow half of Guilbert's genius."
- Walter Legge, ON AND OFF THE RECORD, p.49

10" green Pathé 91.045, POM-1933. A to M-A, faintest rubs, inaud. MB 10

N0122. ANDRÉ GOAVEC, w.Aubanel Cond.: L'Auberge du Cheval Blanc – La chanson d’une nuit (Spoliansky) / Pour être un jour aimé de toi (Benatzky). 
10” dark-green PW French Polydor 522549, only form of issue, 1933. M-A MB 12

N0123. JEAN DELVOYE: Si J'étais Roi - Dans le Sommeil, L'amour. 
10" black Paris G & T G.C. -2-32797 (1746F), only form of issue, 1903. [Delvoye’s Paris début was at the Théâtre du Château d'Eau, 27 October, 1898, as Ourrias in Mireille] M-A MB 15
N0124. LOUIS P. VERANDE: Qu’est-Ce que c’est triste (French song) / Le Grande Duchesse – Et pif paf puf, tara pa poun (Offenbach). 10” black Col. E 514 (14703/14720), POM-27 Feb. / 3 March, 1909. [The Offenbach is a sheer delight! Verande was known primarily as an impresario from Covent Garden where he was instrumental in the formation of the Beecham Opera Company, subsequently managing the New Orleans Opera] M-A, albeit inherently grainy surface; Sd.1 only has infinitesimal scr, inaud. MB 15

N0125. LOUIS MUSY & MICHEL DENS w.Cariven Cond.: La Grande Duchesse de Gérolstein – Et pif paf puf, tara pa poun / LUCIENNE JOURFIER: Dites-lui qu’on l’a remaqué (Offenbach). 10” red Pathé PD 85, only form of issue, 1948. M-A MB 12

N0126. HÉLÈNE RÉGELLY, HENRY LAVERNE (Henri Allum), FÉLIX OUDART, etc.; Gabriel Diot Cond. Mogador Theatre Ensemble: LA VIE PARISIENNE - Excerpts (Offenbach), 12s. 6-10” red Decca-Odeon G-20588/93, POM-1930. M-A MB 25, the Set.

N0127. FANÉLY REVOIL: La Fille de Mme Angot – Couplets de la dispute / FANÉLY REVOIL, ANDRÉ NOËL & MOREAU: Elle est tellement innocente (Lecocq). 10” green Pathé PG 18, only form of issue, 1934. A, lovely copy has faintest pap. rubs, inaud. MB 12

N0128. FANÉLY REVOIL, Lucie Thelin, Jeanne Mattio, René Herent, André Balbon, Alban Derroja & René Bonneval; Désormière Cond. L’Opéra-Comique Ensemble: L’ÉTOILE – Excerpts (Chabrier), 10s. 5-10” red Pathé PD 21/25, only form of issue, 1941. M-A MB 35, the Set.

"Fanély Revoil, the last French prima donna to specialise in operettas and, as a teacher, was one of the guardians of the old tradition of French singing, studied singing in Paris with Germaine Martinella, one of the greatest concert singers of the 1920s. Hahn wrote that 'she doesn't just burn up the stage, she reduces it to cinders'. Roger Désormière chose Revoil both for his famous 1941 revival and the recording of Chabrier's L'ÉTOILE. She had a firm, full-toned voice with a fearless attack on high notes." — Patrick O'Connor, THE GUARDIAN, 25 Feb., 1999

N0129. VICTOR PUJOL, w.Cloëz Cond.: Si J'étais Roi – J'ignorais son nom/ Un regard de ses yeux. 12” green French Odéon 171.086, only form of issue, 29 March, 1929. M-A MB 10

N0130. VICTOR PUJOL, w.Cloëz Cond.: Le Chalet - Il faut me céder ta maîtresse (Adam), 2s. 12” French Odéon 123.612, only form of issue,1929. M-A MB 10


N0133. ANDRÉ BAUGÉ: *I kiss your hand, madame* (as ‘Ce n’est pas que votre main, madame’ (Ralph Erwin) / Minuit, Place Pigale (Granichstädten). 10” green Pathé 3393, recorded 1931. M-A, glorious copy of this most elusive Baugé disk. MB 15

N0134. ANDRÉ BAUGÉ: *Le Farfadet – Personne en bas le Moulin* (Adam), 2s. 10” green Pathé PG 6, *only form of issue*, 1933. M-A MB 15


N0138. ANDRÉ BAUGÉ: *Un Caprice de la Pompadour – Je rêve d’un simple amour* (Stolz) / *C’est vous!* (Kunnicke). 10” dark-blue Pathé X.3966, *recorded 1931*. A-, lovely copy has lt. rubs, inaud. MB 8


N0144. ANDRÉ BAUGÉ: Die geschiedene Frau (The Divorcée) – Comme ma femme tu sais danse (Leo Fall) / La Mascotte – Un jour le diable… ces envoyés du Paradis (1924 Version). 10½” green paper label H & D Pathé 2096, recorded 1924. A to M-A, lovely copy has hint of grey on peaks. MB 10


N0146. ANDRÉ BAUGÉ: Les Cloches de Corneville – C’est la salle de mes ancêtres / La Fille de Mme Angot - Certainement, j’aimais Clairette. 10” green Pathé PG 59, only form of issue, 1935. M-A MB 10


N0148. ANDRÉ BAUGÉ: Benvenuto Cellini – De l’art splendeur immortelle (1931 Version) / La Traviata – Di Provenza il mar (in French). 10” red Pathé X.90.042, only form of issue, 1931. M-A, choice bright copy has faintest pap. rubs, inaud. MB 10

N0149. ANDRÉ BAUGÉ: Manon – A quoi bon l’économie / Regardez-moi dans les yeux. 10” black Disque Gram. P 406, only form of issue, 23 June / 29 April, 1921. M-A MB 10

N0150. ANDRÉ BAUGÉ & EDMÉE FAVART: Ciboulette - Nous avons fait un beau voyage / EDMÉE FAVART: C’est sa banlieue [Créatrice, 7 April 1923, Théâtre des Variétés, Paris] (Hahn). 10” red Pathé X.2,608, only form of issue, 1928. M-A MB 15


N0154. THÉODORE BOTREL: Monsieur de Kergariou (Marietti). 10” black Paris G & T G.C. -2-32621 (2732F), only form of issue, 1904. A to M-A, excellent copy has faintest rubs, inaud. MB 12
11¾” black paper label H & D Pathé 183 (3723/3722), recorded 1903, Paris. M-A MB 15


N0157. GABRIEL SOULACROIX: Les Mousquetaires au couvent – Pour faire un brave mousquetaire (Varney). 10” black Paris G & T G.C. - 3 - 32016 (2701F), only form of issue, 1904. A to M-A, lovely copy has faintest rubs, inaud.; contemporaneous Parisian label stk r. MB 15

N0158. GABRIEL SOULACROIX: Les Noces de Jeannette – Margot, Margot, lève ton sabot / Enfin, me voilà seul (Massé). 
11¾” etched label center-start H & D Pathé 440/442 (16678/12755), recorded 1900, Paris, both Announced. M-A MB 15


11¾” etched label center-start H & D Pathé 3695/3722 (8916/8754), recorded 1903, Paris, both Announced. M-A MB 15

N0161. GABRIEL SOULACROIX: Panurge – Berceuse / Chanson à boire (Planquette). 
11¾” etched label center-start H & D Pathé 3725/3726 (17304/23321), recorded 1903, Paris, Sd.2 Announced. [Creator, 22 November, 1895, Gaîté, Paris] A to M-A MB 15

“Soulacroix joined the Opéra-Comique in 1885, his first appearance being as Bellamy in LES DRAGONS DE VILLARS on 25 September, 1885. He sang Ford in the 1894 production of FALSTAFF, as well as Alfio (CAVALLERIA RUSTICANA), Ourrias (MIREILLE), Schaunard (LA BOHEME) and Figaro (THE BARBER OF SEVILLE). He was on-stage singing Laerte in MIGNON the night of the fire at the Salle Favart on 25 May, 1887, and later received a médaille de sauvetage. In December 1899 he added Oreste to his repertoire, in a production of IPHIGÉNIE EN TAURIDE at the Théâtre de la Renaissance. At Covent Garden he sang the roles of Pedrillo, Escamillo, Figaro (Rossini), Alfio, Mercutio and Beckmesser. In addition, he was seen in a wide range of parts regularly at Monte Carlo from 1889 to 1904, including the title role in ZAMPA and lago in OTELLO. His career was ended prematurely by his sudden death in middle-age.”

- butinsky

N0162. CAMILLE ROQUETTY: Faust – Salut, demeure, 2s.  
[Roquetty is remembered for his Schmidt in the Georges Sébastian-conducted WERTHER with Suzanne Juyol’s Charlotte; this is his sole 78]
10" red Disque Gram. DA-4902. M-A    MB 12
N0163. JEANNE MARIÉ de L’ISLE: Mignon – Connais-tu le pays / Prière (1906 Versions).
10” dark-green Paris Zonophone X-83080/77 (5927/6014), POM-1906.
M-A, beautiful copy has faintest pap.scr, Sd.1, positively inaud. MB 35

“Jeanne Marié de l’Isle belonged to a tradition that went back to the golden age of the Opéra-Comique.”
- Vincent Giroud

N0164. ODETTE TURBA-RABIER & ANDRÉ PERNET, w.Bigot Cond.:
Lakmé - Où va la jeune hindoue (L’air des clochettes), 2s.
12” PW Disque Gram. DB 5001, only form of issue, 1936.
[A sublime performance!] M-A MB 20

N0165. ODETTE TURBA-RABIER, w.Fournet Cond.:
Ariadne auf Naxos - Grossmächtige Prinzessin (Final Version; in French), 2s.
12” French Col. LFX 674, only form of issue, 1944. A to M-A, lovely copy has, Sd.1 only, long entirely superficial scr, positively inaud. MB 15

“The French soprano, Odette Turba-Rabier, made her debut in 1936, then undertook coloratura soprano roles at both the Opéra Comique and the Grand Opéra in Paris (where her first appearance in 1945 was as Gilda in Rigoletto). Her career was almost exclusively in the French capital; she made only rare guest appearances in the provinces. Among her major roles were the Queen of the Night in Die Zauberflöte, the title roles in Lakmé and Mireille, Marzellina in Fidelio and both Konstanze and Blonde in Die Entführung aus dem Serail. In 1942 she took part in the première of the opera Ginevra by Delannoy at the Opéra-Comique, and in 1944 in the première of La Gageure Imprévue by Henri Sauguet.”
- Bach Cantatas Website

N0166. JEAN RIDDEZ: Les Enfants (Massenet) / Benvenuto Cellini –
De l’art splendeur immortelle (Label suggests ‘Arioso de Ben Venuto’) (Diaz).
10” green Viva-Tonal Col. 34277-F. M-A, beautiful copy has, Sd.2 only, hint of grey on peaks. MB 12

N0167. JEAN RIDDEZ: L’Africaine – Fille des Rois / Faust – Invocation.
10” red Disque Arion 2342/2462. A-, very decent copy has lt.rubs & superficial mks, inaud.; neatly mended incipient hlc forming at edge. MB 12

“Jean (Arthur) Riddez sang at the Paris Opéra, 1900-10, débuting in the title role of Rigoletto and sang as well Reyer’s Sigurd and Salammbô, and Saint-Saëns’ Henry VIII and Samson et Dalila, Xavier Leroux’s The Vagabond and Massenet’s Thaïs. From 1908 to 1910 he sang roles such as Lohengrin, Faust, etc., but then returned to his baritone repertoire. He sang music composed by candidates for the Prix de Rome, including Caplet and Ravel. He sang for the Montréal Opera Company (1912-1913) where he débuted in Massenet’s Héroïade (12 November, 1912). There he also sang in Rigoletto, Roméo et Juliet, Le Jongleur de Notre Dame, Tosca, Carmen, Les Contes d’Hoffmann, Thaïs and Erlanger’s Christmas Eve. With the Boston Opera Company in the 1911-12 season he sang the French repertoire, especially Pelléas in 1912. Invited to perform again as Athanaël in Thaïs (1920), he moved to Montréal where he devoted himself mainly to teaching, privately and in institutions like the École Normale de Musique. Riddez became a naturalized Canadian on 2 Sep., 1939 in Montréal. His daughter Juanita Riddez débuted 24 June, 1947 at the Opéra-Comique in Paris, but soon abandoned her career.”
- Hélène Panneton, HISTORICA CANADA
La Reine de Saba - Comme la naissante aurore / Manon - Je suis encore toute étourdie.
10" red Pathé PD 78, only form of issue, 1948. M-A MB 12

Les Pêcheurs de Perles – Comme autrefois, 2s. 10" red Pathé PD 75, only form of issue, 1948. M-A, exemplary copy has, Sd 1 only, infinitesimal label tear. MB 12

Roméo – Je veux vivre / Manon – Adieu, notre petite table.
10" red Pathé PD 73, only form of issue, 1947. M-A, exemplary copy. MB 12

La Grande Duchesse de Gérolstein – Mon amour / MICHEL DENS: Je viens de faire (Offenbach). 10" red Pathé PD 86, only form of issue, 1948. M-A MB 12


“Reynaldo Hahn, who had just been appointed director of the Paris Opera, immediately engaged Jourfier. She made her début at the Palais Garnier on 10 August, 1945 in the role of Pamina in a revival of ZAUBERFLÖTE conducted by Hahn. In 1947, she sang Juliette in Gounod’s ROMÉO ET JULIETTE, then L’Amour in the première at the Palais Garnier of LES INDES GALANTES by Jean-Philippe Rameau. On 9 November, 1945, in the role of Sophie in WERTHER, she made her début at the Opéra-Comique which became her theatre. In her penultimate season, Raoul Gunsbourg invited her to sing Manon and Mimi at Monte-Carlo.” - Jean Ziegler

Le Cid – Alleluia (Massenet).
10" black Paris G & T G.C.-34660 (4411o). M-A MB 25

Faust – Laisse-moi contempler.

Le Cor (Flégier) [Aumonier’s name not on label]. 10” black & silver Col. 50044, POM-1903, Paris. A to M-A, beautiful copy has infinitessimal scr, inaud. & wee but audible pressing bump at very end; Uncommonly bright label. MB 20

Ariettes oubliées – C’est l’éxtase langoureuse / Il pleure dans mon coeur (Debussy).
10" EL Eng. Col. LB 125, only form of issue, 1947. M-A MB 12

Zyczenie (The Maiden’s Wish); Moja Pieszczotka (My Joy) / Niema Czego Trzeba (Mélancolie) (all Chopin; in Polish).
12” Col. 72870-D, only form of issue, 1949. M-A MB 10
“Suzanne Brohly was immediately engaged by Albert Carre for the Opéra-Comique where she made her debut on 9 Jan., 1906 in the role of La Vougne in Alexandre Georges’ MIARKA. With great authority she took over from the creator of this very heavy role, Mme Heglon who was moonlighting from the Opéra for one evening. The same year she took part in the creation of Camille Erlanger’s APHRODITE on March 27th along with Mary Garden, Claire Friche and Léon Beyle and sang Daine in the revival of Gluck’s IPHIGENIE EN TAURIDE on December 20th. Three days later in the 50th performance of PELLÉAS ET MÉLISANDE she sang Geneviève, a role in which she would excel for more than 15 years. On 10 May, 1907 she sang Selysette in the premiere of Paul Dukas’ ARIANE ET BARBE BLEUE along with Georgette Leblanc and Félix Vieuille and on December 18th she sang Clytemnestre in the premiere of IPHIGENIE EN AULIDE at the Opéra-Comique with Lucienne Bréval and Léon Beyle. On 22 May, 1908 she sang the charming role of Lel in the premiere of Rimsky Korsakov’s SNEGOUROTCHKA at the Opéra-Comique, with Marguerite Carré and Léon Beyle. Next came Carmen, a role in which she triumphed whenever she sang it in Paris or in the provinces over more than 20 years and notably in a gala for the 1000th performance at the Opéra-Comique on 30 April, 1923 under the baton of Albert Wolff, but also Charlotte in WERTHER, her other favourite role. But she sang the fearsome Margared in LE ROI D’YS, the mother in LOUISE, etc. She sang the title role in the revival of Massenet’s THÉRÈSE on 6 Feb., 1930.”

-Jean Ziegler
10” black Paris G & T G.C.-33650 (5115h), POM-1907.
A-, lovely copy has faintest rubs, inaud.; faintest harmless pressing indent, inaud. MB 25

N0185. JANE LINDSAY: Thais – L’amour est une vertu rare / HENRI DANGÈS: Toi qui mis la pitié dans mon ames.

N0186. ANDRÉ BALBON, w.Andolfi Cond.: Panurge – Chanson de la Touraine / Manon – Épouse quelque brave fille (both Massenet). 10” dark-green Pathé X.0724, recorded 1929. M-A, choice copy has faintest rubs, inaud. MB 10

N0187. ANDRÉ BALBON, w.Ruhlmann Cond.: Barbiere – La Calunnia (in French) / Le Pardon de Plomerel (Dinorah) – Chant du Chasseur (Meyerbeer).
12” red Pathé X.90.049, recorded 1931. M-A MB 12

N0188. ANDRÉ GAUDIN, w.Quintette Ibos: Automne / Poème d’un Jour - Adieu (Fauré).
10” PW black French Polydor 521576, only form of issue, 1930.
A to M-A, faintest rubs, inaud. MB 10

N0189. ANDRÉ GAUDIN, w.Weiss Cond.: D’une prison (Hahn) / Les Vieilles de chez vous (Lévadé). 10” PW black French Polydor 561059, only form of issue, 1930 M-A MB 10

N0190. ANDRÉ GAUDIN, w.Weiss Cond.: Hamlet – Comme une pâle fleur / Werther – O bonheur dont mon âme est plaine. 10” PW black French Polydor 561039, only form of issue, 1930. M-A MB 10

N0191. ANDRÉ GAUDIN, w.Wolff Cond.: La Basoche – À ton amour simple et sincère / Je suis aimé (Messager). 10” PW black French Polydor 561016, only form of issue, 1930. A to M-A, faintest rubs, inaud. MB 10

N0192. ANDRÉ GAUDIN, w.Wolff Cond.: Manon – A quoi bon l’économie / Ne bronchez pas. 10” PW black French Polydor 561015, only form of issue, 1930. M-A MB 10

N0193. ANDRÉ GAUDIN, w.Lenoir Cond.: La Mascotte – Un jour le diable ivre d’orgueil (Audran) / RAOUL GILLES, w.Wolff Cond.: Le Roi d’Ys – Vainement ma bien aimée. 10” PW green French Polydor 561017, only form of issue, 1930. A to M-A, faintest rubs, inaud. MB 10

N0194. RAOUL GILLES, w.Lenoir Cond.: Grisélidis-Je suis l’oiseau (Massenet) / Maître Pathelin - Je pense à vous (Bazin). 10” PW green French Polydor 521575, only form of issue, 1930. M-A MB 12
N0195. JEAN NOTÉ:  *L’Angelus de la mer / Le Credo du paysan* (both Goublier). 11¾” brown paper label *H & D* Pathé 3121 (P2104/07), recorded 1910. M-A MB 12

N0196. JEAN NOTÉ:  *L’Angelus de la mer / Le Credo du paysan* (both Goublier). 10” pale-blue English Scala Ideal 7001, presumably 1910, from Pathé. [Scala Records was a British record label, 1911-1927, based in London] M-A MB 10

N0197. JEAN NOTÉ:  *Sancta Maria* (Faure) / *Hosanna* (Granier). 11¾” US grey paper label *H & D* Pathé 62017 (P2109), recorded 1911. M-A MB 12


N0202. JEAN NOTÉ:  *Je ne sais que t’aimer* (Martin) / *Les Cloches de Corneville – J’ai fais trois fois le tour de monde*. 11¾” etched label *H & D* APGA-Pathé P1001 (65336/65383), recorded 1910. M-A MB 15


N0206. JEAN NOTÉ:  *Hamlet – Chanson bachique* (1903 Version). 10” red Monarch G & T 5054 (1496-F), POM-1903. A-, lovely copy has lt.rubs &
various microscopic scrs, only occasionally very lty audible. MB 12
N0207. JEAN NOTÉ: Hamlet – Chanson bachique (1910 Version) / Comme une pale fleur. 11¾” brown paper label **H & D** Pathé 89 (P0101/02), recorded 1910. M-A MB 12


N0209. JEAN NOTÉ: Benvenuto Cellini - De l’art splendeur immortelle (1902 Version) (Diaz). 10” black Paris G & T G.C.2-32597 (1184F), only form of issue, 1902. M-A, exceptional copy has the ubiquitous pressing indents, common in this era. MB 25

N0210. JEAN NOTÉ: Benvenuto Cellini - De l’art splendeur immortelle (1905 Version) (Diaz) / Guillaume Tell – Quand l’Helvétique (Rossini). 10” dark-green Paris Zonophone X82476/82408 (9058u/4361o), POM-1905/’04 resp. M-A, lovely copy has contemporaneous Parisian label stkrs.& faintest rubs, inaud. MB 15

N0211. JEAN NOTÉ: Charles VI - Guerre aux tyrans! (1904 Version) (Halévy). 10” black Paris G & T G.C.3-32060 (2956F), only form of issue, 1904. M-A, choice copy has harmless ulc, visible topside only & certainly inaud. MB 20


N0214. JEAN NOTÉ: Tannhäuser – Blick ich umher / O du mein holder Abendstern (both in French). 11¾” etched label **H & D** APGA-Pathé P107 (63973/63993), recorded 1910. M-A MB 15

N0215. JEAN NOTÉ & CHARLES FONTAINE: Les pêcheurs de perles – Au fond du temple saint / Guillaume Tell – Ah, Mathilde. 11¾” US grey paper label **H & D** Pathé 60083 (2540/43), recorded 1917. M-A MB 12

N0216. JEAN NOTÉ & AGUSTARELLO AFFRE: La Muette de Portici – Amour sacre de la patrie (Auber). 10” black Paris G & T G.C.34001 (1148F), only form of issue, 1902. M-A, exceptional copy has the ubiquitous pressing indents, common in this era; mere hint of grey on peaks is positively inaud. & hardly worth mention. MB 25

“Jean Noté was one of the most heralded baritones of his generation ….Noté was one of the most astonishing singers of his epoch and probably one of the most gifted artists of his time. He sang in opera from 1893 to 1922.” - Richard T. Soper, BELGIAN OPERA HOUSES AND SINGERS, p.371
N0217. JEAN NOTÉ, w. LILLIAN BRYANT Cond.: Benvenuto Cellini - De l'art splenide immortelle (1921 Version) (Diaz) / Le Roi de Lahore – Promesse de mon avenir (Massenet). 11 ¾” brown Chantal 2000 (2343/2342), recorded 1921, London. A to M-A, lovely copy has faintest rubs, inaud. MB 15

N0218. LUCIENNE TRAGIN, w. Bastin Cond.: I Puritani – Qui la voce (in French), 2s. [Tragin is remembered for her participation with d'Ark & Cernay in the celebrated Mignon recording. This is a rare solo venture for her] 10” PW dark-blue French Col. LF 66, only form of issue, 1932. M-A MB 15

N0219. FRANCIS BANULS, w. Cloëz Cond.: Lakmé - Ah! viens, dans la foret profonde / Manon – Le Rêve. [Sensitive renditions from this lesser-known and excellent tenor] 10” red French Odéon 188.543, only form of issue, 1928. M-A MB 15

N0220. DOLORES DE SILVERA, w. Cohen Cond.: Samson et Dalila – Mon coeur s'ouvre à ta voix / w. Heurteur Cond.: Werther - Va laisse couler mes larmes. 10” PW red Eng. Col. D12043, only form of issue, 25 Feb., 1928. [Remembered primarily for her Spanish music, this is a rare example of de Silvera in French repertoire] M-A, choice copy has wee label tear, Sd.2. MB 15

N0221. CONRAD THIBAULT, w. Martha Halbwachs (Pf.): Novembre (Tremisot) / Plaisir d'amour (Martini). 10” PW V 1677, only form of issue, 22 Sept., 1932, on 'Z' shellac. M-A MB 12

N0222. CLAUDINE ARMELINY: La Boheme – Quando m'en vò / Boccaccio - D'abord le coeur sommeille (von Suppé). 10” black Paris G & T G.C.-33707/08 (5911/12h), POM-1908. A to M-A MB 15


N0224. LUCY VAUTHRIN: Armide - Air de la Naïade (Gluck) / 33656 5204h Chérubin - Aubade (Massenet). 10” black Paris G & T G.C.-33656/57 (5204½/5205 h), only form of issue, 1907. A to M-A, lovely copy has lovely copy has contemporaneous Parisian label stkr. MB 12


N0227. GEORGES JOUATTE, w.Valsien Cond.: Dormi pure (Scuderi) / El Gaucho (Tito Schipa). 10” dark-blue French Odéon 250.486, only form of issue, 1933. M-A MB 12

“[Jouatte displays] such beauty of voice, of diction, and of phraseology, such refinement of musical utterance…and impeccable workmanship.” - Virgil Thomson, 4 Nov., 1945

N0228. VINA BOVY, w.Büsser Cond.: La Traviata – Ah! fors’ è lui; Sempre libera (in French), 2s. 12” PW Disque Gram. DB 5004, only form of issue, 19 Feb., 1936. [Bovy enjoyed an excellent, albeit brief, Met Opera tenure, 1936-38] M-A MB 12

“Edward Johnson asked Bovy to return to the Met for the 1939-40 season, but the ominous signs of an approaching World War II forced Mme Bovy to ask to be excused. In effect, this was the end of her very successful international career.” - Richard T. Soper, BELGIAN OPERA HOUSES AND SINGERS, p.197

N0229. GERMAINE FÉRALDY, w. Cohen Cond.: Les Noces de Jeanette – Cours mon aiguille dans la laine / Parmi tant d’amoureux (Massé). 10” blue PW French Col. LF 88, only form of issue, -27 June, 1931. M-A, beautiful copy has, Sd.2 only, faintest rub, inaud. MB 12


N0231. RENÉE DORIA, w. Tasso Janopoulo (Pf.): Vocalise en forme de habanera (Ravel) / Le Rose et la rossignol (Rimsky-Korsakov). 10” red Pathé PD 101, only form of issue, 1949. M-A MB 12

Renée Doria was the last ‘historic’ Ophélie in Thomas’ HAMLET, appearing with that American prodigal son, Endrèze during his farewell to the role. She also sang, if memory serves, two performances of DON PASQUALE with Tito Schipa, that artist’s only staged opera performances in Paris. She sang over 2500 performances during an onstage career of more than forty years; 76 roles on stage, 125 roles on radio broadcasts, and she recorded over a period spanning one half century.” - Father Cornelius Mattei, 26 April, 2015

N0232. RAOUl JOBIN, w.Charles Goulet Cond. Les Disciples de Massenet: Les anges dans nos campagnes / Ça, bergers assemblons-nous. 10” Canadian RCA 10-1180, only form of issue, 1945. Elusive, the 2nd copy ever seen by us! M-A MB 15

N0233. JOSEPH SAUCIER: Les rameaux (Faure) / Salut ô vierge immaculée! (Lambillotte). 10” black Col. E461 (1959/8054), POM-1904/07, resp. [Joseph Saucier is believed to be the first French-Canadian artist to make a recording in Canada, c.1904. - Library and Archives Canada] M-A MB 12
N0234. EMMA LUART, w.Jeffry’s Jazz: The Love Parade – Rêve d’amour / Marche des grénadiers (Schertzinger) (both in French). 10” green Pathé X.3442, only form of issue, 1929. A to M-A, with contemporaneous Parisian label stkrs. MB 15

“Ernst Lubitsch’s first ‘talking picture’ was also Hollywood’s first movie musical to integrate songs with narrative. Additionally, THE LOVE PARADE made stars out of Maurice Chevalier and Jeanette MacDonald, cast as a womanizing military attaché and a man-hungry queen.” - Butinsky

N0235. EMMA LUART, w.Cloëz Cond.: La Traviata - Ah! fors’ è lui / Sempre libera (in French). 10” French Odéon 188.520, only form of issue, 1927. M-A MB 15

N0236. EMMA LUART, w.Cloëz Cond.: Mignon – Mon coeur n’eut peut changer / A toi mon âme je suis ta femme. 10” French Odéon 188.519, POM-1927. M-A MB 15

N0237. EMMA LUART, w.Cloëz Cond.: Manon – Je suis encore toute étourdie / Adieu, notre petite table. 10” French Odéon 188.571, POM-1927. M-A MB 15

N0238. EMMA LUART & GERMAINE CERNAY, w. Cloëz Cond.: Madama Butterfly – Scuoti quelle fronda (in French), 2s. 12” French Odéon 123.761, only form of issue, 1931. [This heavenly record is sheer poetry!] M-A, superb copy has faintest rubs, inaud. MB 25

N0239. EMMA LUART & ROGER BOURDIN, w. Cloëz Cond.: Le Roi malgré lui – Barcarolle (Gondola Duet) (Chabrier), 2s. 12” French Odéon 123.682, POM-31 Jan., 1930. [If ever there was a ‘desert-island’ record, this most aptly qualifies!] Exceedingly Elusive! M-A MB 35

N0240. EMMA LUART & ROGER BOURDIN, w. Cloëz Cond.: Thais – Scène de l’oasis, 4s. 2-12” French Odéon 123.647/648, POM-22 May, 1929. M-A, superb copy has, Sd.4 only, faint rub, inaud. MB 35, the Pair.

N0241. EMMA LUART & ROGER BOURDIN, w. Cloëz Cond.: Thais - Étranger, te voila, comme tu l’avais dit!, 3s / Sd.4 = Te souvient-il (Death of Thais). 2-12” French Odéon 123.652/653, POM-27 May, 1929. M-A, superb copy has, Sd.4 only, faintest rub, inaud. MB 35, the Pair.


"Emma Luart was a Belgian operatic soprano whose official stage début was at The Hague in 1914. Her début in Brussels was in 1918 where she excelled in lyric soprano roles where she sang for seven years - as Louise, Mélisande and Manon. She spent the remainder of her career as a member of the Opéra-Comique in Paris where she débuted 8 July, 1922 as Lakmé. She remained an important principal through 1940. She left many beautiful recordings."

- Richard T. Soper, BELGIAN OPERA HOUSES AND SINGERS
ROGER BOURDIN: Les berceaux (Fauré) / Les vieilles de chez nous (Lévadé).
10” French Odéon 188.564, only form of issue, 4 Feb., 1928. M-A MB 10

ROGER BOURDIN: Les roses d’Ispahan / Lydia (both Fauré).
10” French Odéon 188.634, only form of issue, 25 Jan., 1929. M-A MB 10

ROGER BOURDIN: Ständchen (Schubert) / Die beiden Grenadiere (Schumann) (in French).
12” French Odéon 123.614, only form of issue, 25 Jan., 1929. M-A MB 10

ROGER BOURDIN, w.Cloëz (Pf): Le captif / Il s’est tu, le charmant rossignol (both Gretchaninoff).
10” red Decca-Odéon G-20578, POM-1930. M-A MB 10

10” French Odéon 188.711, only form of issue, 1931. M-A MB 12

ROGER BOURDIN, w.Cloëz Cond.: Offrande / Séraphine (both Hahn).
10” French Odéon 188.766, only form of issue, 30 Sept., 1930. A to M-A MB 10

ROGER BOURDIN, w.Cloëz Cond.: Au pays d’amourette (Cuvillier) / Il neige (Bemberg).
10” French Odéon 188.767, only form of issue, 1930. A to M-A MB 10

ROGER BOURDIN, w.Cloëz Cond.: Lison dormait; Bergère légère / Menuet d’Exaudet; Aminte (all Weckerlin).
10” French Odéon 188.768, POM-30 Sept., 1930. M-A MB 10

ROGER BOURDIN, w.Cloëz Cond.: Le Promenoir des Deux Amants; Mandoline (both Debussy), 2s.
12” French Odéon 123.670, POM-28 Dec., 1929. M-A MB 12

ROGER BOURDIN, w.Cloëz Cond.: La Marseillaise (de l’Isle) / Le chant du départ (Méhul).
12” green French Odéon 171.018, only form of issue, 1927. A to M-A, lovely copy has faintest pap. rubs, inaud. MB 10

ROGER BOURDIN, w.Frigara Cond.: Rose de France – Pour vivre auprès de vous / Je vous aimerai dans l’ombre (Romberg).
10” dark blue French Odéon 166.705, only form of issue, 1933. A to M-A, lovely copy has faintest pap. rubs, inaud. MB 10

ROGER BOURDIN, w.Cloëz Cond.: Cantique de Noël (Adam) / JULIEN LAFONT, w. w.Cloëz Cond.: Panis Angelicus (Franck).
12” French Odéon 123.513, POM-1 Dec., 1927. M-A/A-, S.2 only has faint rubs, inaud. MB 10
N0256. ROGER BOURDIN, w.Beydts Cond.: Coup de roulis - Ce n'est pas la première fois / La quarantaine (Messager). 10" Disque Gram. DA 4876, only form of issue, 24 Feb., 1943. [another enchanting ‘desert-island’ record!] M-A, appears unplayed! MB 15

“Bourdin seldom performed outside France, but did a few guest appearances at the Royal Opera House in London (including Pelléas to the Mélièsande of Maggie Teyte in 1930), La Scala in Milan, and the Teatro Colón in Buenos Aires.” - Wikipedia

N0257. GÉORI BOUÉ, w.Louis Beydts (Pf.) & Roger Cortet (Fl.): En Arles; On cri / C'est moi (all Acc. by the Composer). 10" French Odéon 188.947, only form of issue, 1946. [It is most unusual to be able to offer this exquisite rarity more than once within two years! These, being quite unknown mélodies, enjoyed a sadly brief catalogue life] M-A MB 45

N0258. MARISE COTTAVOZ, NATALIE WECHOR & MARGUERITE PIFTEAU, w.QUATOUR CALVET (Joseph Calvet, Léon Pascal, Daniel Guilevitch & Paul Mas): Quatour à Cordes Vocale et Instrumentales (André Caplet), 4s. 2-10" Disque Gram. DA 4876/77, only form of issue, 1935. M-A, appears unplayed! MB 20, the Pair.

N0259. CAMILLE MAURANE, w.Lily Bienvenu (Pf.): L’Infidélité; L’Incredule / À Chloris (all Hahn). 10" red Pathé PD 122, only form of issue, 1950. M-A MB 15

“The tessitura of Maurane’s fine voice, with a pleasant low register and clear, fluent top notes like a tenor’s, places him in that splendid line of French baryton-Martin named after the early 19th-century singer Jean-Blaise Martin. More modern exponents include Pierre Bernac, creator of many songs by Poulenc, and Jacques Jansen. Jansen’s contemporary, Maurane was an equally renowned exponent of the role of Pelléas in Debussy’s opera for which his delicately shaded palette of timbres was ideally suited. Maurane’s longevity and diligently maintained technique allowed him to continue singing well into his 70s. Throughout his career he retained his clear diction and a mode of restrained expression which had been the hallmarks of his teacher at the Conservatoire, Claire Croiza….he moulds syllables, shapes ideas, and in a superbly evocative manner demonstrates the art of turning music into speech. - GRAMOPHONE, Nov., 1984

N0260. JOSEPH PEYRON, w. Jean-Michel Damase (Pf.): L’Eau Vive (Jaubert), 2s. [Although he understood and appreciated film, scoring them was but one of Jaubert’s creative activities. As music director of Pathé-Nathan studio, he conducted the film scores of several other composers, including Arthur Honegger and Darius Milhaud. He regularly conducted at concerts in France and abroad. He was a strong supporter of Kurt Weill when that composer was widely misunderstood] 10" blue Florilège 2006, only form of issue, 1944. M-A MB 12

A to M-A, lovely copy has contemporaneous Parisian label stkr. MB 10

M-A, beautiful copy has, Sd.2 only, faintest rub, inaud. MB 15


N0266. FANNY HELDY, w.Reynaldo Hahn Cond.: *Le Marchand de Venise – La sentence nous y venons* / FANNY HELDY, RENÉE MAHÉ, MARTIAL SINGHER & HENRI LE CLEZIO: L’amour qui pourtant n’est pas bête (Cond. by the *Composer*; *Creators*, 25 March, 1935, l’Opéra). 10” PW Disque Gram. DA 4872, *only known form of issue*, 1935. M-A, lovely copy has contemporaneous Parisian label stkr. MB 15

> “Himself a singer, Hahn was cautious when discussing the art of singing and though his baritone voice was known for its beauty, he always gave more credit to the interpretation: ‘The true raison d’être for singing is the combination, the blending, the unbreakable union of the sound and the mind. The sound, as beautiful as it may be, is nothing if it says nothing….The idea of subtle expressivity, of the union of the sound and the intellect is characteristic of what is known as the French spirit’. Reynaldo Hahn became one of its main ambassadors. The success of his melodies rested upon their melodic and prosodic qualities, on the equal importance he gave to the words and to music.”
> - francemusique.fr

A to M-A, lovely copy has faintest grey, Sd.1 only. MB 10


N0270. JEAN PÉRIER: Véronique – Adieu, je pars (Air de la lettre) (Messager). 9½” etched H & D Pathé 1729 (6612), recorded 1905. (Creator, 10 Dec., 1898, Bouffes-Parisiens); very shortly thereafter, 3 April, 1902, Périer would create the role of Pelléas, for Debussy, at l’Opéra-Comique). One of Périer’s seven recordings. M-A MB 75


“... Cazette...seems to possess naturalness and a certain sincerity of expression. Besides, the voice is beautiful, even, and correctly produced with an agreeable timbre and satisfying accuracy. This is all I can say today with some certainty about this artist, who unquestionably possesses many gifts.” - Raymond Charpentier, COMOEDIA, 23 Jan., 1920

N0273. HENRI SAINT-CRICQ: Vous êtes jolie! (Delmet) / La Chanson de Marinette (Tagliafico). 10” dark-blue Pathé X.3427, only form of issue, 1929. M-A MB 15

N0274. HENRI SAINT-CRICQ: Le Légende de Saint-Nicolas (Gouzien) / Le Roi a fait battre tambour (de Séverac). 10” green Pathé X.3471, only form of issue, 1930. M-A, Sd.2 with contemporaneous Parisian label stkrs. MB 15

N0275. HENRI SAINT-CRICQ: Der Nussbaum (Schumann) / Die Forelle (Schubert) (both in French). 10” green Pathé X.3472, only form of issue, 1930. M-A, with contemporaneous Parisian label stkrs. MB 15

N0276. HENRI SAINT-CRICQ: L’amant jaloux - Tandis que tout sommeille / Zémire et Azor - Du moment qu’on aime! (both Grétry). 10” green Pathé X.0696, only form of issue, 1930. M-A MB 15

“Henri Saint-Cricq sang in both big opera houses in Paris, at the Grand Opéra (1932-1936, debut as Lohengrin) and at the Opéra-Comique. His most significant achievements were appearing in dramatic roles, as Samson in SAMSON ET DALILA, Radames, as Don José and as Faust in Berlioz’s LA DAMNATION DE FAUST.” - Ashot Arkelyan

N0277. ÉDOUARD de RESZKE: Ernani – Infelice, e tuo credevi. 10½“ Shellac S/S Columbia Special white label Pressing of 170727, RR-1903, announced. A-, lovely copy has faintest rubs & 3 minuscule edge lams, inaud. MB 20

N0278. ÉDOUARD de RESZKE: Ernani – Infelice, e tuo credevi / Marta – Chi mi dirà (Porter song). 10” silver & blue Columbia IRCC 28 on Royal blue shellac. (1221/22), Sd.1 is announced, RR-1903. Numbered Copy #65 of a Limited Edition. M-A, beautiful copy has, Sd.1 only, faintest lams, positively inaud. MB 35
"Édouard de Reszke was the younger brother of Jean de Reszke. The two brothers often appeared together in Massenet’s LE CID, SIEGFRIED, GÖTTERDÄMMERUNG, MEISTERSINGER VON NÜRNBERG, LOHENGRIN, TRISTAN UND ISOLDE, as well as in the Meyerbeer operas - an astonishing list of roles! His popularity was as great as Jean’s, not only in Paris, but also at the Met and London. Édouard de Reszke was a giant figure on stage. His voice was described as powerful and sonorous but lacked the fine artistry and finesse which was so admirable in his brother’s singing. He was one of the artists involved in the first USA Grand Opera series of records published by Columbia in 1903, sounding very much a French-school singer. Jean and Édouard became an artistic combination whose presence defined the most elegant of turn-of-the-century performances at the Paris Opéra, Covent Garden, and the Metropolitan.”

- Andrea Shum-Binder, subito-cantabile

N0279. LUCIEN FUGÈRE, w.Cohen (Pf.): Ronde d’amour (Chaminade) / Plaisir d’amour (Martini). 10” PW French Col. D 13044, POM-13 April, 1928. M-A MB 12

"a basse chantante of easy baritone range, with ringing clarity in the lower register and skilful refinement in the upper”

- Harold Rosenthal, THE NEW GROVE DICTIONARY OF OPERA

N0280. LUCIEN FUGÈRE, w.Cohen (Pf.): Les vieilles de chez nous (Levadé) / Le vieux ruban (Henrion). 10” PW French Col. D 13043, POM-13 April, 1928. M-A MB 12

N0281. LUCIEN FUGÈRE, w.Cohen (Pf.): L’anneau d’argent (Chaminade) / Le Jongleur de Notre-Dame – Pour la Vièrge (Massenet).

N0282. LUCIEN FUGÈRE, w.Cohen Cond.: Zauberflöte - Der Vogelfänger bin ich ja / Ein Mädchen oder Weibchen (both in French).

"Fugère has been compared to the Swiss tenor Hugues Cuénod, who made his debut at the Metropolitan Opera at the age of 84."

- Will Crutchfield, THE NEW YORK TIMES, 8 March 1987

N0283. LUCIEN FUGÈRE, w.Cohen Cond.: Don Giovanni – Madamina!, (in French) 2s.


“One needs only to hear one of the Columbia records to realise how great the baritone was: ‘Ah quel bonheur’ [above] strikes the listener in how youthful sounding the voice is….The flexibility is amazing with its countless embellishments and facility of vocalisation.”

- Alfred de Cock, THE RECORD COLLECTOR, 2010

N0285. LUCIEN FUGÈRE w.Cohen (Pf.): Les Pèlerins de la Mecque – Un ruisselet bien clair (Gluck) / Le Médecin Malgré Lui – Qu’ils sont doux (Gounod).
[These magical titles offer incomparable pianissimo effects!]
“An artist whom Paris loved so well that he never went over the borders of his country, and whose singing I have enjoyed more than words can tell, is the baritone Fugère. It is a loss to the world that he was so well loved at home that no other country had the privilege of hearing him, but the sweetness, the nobility, the charm of Fugère has never been equalled....while Pol Plançon was the finest French singer from the vocal standard, Fugère was the greatest male French artist on the operatic stage. Today he sings always with the same perfection, and he is an old man. That is the triumph of perfect voice production.”  

- Blanche Marchesi, SINGER'S PILGRIMAGE, p.124

N0286. ANDRÉ GRESSE: Roméo et Juliette – Allons! Jeunes gens!  
10" black Paris G & T G.C. -2-32696 (1490F), only form of issue, 1903.  
[Gresse was the famous Mephisto of the Grand Opéra in Gounod’s FAUST for nearly 30 years. One of his numerous pupils was the baritone Martial Singher]  
M-A, choice copy has faintest rubs, inaud. MB 15

N0287. ANDRÉ GRESSE: Faust – Le veau d’or / Vous qui faites l’endormie.  
8¼” etched label center-start H & D Pathé 500/501 (22879/37520), Original 1904 issue, both sides announced. A to M-A, choice copy has mere hint of grey on peaks; in Orig. Pathé sleeve. MB 15

N0288. BERTHE AUGUEZ de MONTALANT: Gallia – Ses tribus plaintives / Jérusalem (Gounod).  
10” black Paris Pre-Dog G.C.-33717/33695 (14040u/5841h), POM-4 Nov., 1908.  
A to M-A, lovely copy has lovely copy has contemporaneous Parisian label stkrs. MB 12

N0289. BERTHE AUGUEZ de MONTALANT: Ave Maria (Gounod) / LÉON BEYLE & HECTOR DUFRANNE: Le Crucifix (Faure).  
10” black Paris Pre-Dog G.C.33649/34191 (5112/5120h), POM-1907.  
A-, lovely copy has faint rubs, inaud.; Sd.2 only has faintly audible nr; contemporaneous Parisian label stkrs. MB 10

10” black Disque Gram. 33777/4-032945 (14499u/14930u, POM-24 March / 11 June 1909.  
M-A, exceptional copy has contemporaneous Parisian label stkrs. MB 15

N0291. BERTHE AUGUEZ de MONTALANT: L’Africaine - Toujours son sommeilnagite / Robert le Diable – Va, dit-elle mon enfant (both Meyerbeer).  
10” black Disque Gram. 33777/4-032945 (14499u/14930u, POM-1908.  
M-A, lovely copy has contemporaneous Parisian label stkrs. MB 12

10” black Disque Gram. G.C.-34220/4-32094 (5771/15921h), POM-1908 / 7 Sept., 1910.  
[In 1899 Auguez de Montalant made her debut at the Opéra-Comique in Paris as Léonore in Fidelio] A to M-A, exceptional copy has faint nr on each label, plus contemporaneous Parisian label stkrs. MB 12
N0293. NINON VALLIN, w.Piano Acc.: La petite morte / w.Ruhlmann Cond.: La tempête (both Ackermans). 10” dark-blue Pathé X.93.136, only form of issue, 20 June, 1933. M-A Ultra-Rare! MB 35

N0294. NINON VALLIN, w.Ruhlmann Cond.: Dolores / Les sirènes (both Waldteufel). 10” dark-blue Pathé X.93.134, only form of regular issue, 20 June, 1933. M-A MB 20

N0295. NINON VALLIN, w.Andolfi Cond.: Redis-moi toujours (Lauwerens) / Tu demandes pourquoi! (Beydts). 10” dark-blue Pathé X.93.110, only form of issue, 1932. M-A Ultra-Rare! MB 35

N0296. NINON VALLIN, w.Andolfi (Pf.): Mai / Rêverie (both Hahn). 10” green Pathé X.93.082, only form of issue, 1932. M-A MB 25

N0297. NINON VALLIN, w.Andolfi (Pf.): Après un rêve / Au bord de l’eau (both Fauré). 10” green Pathé X.93.081, only form of regular issue, 1932. M-A MB 25


N0299. NINON VALLIN, w.Maurice Faure (Pf.): Les deux coeurs (de Fontenailles) / L’île heureuse (Chabrier). 10” dark-blue French Odéon 166.667, only form of issue, 31 May, 1933. M-A, lovely copy has faintest pap.rubs, inaud. MB 15

N0300. NINON VALLIN, w.Maurice Faure (Pf.): Aurore / En sourdine (both Fauré). 10” red Pathé PD 46, only form of issue, 28 July, 1943. M-A Elusive wartime issue! MB 25

N0301. NINON VALLIN, w.Maurice Faure (Pf.): Nell / Le parfum impérissable (both Fauré). 10” red Pathé PD 51, only form of issue, 28 July, 1943. M-A Elusive wartime issue! MB 15

N0302. NINON VALLIN, w.Reynaldo Hahn (Pf.): Le printemps / L’air (both Acc. by the Composer). 10” French Odéon 188.739, POM-26 June, 1930. M-A MB 15

N0303. NINON VALLIN, w.Reynaldo Hahn (Pf.): Les étoiles / La delaissée (both Acc. by the Composer). 10” French Odéon 188.740, POM-26 June, 1930. M-A MB 15

N0304. NINON VALLIN, w.Reynaldo Hahn (Pf.): Études Latines – Tyndaris / Lyde (both Acc. by the Composer). 10” French Odéon 188.741, POM-26 June, 1930. M-A MB 15

N0305. NINON VALLIN, w.Reynaldo Hahn (Pf.): Infidélité / D’une prison (both Acc. by the Composer). 10” French Odéon 188.738, POM-26 June, 1930. M-A MB 15

N0307. NINON VALLIN, w.A. de Pierlas, (Pf.): Noël (Holmès) / Désespérance (Chant hindou) (Bemberg). 10” French Odéon 166.668, only form of issue, 1933. M-A, choice copy has, Sd.2 only, faintest rubs, inaud. Highly Elusive, the only copy we’ve seen in over 35 years! MB 25


N0309. NINON VALLIN, w.Madeleine D’Aleman (Pf.): In der Fremde (Schumann) / Die Schöne Müllerin – Wohin? (both in French) (Schubert). 10” Col. G-4080-M, on Royal Blue Shellac, POM-19 June, 1930. M-A MB 15


N0314. NINON VALLIN, w.Darck (Pf.): Chanson de printemps (Gounod) / w.Roesgen-Champion (Pf.): Mai; Secret (both Acc. by the Composer). 10” green Pathé PG 81, only form of issue, 29 April / 13 Jan., 1937. M-A MB 20


N0318. NINON VALLIN, w.Darck (Pf.): Près de l’étang (Longas) / The Cat and the Fiddle - The night is made for love (in French) (Jerome Kern). 10" dark-blue French Odéon 166.806, only form of regular issue, 25 June, 1934; [The Kern song is a quite special delight (w.piano & guitar accompaniment)]. M-A MB 20

N0319. NINON VALLIN: Le Nil (Leroux) / Sadko – Chant indou (Rimsky-Korsakov). (1928 Versions). 11¾” orange Art-Label Pathé X.7149, only form of issue, 1928. M-A, choice copy has, Sd. 1 only, infinitesimal pap. scr, inaud. Exceedingly elusive! MB 25

N0320. NINON VALLIN, w.Ruhlmann Cond.: Le Nil (Leroux) / Sadko – Chant indou (Rimsky-Korsakov). 12” green Pathé X93.044, only form of issue, 1931. M-A MB 20

N0321. NINON VALLIN, w.Louis Beydts Cond.: Le promenoir des deux amants (Debussy), 2s. 12” red Pathé PDT 82, only form of issue, 28 July, 1943. M-A Ultra-Rare wartime issue! MB 35

N0322. NINON VALLIN: Thais – Scène du miroir, 2s. 11¾” orange Art-Label Pathé, X.7144, only form of lateral issue, 1928. M-A, lovely copy has, Sd.2, faint rub, inaud. MB 25

N0323. NINON VALLIN: Thais – Scène du miroir, 2s. 11¾” black Art-Label Pathé X.7229, only form of issue, 1930. A to M-A, lovely copy has faintest rubs, inaud. MB 25

N0324. NINON VALLIN: Carmen – Habañera) / Séguedille (1927 Versions). 11¾” royal blue, steel grey & white Art-Label à la Kandinsky Pathé 7109, recorded 1927. Highly Elusive, the only copy we’ve seen in over 35 years! M-A MB 25


N0326. NINON VALLIN, w.Andolfi Cond.: La Boheme – Addio senza rancor / Mi chiamano Mimi (both in French). 11¾” orange Art-Label Pathé X.7145, only form of issue, 1928. M-A MB 25

N0327. NINON VALLIN, w.Andolfi Cond.: Manon – Adieu, notre petite table / Voyons Manon, plus de chimères. 11¾” black Art-Label Pathé X.7166, only form of lateral issue, 1928. M-A MB 25

N0329. NINON VALLIN, w.Cloëz Cond.: *Mefistofele – L’altra notte / Norma – Casta Diva (both in Italian!)*. 12” French Odéon 123.709, POM-27 June, 1930. [Sublimely beautiful; her sole recordings in Italian!] M-A MB 15


“Vallin [sings the ‘Casta Diva’] elegantly and in her attractive, individual timbre. She is the only soprano who sticks to the written notes exactly, to the very end, where she comes down to the A.”

- Andrew Porter, OPERA ON RECORD, I, p.162

N0331. NINON VALLIN, w.Andolfi Cond.: *Nozze – Deh! vieni, non tardar / Don Giovanni – Batti, batti o bel Masetto (both in French)*. 11¾” black Art-Label Pathé X.7167, only form of issue, 1928. M-A, lovely copy has, Sd.2 only, faint rub, inaud. MB 35


N0335. NINON VALLIN & MADELEINE SIBILLE: *Le Roi d’Ys – Margared, o ma soeur (Lalo), 2s. 11¾” black Art-Label Pathé X.7233, only form of issue, 1930. M-A MB 25

N0336. NINON VALLIN & MADELEINE SIBILLE; Andolfi Cond.: *Les Contes d’Hoffmann – Belle nuit, ô nuit d’amour (Offenbach) / La Fille de Mme Angot – Jours fortunés (Lecocq). 10” red Pathé X.90.058, POM-1932, once thought to be only form of issue. M-A MB 15

N0337. NINON VALLIN & ANDRÉ BAUGÈ; Andolfi Cond.: *La Fille de Mme Angot – Voyons monsieur, raisonnons politique (Duo politique) (Lecocq) / La Mascotte – Je sens lorsque je t’aperçois (Duo des dindons) (Audran). 10” red Pathé PD 4, only form of issue, 1934. Sheer enchantment, here!* M-A MB 12
During the period between the two world wars, Ninon Vallin was unrivaled as the leading lyric soprano in France. Very good technically, she had an admirable art of singing with a style full of inflexion and modulation and was adept at colouring her voice. That voice had a compass of an easy two octaves of the lyric soprano, with free and natural emission, excellent breath control and a very beautiful timbre….Hers was a perfect legato and she was a mistress of portamento.”


“Ernest van Dyck sang Parsifal at the Bayreuth Festival regularly until 1901. Also at Bayreuth he portrayed Lohengrin in 1894 and was back again in 1911-1912 as Parsifal. In 1888 he joined the Vienna Opera where he had two brilliant seasons. It was there in 1892 that he sang Werther in the world premiere of the Massenet opera….In Paris he sang in many concerts under the direction of Charles Lamoureux. His career was quite international and after 1891 he was a regular guest artist at Covent Garden and a member of the Metropolitan Opera Company, 1898-1902….During this period he sang many Tristan and Parsifals…. van Dyck became one of the greatest Wagnerian tenors of his day….Many vocal historians feel the lyrical beauty of his voice was destroyed by Cosima Wagner and the German school of singing (sprechgesang).”

- Richard T. Soper, BELGIAN OPERA HOUSES AND SINGERS, pp.329-331


N0349. ERNEST VAN DYCK: Ich grolle nicht (in French) (Schumann) / RENÉ FOURNETS: Pauvre fous (Tagliafico). 10” black & gold Art-Label Homophone 8390/8702, recorded 1903, from Pathé cylinders, London / 1906, Paris. A-/A, fine copy has, Sd.1 only, faintest rubs & a few superficial scrs, ever-so-faintly audible & hardly worth mention; Sd.2 has infinitessimal nr & faint scr, positively inaud.; contemporaneous Parisian label strkr.   MB 25

“Fournet’s debut was at the Paris Opéra-Comique in 1884 where he sang leading basse chantante roles. 1892 marked his debut at the Paris Opéra as Mefisto in Gounod’s FAUST. He remained an important artist there until 1901, singing Wotan, Leporello, Saint Bris in LES HUGUENOTS, etc. He subsequently appeared on a number of stages in the French provinces.”

N0350. PAUL FRANZ: Lohengrin – Mein lieber Schwan! (in French), 2s. 10” royal blue, steel grey & white Art-Label à la Kandinsky Pathé X.0720, recorded, 1930. M-A, a spectacular copy!   MB 25

N0351. PAUL FRANZ w.Ruhlmann Cond.: Samson et Dalila – Vois ma misère, hélás! (Scène de la Meule) 2s. 12” red Pathé X.90.043, recorded 1930. M-A   MB 25

N0352. PAUL FRANZ w.Ruhlmann Cond.: Siegfried – Du holdes Vöglein (Forest Murmurs) (in French), 2s. 12” red Pathé X.7.235, recorded 1930. A- excllent copy has faintest grey on peaks, inaud.   MB 20

“The voice of the dramatic tenor Paul Franz is one of the finest of all French voices that emerged in the years immediately prior to the outbreak of World War I. He possessed a dark and powerful voice, with fully blended registers and a pronounced expressivity. His Wagner singing is equally outstanding as that of Jaques Urlus and Lauritz Melchior. The voice itself was unforced, at once lyrical and strong, with broad, well-bounded phrases. Some electrical recordings, made when he was more than 50, still show him at the height of his abilities.”

- Andrea Shum-Binder, subito-cantabile
N0353. JEANNE GERVILLE-RÉACHE: Chanson slave (Chaminadé). 10” white Vla 88035, only form of regular issue, 30 Oct., 1909. M-A, superb copy of preferred late pressing. MB 20

N0354. JEANNE GERVILLE-RÉACHE: Ich grolle nicht (Schumann). 10” Pat.’08 Vla 87085, only form of regular issue, 5 May, 1911, Orig.’A’ Plate Issue. M-A MB 25

N0355. JEANNE GERVILLE-RÉACHE: D’une prison (Hahn). 12” Pat.’08 Vla 88368, only form of regular issue, 5 May, 1911. M-A, a spectacular copy! MB 45

N0356. JEANNE GERVILLE-RÉACHE: D’une prison (Hahn). 12” white Vla 88368, M-A, choice copy of preferred late pressing. MB 45


N0358. JEANNE GERVILLE-RÉACHE: La Vivandière – Viens avec nous, petit (Godard). 10” Pat.’08 Vla 87080, only form of regular issue, 5 May, 1911. M-A MB 20

N0359. JEANNE GERVILLE-RÉACHE: La Vivandière – Viens avec nous, petit (Godard). 10¼” Shellac S/S RCA Special white label Pressing of Mx. B8333-3 (w.RCA embossed spiderweb verso), POM-5 May, 1911. M-A, beautiful copy has faintest rubs, inaud. MB 20


N0362. JEANNE GERVILLE-RÉACHE: Sapho – O ma lyre immortelle (Gounod). 12” Pat.’08 Vla 88166, Original “A” Plate Issue, only form of regular issue, 29 April, 1909. M-A, choice copy has very faintest rubs, inaud. & hardly worth mention. MB 25

N0363. JEANNE GERVILLE-RÉACHE: Sapho – O ma lyre immortelle (Gounod). 12” ‘Elaine’ Vla 88166, only form of regular issue, 29 April, 1909, (w.RCA embossed spiderweb verso). M-A, exemplary copy of preferred late ‘Elaine’ issue. MB 25

"The old ‘Desert Island’ cliché is really not a bad way to force one to come to grips with the problem of sorting out one’s real favorites when it comes to recordings....I consider Gerville-Réache’s recordings of the Reine de Saba and Sapho arias among the really great records. The regal quality and the authority with which the singer opens the first...is not equaled on records, in my estimation....The recording of O ma lyre immortelle’ from Gounod's Sapho is a close second, and again would be on my list for the great recordings of the century....For a third selection of this singer’s records, I would be hard put to choose between the ‘Air de Lia’ from Debussy's L’Enfant Prodigue and the lovely ‘D'une prison’ of Reynaldo Hahn...."


N0365. JEANNE GERVILLE-RÉACHE: Carmen - Habanera. 12" white Vla 88278, only form of regular issue, 9 Dec., 1910, [this appeared otherwise only in the red vinyl 'Heritage’ Series]. M-A, superb copy of preferred late pressing. MB 45

N0366. JEANNE GERVILLE-RÉACHE: Carmen - Habanera / Paul et Virginie - Parmi les lianes (Massé). 12" red vinyl RCA ‘Heritage’ 15-1008, POM-9 Dec., 1910 / 5 May, 1911. MINT [The only D/S appearance of Sd.1] MB 8

N0367. JEANNE GERVILLE-RÉACHE: Samson et Dalilà - Mon coeur s'ouvre à ta voix / Amour,viens aider. 12" Tri-Color Columbia A5533 [36825-1/36832-1], only form of issue, 12 / 11 Nov., 1913 [Gerville-Réache’s final recordings]. M-A, a spectacular copy! MB 15


N0369. JEANNE GERVILLE-RÉACHE: Orfeo ed Euridice – J'ai perdu mon Euridice. 12" Pat.'08 Vla 88198, only form of regular issue, 29 April, 1909. M-A, a spectacular copy! MB 25

N0370. JEANNE GERVILLE-RÉACHE: Orfeo ed Euridice – J'ai perdu mon Euridice. 12" white Vla 88198, only form of regular issue, 29 April, 1909. M-A, superb copy of preferred late pressing! MB 25


N0375. JEANNE GERVILLE-RÉACHE: Werther - Va' laisse couler mes larmes. 10" Pat.'08 Vla 87027, only form of regular issue, 29 April, 1909. M-A MB 25

N0376. JEANNE GERVILLE-RÉACHE: Werther - Va' laisse couler mes larmes. 10" white Vla 87027, only form of regular issue, 29 April, 1909. A to M-A MB 15
“Gerville-Réache remained on the roster at the Opéra-Comique until 1903, and it was there that she created the role of Geneviève in PELLEAS ET MELISANDE (3 April, 1902). Her interpretation of Dalila quickly established the popularity of Saint Saëns’ opera in America, and the critic Philip Hale ranked her Dalila ‘on a par with de Reszke’s Roméo, de Lucia’s Canio, Ternina’s Isolde, Calvé’s Carmen and Maurel’s Iago’. She possessed the voice of a fine cello swathed in burgundy-colored velvet. A true, sonorous contralto with many of the better qualities of Ernestine Schumann-Heink and Louise Homer, remarkably amalgamated into a single human voice.

Gerville-Réache’s voice cannot but leave an impression on those hearing her….in record after record (not that there are all that many of them), she displays a remarkable range which encompasses cavernous lows to ringing, apparently effortless high notes. Hers was without doubt a voice to be cherished and remembered.” - Andrea Shum-Binder, subito-cantabile

N0377. SUZANNE CESBRON-VISEUR:; w.Cloëz Cond.: Nozze – Deh vieni, non tardar (in French), 2s. [A magical performance! Cesbron-Viseur’s recitative alone qualifies this as a definitive rendition! Among her famous pupils were Régine Crespin and Eliette Schenneberg] 10" French Odéon 188.628. M-A MB 25

N0378. DAVID DEVRIÈS: Lakmé - Prendre le dessin d’un bijou / Ah, viens dans la forêt. 11½ etched center-start 0044/0072 recorded 4, both announced M-A, beautiful copy has, alas, wee lateral incipient hlc forming at outer edge, w.contemporaneous Parisian label stkrs. MB 20

N0379. DAVID DEVRIÈS: Mignon – Elle ne croyait pas / Adieu Mignon, courage. 11½” H & D black paper label Pathé 0124 (4596/4583), recorded 1907, w.contemporaneous Parisian label stkrs. M-A MB 25

N0380. DAVID DEVRIÈS: Werther – Pourquoi me réveiller? / Un autre est son époix. 11½” H & D brown paper label Pathé 0125 (4588/4598), recorded 1907, w.contemporaneous Parisian label stkrs. M-A MB 25

N0381. DAVID DEVRIÈS: Manon – En fermant les yeux (Le rêve) / Faust – Salut, demeure. 11½ etched center-start 0080/4790 recorded 5/07 M-A, lovely copy has, Sd. 2 only, faintest grey only at very beginning, w.contemporaneous Parisian label stkrs. MB 25

N0382. DAVID DEVRIÈS, w.Émile Nerini (Pf.): Cimetière de campagne (Hahn) / Les anes du Caire (Acc. by the Composer). 10" French Odéon 188.596, only form of issue, 5 July, 1928. M-A, lovely copy has, Sd.1 only, faintest rub, inaud. Sd.2 has special Odéon label stkr featuring Devriès’ photo. MB 65

N0383. DAVID DEVRIÈS, w.Cloëz Cond.: Mélodies Persanes –Au Cimetière / Tournoiement (Saint-Saëns). 10" French Odéon 188.584, original form of issue, 25 April, 1928 [hauntingly beautiful!] , w.contemporaneous Parisian label stkrs. M-A MB 65

N0384. DAVID DEVRIÈS, w.Cloëz Cond.: Mélodies Persanes –Au Cimetière / Tournoiement (Saint-Saëns). 10" French Odéon 188.584, original form of issue, 25 April, 1928 [hauntingly beautiful!]. A-, lovely copy has faintest rubs & various very lt.scrs, minimally only very ltly audible, w.contemporaneous Parisian label stkrs. MB 20
N0385. DAVID DEVRIÈS, w.Cloëz Cond.: Fortunio - Si vous croyez que je vais dire / J'aime la vieille maison grise (Messager). 10" French Odéon 188.525, only form of issue, May, 1927, w.contemporaneous Parisian label stkrs. A to M-A MB 25

"There is David Devries to demonstrate how beautiful and musical a true head-voice production can sound on high notes if properly cultivated."
- Will Crutchfield, THE NEW YORK TIMES, 12 June, 1988

N0386. DAVID DEVRIÈS, w.Cloëz Cond.: Barbiere - Ecco ridente (in French), 2s. 10" French Odéon 188.524, only form of issue, April, 1927. A-, lovely copy has faintest rubs & various very lt.scrs, minimally itly audible. Both sides have special Odéon label stkrs featuring Devriès’ photo. MB 20

N0387. DAVID DEVRIÈS, w.Cloëz Cond.: Manon – Le rêve / Le Roi d'Ys – Vainement, ma bien-aimée. 10" French Odéon 188.505, only form of issue, 1927. M-A MB 25

N0388. DAVID DEVRIÈS, w.Cloëz Cond.: Faust – Salut! demeure / Mignon – Elle ne croyait pas. 12" French Odéon 123.552, POM-22 / 25 May, 1928, only form of issue, Sd. 1, w.contemporaneous Parisian label stkrs. MB 65

N0389. DAVID DEVRIÈS, w.Cloëz Cond.: Sapho - Qu'il est loin mon pays / Jongleur de Notre-Dame - O liberté ma vie (both Massenet). 12" French Odéon 171.034, only form of issue, 1927. M-A, superb copy has, Sd.2 only, faintest rubs, inaud., w.torn contemporaneous Parisian label stkrs. MB 35

N0390. DAVID DEVRIÈS & GABRIELLE LEJEUNE-GILIBERT: La Fille de Mme Angot – Voyons, Monsieur, raisonnons-nous politique (Lecocq). 12" purple Pat.'08 V 70025, Orig. ‘A’ Plate Issue, only form of issue, 4 April, 1910. A to M-A, lovely copy has faintest rubs, inaud. Exceedingly Elusive! MB 35

N0391. DAVID DEVRIËS, NANSEN, DANGÈS & BELHOMME: L'Arlésienne – Marche des rois (Bizet) / DAVID DEVRIËS, POUMAYRAC, NANSEN, DANGÈS & BELHOMME: L'Africaine – Choeur des matelots (Meyerbeer). 10½black paper Canadian 1270777/0836 recorded 1910M-A 15

"David Devriès was a French operatic lyric tenor noted for his light, heady tone, and polished phrasing. He represents a light style of French operatic singing that was popular in the 19th century. He débuted in the role of Gérald in Delibes's LAKMÉ at the Opéra-Comique, where he regularly performed throughout his career. He performed alongside Mary Garden, Luisa Tetrazzini and Dame Nellie Melba. In 1909-10 Devriès took part in the final season of Oscar Hammerstein I's Manhattan Opera Company, singing a range of French opera, including PELLÉAS ET MÉLISANDE, which he also performed in 1910 at Covent Garden. He created the role of Paco in Manuel de Falla's LA VIE BREVE."
- Wikipedia

N0392. JEAN-ÉMILE MERCADIER: Pour t'avoir encore (Maquis). 10" black Paris G & T G.C. -2-32554 (853F), only form of issue, 1902. M-A, choice copy has mere hint of grey on peaks is positively inaud., hardly worth mention. MB 15
“Mercadier’s career ran from 1885 to his retirement in 1928. He was a singer of charm and impeccable diction. Between 1892 and 1897 he sang in Bataclan. In 1894 he was at Bijou, and in 1896 he was at the opening of New Athens, then at Libre-Echange between 1897 and 1902. He was at Café Montmartre between 1903 and 1905, at Casino Montparnasse and at the Casino St. Martin. He was at Les Folies-Parisiennes in 1905 and 1914. His songs remained famous for a long time.”

N0393. CLAIRE CROIZA, w.George Reeves (Pf.): Aubade / Ma poupée chérie (both de Sévérac). 10" PW French Col. LF 60, only form of issue, 1930. M-A, beautiful copy has faintest rubs, inaud.; Sd.1 has wee edge crunch, not to grooves. MB 35

N0394. CLAIRE CROIZA, w.George Reeves (Pf.): Lamento / Chanson triste (both Duparc). 10" PW French Col. LF 59, only form of issue, 1930. M-A MB 35

N0395. CLAIRE CROIZA, w.Albert Roussel (Pf.): Deux Melodies - Sarabande (Acc. by the Composer) (Sung by the dedicatee of this Cycle which Croiza premièred 9 Dec., 1928, Paris / w.Francis Poulenc (Pf.): Ariettes oubliées - Il pleure dans mon coeur (Debussy). 10" PW French Col. D 13084, only form of issue, 1928. M-A MB 65

N0396. CLAIRE CROIZA, w.Francis Poulenc (Pf.): Le Bestiaire, ou Le cortège d'Orphée (Acc. by the Composer) / L'invitation au voyage (Duparc). 12" PW French Col. D 15041, POM-1928. MB 35

N0397. CLAIRE CROIZA, w.Arthur Honegger (Pf.): Chansons de la Petite Sirène - Chanson des sirènes; Berceuse de la sirène (all Acc. by the Composer) / w.Albert Roussel (Pf.): Amoureux séparés. 10" PW Eng. Col. D 13082, only form of issue, 1928. M-A MB 45

N0398. CLAIRE CROIZA, w.Pierre de Bréville (Pf.): Une jeune fille parle / La belle au bois (both Acc. by the Composer). 10" PW French Col. D 13085, only form of issue, 1928. M-A MB 65


N0400. CLAIRE CROIZA, w.Ivana Meedintiano (Pf.): Trois Ballades de Villon – Ballade que Villon fait à la requeste de sa mère / Deux Romances - Les Cloches; Les Angélus (all Debussy). 12" red Lumen 32.045, only form of issue, 1936. M-A MB 65

“Croiza made her first recordings in 1927 after she had been singing twenty-two years. The voice in 1927 was in fine condition and there was very little change in it by 1936 when she made her last recordings. Not only do Croiza’s recordings provide some very beautiful singing and exquisite artistry, they are virtually all documents of historical stature.

Croiza’s records, by the nature of the music she recorded, are all scarce. In Paris she taught Janine Micheau, Suzanne Juyol, Camille Mauranne, Gérard Sousay, Jacques Jansen and many others.” - Victor Giroud
N0401. JANE BATHORI (Self-Accompanied):
*Histoires naturelles – Le Paon; Le Grillon; Le Martin-Pêcheur* (Ravel), 2s.

N0402. JANE BATHORI (Self-Accompanied): *Clair de lune* (Fauré) / *Nez au vent (Lied)* (Chabrier). 10” PW Eng. Col. D 13097, only form of issue, 1929. M-A MB 35

N0403. JANE BATHORI (Self-Accompanied): *Chansons de Bilitis – La flûte de Pan / La chevelure* (Debussy). 10” PW French Col. D 13086, POM-1929. M-A, beautiful copy has, Sd.2 only, faintest rubs, inaud. MB 25

N0405. JANE BATHORI, w.Darius Milhaud (Pf.): *Fumée; Fête de Bordeaux; Fête de Montmartre* (all Acc. by the Composer) / w.Darius Milhaud (Pf.): *Daphnéo; La statue de bronze; Le chapelier* (all Satie).
12” PW French Col. D 15195, both POM-1929, Sd.1 being only form of issue. M-A MB 35


N0407. JANE BATHORI, w.Darius Milhaud Cond. Brega, Valencin, Planel, Petit & Hazart: *L’Abandon d’Ariane; La Deliverance de Thesee; L’Enlevement d’Europe* (all Cond. by the Composer), 6s. 3-Master Works Col.69059/61-D, POM-1929, in Orig. Album 309, w.Brochure. M-A MB 65, the Set.

"When asked if she had ever recorded prior to her Columbia recordings, Bathori replied, with considerable disdain, ‘Oh, serious musicians would have nothing to do with the gramophone until they perfected the system. At the beginning it was a toy’. Why Columbia? 'In France Columbia was the label of choice. The company gave musicians complete freedom to record what we wanted and, quite frankly, it was the only company that was interested in promoting contemporary French music. All the other labels simply ground out, like sausages, the same old operatic numbers, Carmen this and Faust that. So we were all drawn to Columbia... like moths to a light’.”

- Victor Girard

N0408. IRÈNE JOACHIM, w.Jane Bathori (Pf.): *L’Échelonnement des haies; Ariettes Oubliées - Green (Aquerelle #1) / Trois Chansons de Bilitis – La flûte de Pan; La cheveleure; Le tombeau des Naïades* (all Debussy).
2–10” green Boîte à Musique 54/55, only form of issue, 1948. M-A MB 45, the Pair.

N0409. IRÈNE JOACHIM, w.Jean Germain (Pf.):
*Réponse d’une épouse sage* (Roussel) / *La chanson de Tessa* (Jaubert).
10” green Boîte à Musique 48, only form of issue, 1948. M-A MB 25

12” yellow & red French Classic 2.084, only form of issue, 1949. M-A MB 45
N0411. JEAN COCTEAU, w.Dan Parrish Orch.; Vance Lowry (Banjo), Dan Parrish (Piano), Dave Peyton (Drums), James Shaw (Reeds) & Crickett Smith (Trumpet): La Poisson d'or / Les voleurs d'enfants (recited by the Author). 12” Eng. Col.LFX 3 (WLX 1189), POM-12 March, 1929, Paris. M-A, a pristine copy! MB 45

“These unusual and excellent recordings feature the French poet, writer, artist and filmmaker Jean Cocteau reading his Dadaist poetry in French over the music of Dan Parrish's excellent jazz ensemble. Both performances 'La Poisson d'Or' (The Golden Fleece) and 'Les Voleurs d'Enfants' (The Child Snatchers) are taken from Cocteau's book OPÉRA. The recordings were made shortly before he made his classic first film, LE SANG D'UN POETE (The Blood Of A Poet).” - Butinsky

N0412. ENRIQUE BEUT: Maruxa - Cancion de Rufo (Act II) (Vives) / ENRIQUE BEUT, RAFAEL LÓPEZ & EMILIA IGLESIAS: Terceto (Act I). 10” black Madrid Disco Gramophone 2-62151/64398 (18830/31m), only form of issue, 1914, w.contemporaneous Madrid stickers. [CREATOR Record, 28 May, 1914, Teatro de la Zarzuela, Madrid] A-, very decent copy has faint rubs & hint of grey on peaks, inaud. MB 15


N0414. GIUSEPPINA HUGUET: Mignon - Je connais un pauvre enfant (in Italian). 10” black Barcelona G & T G.C.-53266 (7195-F), only form of issue, 1902. M-A, choice copy has uncommonly bright label. MB 25

N0415. GIUSEPPINA HUGUET: Norma – Casta Diva; Ah! bello a me ritorna (abridged) (1902 Version). 10” black Barcelona G & T G.C.-53268 (7197-F), only form of issue, 1902. A to M-A, beautiful copy has very slightly noisy opening of only a few grooves, microscopic ndl cut, momentarily ltly audible & ubiquitous pressing indents. MB 25

N0416. GIUSEPPINA HUGUET: Norma – Casta Diva; Ah! bello a me ritorna (abridged) (1907 Version). 10” black Pat.'08 [5 line] V 52526 (10587b), POM-6 May, 1907. M-A, beautiful copy has microscopic scr, barely visible & inaud. MB 12

N0417. GIUSEPPINA HUGUET: I Vespri Siciliani – Mercè diletti amiche. 10” black Milano G & T G.C.-53452 (8057b), Original 1906 Issue, Never Doubled. A-, fine copy has lt.rubs, very rarely faintly audible; uncommonly bright label. MB 15

N0418. GIUSEPPINA HUGUET: Les Huguenots – O beau pays (in Italian). 12” white Vla 58407 (639c), POM-1906, Never Doubled. [one of Huguet’s earliest roles and one with which she truly identified] M-A, choice copy of preferred late pressing. MB 15

N0419. GIUSEPPINA HUGUET: Le Pardon de Ploërmel (Dinorah) – Dors, petite, dors tranquille / Hamlet – A vos jeux, mes amis (Mad Scene) (both in Italian). 12” black V 35180 (627c/641c), POM-1906. M-A, choice copy of preferred late pressing. MB 12
GIUSEPPINA HUGUET & PERELLO de SEGUROLA:
Mignon – Légères hirondelles (in Italian). 10" black Barcelona
G & T G.C.-54018 (7257-F), only form of issue, 1902.
M-A, choice copy has ubiquitous pressing indents. MB 15

GIUSEPPINA HUGUET, JOSÉ MARISTANY & PERELLO de SEGUROLA:
Faust – Anges purs, anges radieux (1902 Version, in Italian).
10" black Barcelona G & T G.C.-54019 (7256-F), only form of issue, 1902. M-A MB 25

GIUSEPPINA HUGUET, PIETRO LARA & JOSÉ TORRES de LUNA:
Faust – Anges purs, anges radieux (1906 Version, in Italian).
10" black GP V 52520 (8041b), POM-1906. A to M-A, beautiful copy has faintest rubs, inaud. MB 10

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
Carmen – Parle moi de ma mère (in Italian).
12" red Pat.’08 Vla 92052 (1172c), POM-2 May, 1907. M-A MB 12

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
Faust - Il se fait tard (1907 Version, w.piano, in Italian).
12" red vinyl RCA Test Pressing for Mx.1173c, POM-2 May, 1907. M-A, best-possible quiet pressing of this‘desert-island’ record! MB 12

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
Rigoletto - E il sol dell’anima.
12" red Milano G & T 054084 (638c), Original 1906 Issue.
A-, lovely copy has faint rubs, inaud.; wee pressing bump; faint label nr. MB 10

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
La Traviata - Parigi, o cara.
12" red Milano G & T 054081 (620c), Original 1906 Issue. A-, lovely copy has faint scuff & minuscule scr, ever-so-faintly audible. Remarkably quiet surface. MB 10

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
La Traviata - Parigi, o cara / Rigoletto - E il sol dell’anima.
12" dark blue Connoisseurs’ Record Club HMV ABHB 6, POM-1906, Milano. MINT MB 6

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
Lohengrin – Das süsse Lied (in Italian).
12" red Milano G & T 054171 (1170½c), Original 1907 Issue. M-A, spectacular copy has very faintest rubs, inaud. MB 15

GIUSEPPINA HUGUET & FERNANDO de LUCIA:
Lohengrin – Nie sollst du mich befragen (in Italian).
12" red Milano G & T 054175 (1171c), Original 1907 Issue.
[Surely, we’ll never hear Wagner sung so lyrically, so poetically, ever again!]
A to M-A, beautiful copy has faintest rubs, inaud. MB 15

“Giuseppina Huget was born in Barcelona and made her début there in 1889. She sang in London, Paris, Milan, and Russia. She appeared at the New York Academy of Music for one season in 1898. She retired in 1912 and taught in Barcelona. She made recordings for G & T in 1903 and for HMV in 1908. Her records clearly show the imprint of a consistently reliable singer who took her work seriously and used imagination as well as professional skill…Huget undoubtedly had a beautiful voice…one of the most beautiful soprano voices of her era.”


N0432. MARIA GALVANY: L’Eco (Eckert). 10” black Milano G & T G.C.-53294 (3049-R), sole issue, 1903. A to M-A, fabulous copy has faintest rubs, inaud., & ubiquitous pressing indents; Remarkably bright label. MB 35


N0434. MARIA GALVANY: Deh, non torna, mio bene (Thème et variations) (1907 Version, Italian) (Proch). 10” red Disco Gramophone G.C.-53526 (10894b), POM-1907. M-A MB 15

N0435. MARIA GALVANY: Zauberflöte – Der Hölle Rache (in Italian). 10” Pat.’12 Vla 87059 (4728h), POM-1906. [Galvany’s uniquely inimitable tour-de-force, fully displaying her armory of stratospheric staccati, [‘the staccati chattering away like machine-gun fire’ – Michael Scott] . . . for coloratura aficionados!] M-A, choice copy has faint label nr. MB 25


N0437. MARIA GALVANY: La Sonnambula – Ah! non giunge / Barbiere – Io sono dolcile. 11¼” black paper label H & D Pathé 5427 (04132/04127), rec. 1904, Paris. M-A MB 15

N0438. MARIA GALVANY: Barbiere – Andante della cavatina / Io sono dolcile 11¼” etched label center-start H & D Pathé 4120/4132 (18112/18118), recorded 1904, Paris, both Announced, w.contemporaneous French label sticker. M-A MB 25

N0439. MARIA GALVANY: Mireille - O légère hirondelle (1904 Version) / Le Pardon de Ploërmel (Dinorah) – Ombre légère (both in Italian). 11¼” etched label center-start H & D Pathé 4123/4125 (18292/18100), recorded 1904, Paris, both Announced. M-A, superb copy has barely visible ipc, not to grooves. MB 15


N0441. MARIA GALVANY: Roméo - Je veux vivre (in Italian) / Lucia di Lammermoor – Splendon le sacri faci. 12” white Victor unnumbered IRCC ‘K’ (1308c/1453½c), POM-1907/08, resp. M-A, superlative copy of this rare, preferred 1930s pressing. MB 25
N0442. MARIA GALVANY & REMO ANDREINI: La Traviata – Sempre libera. 12" red Milano G & T 054209 (1456c), Original 1908 Issue, w.contemporaneous Italian label sticker. M-A, beautiful copy has faintest rubs, inaud. & hardly worth mention. MB 20

N0443. MARIA GALVANY & FRANCESCO MARCONI: I Puritani – Vieni fra queste braccia. 12" (5-line) Pat.'08 Vla 89046 (1446c), Orig.'A' Plate Issue, POM-1908. M-A, beautiful copy has faintest rubs, inaud. & hardly worth mention. MB 20

N0444. MARIA GALVANY & FERNANDO de LUCIA: La Sonnambula – Prendi, l'anel ti dono. 12" red vinyl RCA Test Pressing for Mx.1443c, POM-1908. Never Doubled in any Regular Series. M-A, choice red vinyl pressing, quiet surface. MB 15

N0445. MARIA GALVANY & FERNANDO de LUCIA: La Sonnambula – Prendi, l'anel ti dono. 12" white Vla 89045 (1443c), POM-1908. M-A, choice copy of preferred 1930s pressing. MB 15

N0446. MARIA GALVANY & FERNANDO de LUCIA: La Sonnambula – Son geloso del zefiro / GIUSSEPINA HUGUET & FERNANDO de LUCIA: Lohengrin – Nie sollst du mich befragen (in Italian). 12" silver Victor IRCC 104 (1444c/1171c), Numbered Copy #42. M-A, beautiful copy has faintest rubs, inaud. & hardly worth mention. MB 20

N0447. MARIA GALVANY & TITTA RUFO: Rigoletto – Ah, veglia o donna. 10" red Milano G & T 54315 (4727h), Original 1906 Issue. A to M-A, lovely copy has faintest rubs, inaud. MB 15

“Galvany had an inherent love for, and understanding of, complicated florid work much like the finest instrumental virtuosi. Her knowledge of ornaments, variational patterns and cadential formulae was staggering. But she was a technician rather than an interpreter and so her art was best served by concert showpieces. Galvany's technical battery was astonishing; like a human violin she darted through intricate coloratura and staccati with a rapidity and accuracy that has not been equaled in the history of recorded sound. No technical challenge was beyond her and a transcription of some of her fioriture is a shocking experience….her instrument was well-produced with an attractive, warm middle register contrasted by a focused, ringing top to F in alt. I find Galvany's timbre easy to distinguish from other singers of that era. True to form, it is apparent that in some arias Galvany felt they did not sufficiently display her virtuosity. To remedy this she simply tacked on a cadenza.” - Nicholas E. Limansky, THE OPERA QUARTERLY, 2004

N0448. RAFFAELE LAGARES & ROSANNA PAPAGNI: Carmen – Parle-moi de ma mère (in Italian), 2s. 12" LVDP DB 11352, only form of issue, 20 March, 1952. M-A MB 25

N0449. CONCHITA SUPERVIA, w.Ivor Newton (Pf.): When I bring to you colour'd toys (in English) (Carpenter). 10" S/S white HMV Shellac Test Pressing for WL03006-2, POM-17 March, 1932, Unpublished until BIRS issued it on a special vinyl pressing [below]. MINT MB 8

N0450. CONCHITA SUPERVIA, w.Ivor Newton (Pf.): When I bring to you colour’d toys (Carpenter) / Lullaby (Scott) (both in English). 10" vinyl BIRS Historic Masters HMA 1, POM-17 March, 1932, both from Unpublished Masters. MINT MB 8
"I had played a great deal for soprano Emma Calvé and we always had in the programme a song which Guy d’Hardelot wrote for her called ‘Lesson with the fan’. Calvé moved with utmost grace and could handle a fan with great elegance - something all the ladies of fashion in those days prided themselves on. This was always considered a sign of good breeding. Being a Spaniard Supervia knew how to handle a fan and liked the song very much but I felt that I myself could not get across to her exactly what had been in the composer’s mind. So Mme. d’Hardelot agreed to sing the song to Conchita and talk to her about it. Now she was then very old; she had already changed her red wig for a grey one and she was very frail: we had great difficulty in getting her up to the first floor drawing room of Conchita’s house, then in Westminster. Guy liked to sing her own songs, but she sang like a basso profundo with a cold. It was an extraordinary sound that she made, right down in her boots, and on these occasions she always accompanied herself. I introduced her to Conchita and said ‘I wish you would sing this to Conchita and just give her some idea of this song’. Guy then gave the most extraordinary performance - right down about four octaves below any sound ever heard from a human voice before: it could have been made by a very old man. But with her eyes and eyebrows and smiles she conveyed the naughty elegance of the period. When we had seen her back into her car Conchita said in that feminine way of hers: ‘What a wonderful life that woman must have led!’ Conchita’s recordings of these songs are still eagerly sought after.

- Ivor Newton, At The Piano—Ivor Newton The World of an Accompanist

“…the first [English song] I thought of was a very old English song ‘Have you seen but a white lillie grow?’ Fortunately Conchita liked it; her diction was impeccable in this and to hear her pronounce the word ‘white’ was just the absolute quintessence of purity. I taught her a number of them which appealed to her - amongst them was the folk-song ‘Oh, no John’, which appropriately declares ‘My father was a Spanish Captain’. She liked this immensely - and she began to sing in English with remarkably clear enunciation; her diction in English songs was already a lesson to many native singers before she could speak the language.”

- Ivor Newton, The World of an Accompanist

“During the first war Conchita Supervia fell in love with an Italian lawyer named Francesco Santamaria, who was later to become the Mayor of Naples; he died in 1947. Their son Giorgio was born in October 1918; and some ten years later, in order to amuse her little ‘Giorgino’, she recorded a set of nursery songs by a composer named Gennai, each one with a spoken introduction. They are enchanting, and I believe that the Italian, spoken as well as sung, is pretty well flawless….Leopoldo Emanuele Gennai conducts the orchestra. How exciting to hear Supervia speaking: she introduces each song talking in exactly the same way that she sings—of course, she is “on stage” here, too, and may not have placed the voice so theatrically in the mask when chatting intimately to her ‘little Giorgio’, who, she claims, is in the studio with her.”

- Michael Aspinall
N0456. CONCHITA SUPERVIA: **Adiós a Mariquiña** (Curros-Enríquez) / **Meus Amores** (Baldomir). 12” blue PW Spanish Odeon 121.152 [XXS.4906/XXS.4907], only form of issue, 22 October, 1928. A to M-A, lovely copy has faintest rubs, inaud. **Ultra Rare!** MB 75

N0457. CONCHITA SUPERVIA: **El Corral de la Pachca – La presumida** (Canción epigramática) (Vives) / w. María Gil (Pf.): **Romanç de Santa Llucia** (Toldrá). 10” French Odéon 188.746 (SO 4909/4698), POM-1928/’27, resp. M-A, lovely copy has faintest rubs, inaud. MB 25

N0458. CONCHITA SUPERVIA: **Clavelitos** (Valverde) / Poema en forma de canciones - **Cantares** (Turina). 10” French Odéon 188.714 (SO 4620-3 / 4699), POM-17 Feb. / 2 May, 1928. M-A MB 20

N0459. CONCHITA SUPERVIA, w.Capdevilla Cond.: **Bonjour, Suzon** / w. Romero Cond.: **Viens, une flûte invisible** (Églogue) (This ‘Églogue’ is an exquisite ‘desert-island’ record!) (both Delibes). 10” blue Italian Odeon M 6068, POM 7 March / 28 Feb., 1930. M-A MB 15


N0462. CONCHITA SUPERVIA, w. Bastide Cond. l’Opéra-Comique Orchestra: **Frasquita – Il y avait une fois** [Couplets de la cigañería] (Lehár) [Creator Record, French Version, 3 May, 1933, l’Opéra-Comique] / w. A. Cuenco (Guitar): **Tengo dos lunares** (Valverde); **Los ojos negros** (Barta) (the latter two interpolated in Act II of Frasquita). 12” dark-blue French Ultraphone EP 1024, only form of issue, 1933. A to M-A, lovely copy has faintest rubs, inaud. **Ultra Rare!** MB 75

N0463. CONCHITA SUPERVIA, w. Cloëz Cond.: **La Damnation de Faust – Autrefois un roi de Thulé** (Berlioz) / w. Minssart Cond: **Faust - Il était un roi de Thulé** (Gounod) (both in French). 12” vinyl Historic Masters HMB 11, POM-24 / 26 Oct., 1931, both from Unpublished Masters. MINT MB 8

N0464. CONCHITA SUPERVIA, w. Cloëz Cond.: **Carmen – Habañera** / CONCHITA SUPERVIA & GASTON MICHELETTI: **Non, tu ne m’aimes pas** (2nd ‘Take’). 12” red French Odéon 123.773 (xxP 7267/65-2), POM-24 April, 1931. M-A MB 12

N0465. CONCHITA SUPERVIA & GASTON MICHELETTI, w. Cloëz Cond.: **Carmen – C’est-toi? C’est moi!** (Final scene), 2s. 12” red French Odéon 123.774 (xxP 7263/7264), POM-24 April, 1931. M-A MB 12

N0466. CONCHITA SUPERVIA & GIOVANNI MANURITTA: **Barbiere – Contra io cor** (Lesson scene), 2s. 12” red Argentinian Odeon 125032 (xxPh 6320/6321), POM-19 June, 1928. M-A, beautiful copy has faint rubs, inaud. MB 12
N0467. CONCHITA SUPERVIA, w.Albergoni Cond.: Barbiere – Una voce poco fa, 2s. 12” brown Fonotipia-Odeon L-305 (xxPh 6046/47), POM- 15 October 1927. M-A MB 12


N0469. AMELITA GALLI-CURCI: Les Soirées Musicales – La Danza (Rossini) / Manon Lescaut – C'est l'histoire amoureuse (Laughing Song) (Auber). 10” white ‘Archive’ HMV VA 8, POM- 28 March, 1930 / 5 March, 1917, Sd.1 Unpublished, being only form of issue, also Autographed in black ink by Galli-Curci. M-A MB 15

N0470. AMELITA GALLI-CURCI: Little Dorry (Seppilli). 10” Vla 64749, POM- 15 / 16 May, 1928, Never Doubled (and in the catalogue only briefly!). M-A MB 15

"...Amelita Galli-Curci, whose bell-like coloratura voice set the standards for her competitors in the 1920s. She was the heir to Tetrazzini’s roles and, by my standards at least, outdistanced every other coloratura of her era."
- Rosa Ponselle, A SINGER’S LIFE, p.90

N0471. AMELITA GALLI-CURCI, w.Homer Samuels (Pf.): Home, sweet home (Bishop) / ‘Tis the last rose of summer (Moore). 10” Scroll V 1355, POM-16 May / 5 Sept., 1928, on ‘Z’ shellac. M-A, lovely copy has very faintest rubs, inaud. MB 15


N0474 AMELITA GALLI-CURCI, w.Barone (Flute): La Capinera (Benedict) / La Paloma (Yradier). 10” PW Electrola DA 1002, POM-15 / 16 May, 1928. A to M-A, lovely copy has faint rubs, inaud. MB 10

N0475. AMELITA GALLI-CURCI, w.Barone (Flute): Le Pardon de Ploërmel (Dinorah) – Ombre légère (in Italian). 10” Scroll V 1174, POM-28/29 Dec., 1925, on ‘Z’ shellac. MB 12

N0476. AMELITA GALLI-CURCI, w.Barone (Flute): Lucia di Lammermoor – Il dolce suono. 12” Vla 74509, POM-1 Feb., 1917. Autographed in white ink by Galli-Curci. A, lovely copy has faintest rubs, inaud. MB 15

N0477. AMELITA GALLI-CURCI, BENIAMINO GIGLI, LOUISE HOMER & de LUCA: Rigoletto – Bella figlia dell’amore / GALLI-CURCI, GIGLI, HOMER, de LUCA, PINZA, etc.: Lucia – Chi mi frena. 12” Scroll V 10012, on ‘Z’ shellac, POM-16 Dec., 1927. M-A MB 10
M-A, superlative copy of preferred Italian pressing. MB 15


N0480. AMELITA GALLI-CURCI: 'Tis the last rose of summer (interpolated in Flotow's Martha as a 'Volkslied'). [An exquisite rendering – a mystery that it wasn't published!]

"Amelita Galli-Curci had a fluid, clear, very beautiful voice and a great gift for sustaining lyric lines. Her voice recorded very well, particularly in the acoustic process, where it was taken down with such clarity and resonance that listeners supposed it was a large-sounding voice, which it was not, in person. The adjective that live listeners used frequently for her voice was 'celestial'."
- Joseph Stevenson, allmusic.com

N0481. SOFIA del CAMPO, w.Reibold Cond.: Pesares (Alvarez) / No quiero casarme. 10" Orth Vla 4049, POM-14 March / 3 April, 1928. M-A MB 12


N0483. SOFIA del CAMPO, w.Reibold Cond.: El majo discreto (Granados) / Yo ya sabía (Netto). 10" Orth Vla 4036, POM-20 April, 1927. Never listed in a pre-1931 US Catalog. A-, lovely copy has lt. rubs, inaud. MB 10

N0484. SOFIA del CAMPO, w.Reibold Cond.: Clavelitos (Valverde) / La Borrachita (Esperón). 10" Orth Vla 4035, POM-20 April, 1927. A to M-A, lovely copy has faintest rubs, inaud. MB 12


N0486. SOFIA del CAMPO, w.Reibold Cond.: Il Guarany – C’era una volta un principe (Gomes) / Lakmé – Où va la jeune Hindoue (L’air des clochettes). 12" Orth Vla 9394, only form of issue, 3 April, 1929. M-A MB 12

N0487. SOFIA del CAMPO, w.Reibold Cond.: La Primavera d’Oro (Glazounov) / Il Re Pastore – L’amèrò, sarò costante (Mozart). 12" Orth Vla 9444, POM-25 March, 1929. A to M-A, beautiful copy has, Sd.1 only, wee ec, only to first groove. MB 15

N0488. SOFIA del CAMPO, w.Reibold Cond.: Villanelle (dell’Acqua) / Roméo – Je veux vivre. 12" PW V 9206, only form of issue, 15 March / 23 April, 1928. M-A MB 10

N0490. ROSITA SERRANO, w.Michael Jary [Jarczyk ]Cond.: La Paloma (Yradier) / Carmencita la gitana (Sung by the Composer). [Because of her bell-like voice and pitch-perfect whistling, Serrano, daughter of Sofio del Campo, was dubbed the ‘Chilenische Nachtigall’] 10” dark-blue German Telefunken A 2563, POM-22 Feb., 1940. M-A MB 10

N0491. HINA SPANI, w.Nastrucci Cond.: Fanciullina (Ciampi). 10” S/S Special HMV Shellac Pressing of Mx. BM 996-2, POM-7 Jan., 1929. MINT MB 20

N0492. HINA SPANI, w.Nastrucci Cond.: Alte Liebe, op.72, #1 (in Italian) (Brahms). 10” S/S Special HMV Shellac Pressing of Mx. BM 1576-4, POM-15 April, 1930. MINT MB 20

N0493. HINA SPANI, w.Nastrucci Cond.: Sandmännchen (in Italian) (Brahms). 10” S/S Special HMV Shellac Pressing of Mx. BM 1577-1, POM-15 April, 1930. MINT MB 20

N0494. HINA SPANI, w.Nastrucci Cond.: Canción del Carretero (Buchardo) / Dia del feste (Ugarte). 10” vinyl Historic Masters HMA 3, POM-17 April, 1930. MINT MB 8

N0495. HINA SPANI, w.Nastrucci Cond.: Amarilli (Caccini) / Se Florindo e fedele (Scarlatti). 10” PW black Disco Grammofono AV 15, POM-1 July,1929. M-A MB 20

N0496. HINA SPANI, w.Sabajno Cond.: O Primavera! (Tirindelli) / w.Nastrucci Cond.: Gypsy Songs - Nos. 5 & 7 (Dvorák). 10” LVDP DA 1246, POM-14 March, 1931 / 19 April, 1929. M A, lovely copy of choice late pressing. MB 12

N0497. HINA SPANI, w.Sabajno Cond.: Tosca - Vissi d'arte / Madama Butterfly - Tu, tu, piccolo iddio! 10” LVDP DA 1060, POM-3 / 6 May, 1929. M A, choice copy of preferred Italian pressing appears unplayed. MB 10

N0498. HINA SPANI, w.Sabajno Cond.: Manon Lescaut - In quelle trine morbide / La Boheme - Donde lieta usci. 10” PW Australian HMV DA 879, POM 10 / 12 March, 1927. A to M-A , lovely copy of preferred Australian pressing has faintest rubs, inaud. MB 12

N0499. HINA SPANI, w.Sabajno Cond.: Ballo - Ma dall’arido / Il Trovatore - Tacea la notte. 12” PW Australian HMV DB 1045, POM 11 / 16 March, 1927. A to M-A, lovely copy of preferred Australian pressing has faintest rubs, inaud. MB 15

N0500. HINA SPANI, w.Sabajno Cond.: La Wally - Ebben, ne andrò lontana / Faust - Il m’aime (in Italian). 12” LVDP DB 1163, POM 3 April, 1927. M A, lovely copy of choice late Italian pressing appears unplayed. MB 12
The year 1926 was one of tremendous activity and exceptional artistic responsibility. Early in the year Mme. Spani undertook an engagement for thirty-five song recitals with orchestra and piano. It was in this same year that the artist signed her first contract with La Voce del Padrone, and made her first recordings for that company.

Her activities on the concert stage often took precedence over her opera performances, for she prefers the art song to opera. Her song repertory is tremendous, numbering hundreds of songs in French, Spanish, Italian and Portuguese. Spani is a fastidious stylist and adores song literature from Bach to Poulenc, Ravel, etc. She was responsible for the introduction of scores of Argentine art songs, and the modern Argentine composers owe her a debt that could never be paid. After leaving the operatic stage in 1940, Mme. Spani continued to give song recitals until 1946.”

N0505. AUGUSTO SCAMPINI: Otello – Niun mi tema / L’Africaina – O Paradiso!
11¾” etched label center-start H & D Pathé 84145/84150, recorded 1908, Milano.
A-B, very decent copy has lt.rubs & minor grey on peaks. MB 15

N0506. AUGUSTO SCAMPINI: Il Trovatore – Di quella pira /
AUGUSTO SCAMPINI &: CELESTINA BONINSEGNA: Il Trovatore – Miserere.
11¾” etched label center-start H & D Pathé 84142/84141 (60274/60194, recorded 1908, Milano.
A to M-A, superb copy; Sd.1 has hint of grey on peaks –to be expected. MB 25

N0507. AUGUSTO SCAMPINI & CECILIA DAVID: Les Huguenots – O ciel! O ciel!
où courez-vous (in Italian). 12” red Milano Pre-Dog 054179 (1275c), POM-1907.
A-, very decent copy has rubs, inaud. This plays as M-A. MB 25

“An outstanding Verdi tenor whose repertoire included about thirty roles, Scampini sang at the
Teatro Regio in Turin where he had a resounding success in DON CARLO, thus he was hired for
another eleven performances of his role. In the same season he debuted in the role of Riccardo in
UN BALLO IN MASCHERA at the Teatro Costanzi in Rome. In the following years he achieved
important successes in the international theaters of Spain, France, Germany, Russia, etc. Due to
having a leg amputated during WW I, his singing career came to an abrupt end.” - Wikipedia

N0508. GIUSEPPE CAMPANARI: Ballo – Eri tu. 12” brown shellac Canadian
Deluxe V 85001, only form of regular issue, 18 Sept., 1903, featuring the gold ring insert at
center hole. A-B, very decent copy has rubs plus numerous wee ‘pimples’, endemic
to this series. Very rare issue in a rarer pressing. Very brief Catalogue Life! MB 35

N0509. GIUSEPPE CAMPANARI: Rigoletto – Pari siamo (1903 Version).
12” DeLuxe V 85026, Orig. ‘A’ Plate Issue, only form of issue, 21 April, 1905.
A, superb copy has wee pressing bumps at very beg., audible during initial turns.
Very brief Catalogue Life! MB 35

12” GP V 85079, only form of issue, 23 Nov., 1903.
A to M-A, fabulous copy has very faintest rubs, inaud. MB 20

N0511. GIUSEPPE CAMPANARI: L’Africaine - Adamastor, roi des vagues (1903 Version)
(in Italian). 12” DeLuxe V 85027, only form of issue, 23 Nov., 1903.
A-B, very decent copy has rubs & minor scuff, inaud.; wee ec,
both sides, far from grooves. Very brief Catalogue Life! MB 25

N0512. GIUSEPPE CAMPANARI: L’Africaine - Adamastor, roi des vagues (1905 Version)
(in Italian). 12” GP V 85078, only form of issue, 21 April, 1905.
A-, beautiful copy has very faintest rubs, inaud. MB 20

“If we are not as familiar with the Italian baritone Giuseppe Campanari as his talent would merit, it
may well be because of the competition. Campanari was important enough to appear in 496
performances at the Metropolitan Opera between 1894 and 1912.
The voice was a lyric baritone, without the overpowering vocal heft of Amato and Ruffo, but
Campanari sang with a strong personality and imagination. When he performed as Tonio in
PAGLIACCI in New York with Hinrichs Opera Company in 1893, Campanari became the first
singer to perform the role in America.” - Henry Fogel, FANFARE

N0514. GIUSEPPE CAMPANARI: Gloria a te (‘Take’ 1) (Buzzi-Peccia). 12" DeLuxe V 85002, Orig. ‘A’ Plate Issue, only form of issue, 18 Sept., 1903. A, superb copy has faint rubs, inaud. Magnificent & rare; Very brief Catalogue Life! MB 65

N0515. MARINA CAMPANARI: Don Pasquale – Quel guardo il cavaliere / Rigoletto – Caro nome. 12" dark-blue Okeh 5003 (S-7314/7271B), POM-1920. [Giuseppe Campanari’s daughter who made very few records] M-A, superb copy has faint rubs, inaud. MB 15

N0516. ELDA CAVALIERI: L’ultima bacio (Tosti) / Non ti ricordi piu (Doda). 10" blue Pat.’08 V 45021, POM-27 Oct., 1906. A to M-A, beautiful copy has microscopic incipient hlc, visible Sd.1 only. MB 12


N0518. ELDA CAVALIERI: La Traviata – Addio del Passato / Adriana Lecouvreur – Io son l’umile ancella. 10" blue Pat.’08 V 45018, POM-18 Oct., 1906. A to M-A, beautiful copy has, Sd.1 only, wee label nr & pinpoint nd only at beg, audible a few turns during orchestral intro, not during performance. MB 15

N0519. ELDA CAVALIERI: La Boheme - Quando m'en vò / Manon Lescaut – In quelle trine morbide. 10" blue V 45020, POM-21 Sept. / 27 Oct., 1906. A to M-A, beautiful copy has microscopic incipient hlc, visible Sd.1 only. MB 15

N0520. ELDA CAVALIERI: Mefistofele – L'altra notte. 12" GP V 74049, POM-27 July, 1906. A-, lovely copy has faint rubs, inaud.; 2 tiny scrs, only one ever-so-slightly audible at very beg. MB 15

N0521. ELDA CAVALIERI: Aida – O patria mia. 12" GP V 74055, Orig. ‘A’ Plate Issue, POM-14 Sept., 1906. A-, lovely copy has faint rubs, inaud. MB 15

N0522. ELDA CAVALIERI: Forza – Pace, pace, mio Dio! 12" GP V 74050, Orig. ‘A’ Plate Issue, POM-26 July, 1906. A-, lovely copy has faint rubs & minor scuff, ever-so-faintly audible. MB 15

N0523. ELDA CAVALIERI: La Boheme – Mi chiamano Mimi. 12" GP V 74056, POM-26 July, 1906. A-, lovely copy has faint rubs, inaud. MB 15

N0524. ELDA CAVALIERI: Tosca – Vissi d’arte. 12" GP V 74054, POM-14 Sept., 1906. A-, lovely copy has faint rubs, inaud.; tiny label stk. MB 15

N0526. ELDA CAVALIERI: La Gioconda – Suicidio! 12" GP V 74048, POM-26 July, 1906. A to M-A, beautiful copy has 2 minuscule pressing bumps, only one very ltly audible. MB 15

N0527. LUISA TETRAZZINI: Frühlingsstimmen (in Italian) (Johann Strauss). 12” pink London Pre-Dog 053197 (2586f), POM-1908, only form of regular issue. M-A, an extraordinary copy! MB 35

N0528. LUISA TETRAZZINI: Rhapsody (in English) (de Koven); Vergebliches Ständchen (in Italian) (Brahms). 12” Pat. ’12 Vla 88427, POM-19 Feb., 1913, Never Doubled. A to M-A, gorgeous copy has few faintest rubs, inaud. Very brief Catalogue Life! MB 25


“If one were to listen to one of Tetrazzini’s records and one only, it might be her enchanting rendition of Tosti’s little song ‘Aprile’. Here, the best of her talents and the flawed middle (which one critic likened to ‘the wailing of a cross infant’) are neatly summarized in about three minutes of music. She sings the simple melody with great charm and feeling and adds a breathtaking (not for her) high B flat at the end, almost as if to dispel any doubt that this is the great Tetrazzini at work.” - Andrea Shum-Binder, subito-cantabile

N0531. LUISA TETRAZZINI: I Puritani – Vien diletto. 12” S/S white label HMV Test Pressing for Mx.193Ho, POM-12 July, 1912. M-A MB 15

N0532. LUISA TETRAZZINI: I Puritani – Vien diletto / La Traviata – Addio del passato. 12” silver Victor IRCC 116, POM-12 July, 1912 / 26 Sept., 1913, (Neither Side ever issued USA in any regular series). Numbered Copy #69 of an extremely Limited Edition; Sd.2 label Autographed by Tetrazzini, to which her Photo is affixed. [On this evidence, it’s no wonder why Melba left town !!!] M-A, lovely copy has faintest rubs, inaud. MB 35

“At the Metropolitan in New York, management made the seemingly impossible mistake (in more ways than one) of letting Tetrazzini slip through their fingers and into the hands of Oscar Hammerstein at the Manhattan Opera. At the latter house, beginning in 1908, she was the toast of New York in her London repertoire and as Lakmé, Dinorah, Elvira in I PURITANI and other new interpretations.

Luisa Tetrazzini was truly an opera ‘star’ of international proportions, with an almost unflawed coloratura. She had a highly polished mastery of her art, with a sensational command of the most difficult and florid music ever composed for her type of voice. Her voice rang out brilliantly and firmly….Any modern day soprano might learn volumes by taking the time to study even a handful of her recordings. Fortunately, Tetrazzini made many recordings, and her voice seems to have taken well to the primitive techniques available in her day. It is probably fair to assume that we are left with an accurate sonic preservation of her voice, for her records confirm the finer aspects of her singing. Time and again, in excerpts from the coloratura soprano repertoire, she displays an amazing ability to attack the most soaring high notes dead center, hold them firmly and assuredly, seemingly with no effort at all, till she lets them melt away to a whisper. Somehow, the early recording processes vividly capture all of this. The best of the best can be described, but they need to be heard to be believed.” - Andrea Shum-Binder, subito-cantabile
N0533. **LUISA TETRAZZINI**: *Las Hijas del Zebedeo – Al pensar en el dueño* (Carceleras) (Chapì). 12” Pat. ’08 Vía 88294, POM-18 March, 1911, _Never Doubled, USA_ (other than in elusive HRS Series). M-A, gleaming copy has faintest rubs, inaud. MB 25

N0534. **LUISA TETRAZZINI**: *Faust – Air des bijoux (in Italian)* (1914 Unpublished Version [other than the vinyl Historic Masters special issue]). 12” S/S white HMV shellac pressing of Unpublished Mx. HO552c, POM-20 June, 1914. M-A, a gleaming copy. MB 45


N0536. **LUISA TETRAZZINI**: *Aïda - Ritorna vincitor!* 12” S/S Special vinyl Pressing of Mx. 5170f, POM-11 July, 1911, (never issued USA in any regular series). MINT MB 20


N0538. **LUISA TETRAZZINI**: *Hamlet – Ed ora a voi (Mad Scene) (in Italian)* 12” S/S white label HMV Test Pressing for Mx.1ai5180f, POM-14 July, 1911, _issued UK only_. M-A MB 20


N0542. **FERRUCCIO CORRADETTI**: *Ernani – Lo vedremo / FERRUCCIO CORRADETTI, ERNESTINE TEBRO & ALFREDO CECCHI: O, sommo Carlo.* 10¾” Milano black Art-Label (girl at morning glory horn in window) Parlophon 37102/37063 (Xm 228/295), POM-1905. A to M-A, beautiful copy has faintest rubs, inaud. MB 15

N0543. **MARIO del MONACO, w.Quadri Cond.**: *Lohengrin – In fernem Land (in Italian) / Andrea Chénier – Un di, all’azzurro spazio.* 12” LVDP DB 11320, only form of issue, 22 Nov., 1948. M-A, beautiful copy has very occasional faintest pap. rub, inaud. MB 12

N0544. **MARIO del MONACO, w.Quadri Cond.**: *Otello - Esultate; Ora e per sembre addio / Dio, mi potevi scagliar.* 12” LVDP DB 11337, only form of issue, 16 Jan., 1951. M-A, beautiful copy has very occasional faintest pap. rub, inaud. MB 15

N0546. ARMANDO BORGIOLI: Lohengrin – Dank, König, dir / TANCREDI PASERO: Mein Herr und Gott (both in Italian). [A great baritone, Armando Borgioli was a favorite at La Scala and at the Met, frequently appearing at Covent Garden – thus the English issue of this recording. His career was ended prematurely when his train to Bologna was bombed during WW II] 10” PW Eng. Col. D1653. M-A MB 15

N0547. FRANCESCO BATTAGLIA: Il Trovatore – Di quella pira / Ah! si ben mio. 10” red German Polydor 70700, only form of issue, 1925 [one of his 10 disks]. M-A MB 15

N0548. GINO BECHI, w.Olivieri Cond.: Signorinella (Bovio) / Signorinella mia (Marchesi). 10” LVDP DA 11309, only form of issue, 8 Oct., 1949. M-A MB 10


N0550. GINO BECHI, w.Olivieri Cond.: Ricordati di me / Melanconica luna (both Bixio). 10” LVDP DA 5444, only form of issue, 8 Nov., 1945 / 12 Jan., 1946. M-A MB 10

N0551. GINO BECHI, w.Olivieri Cond.: Ermani - O de verd’anni miei / Rigoletto – Pari siamo. 12” LVDP DB 5368, only form of issue, 1940. M-A MB 10


N0553. GINO BECHI, w.Berrettoni Cond.: Il Trovatore – I balen / La Wally – T’amo ben io! 10” LVDP DA 5405, only form of issue, 1940. M-A MB 8

N0554. GINO BECHI, w.Berrettoni Cond.: Ballo – Eri tu / Rigoletto – Cortigiani. 12” LVDP DB 5369, only form of issue, 1941. M-A MB 10

N0555. GINO BECHI, w.Cordone Cond.: Otello - Credo / Barbiere - Largo al factotum. 12” EL LVDP DB 5441, only form of issue, 1940. M-A MB 10


“[Bechi’s] was an immense talent, his voice in those days being large, beautiful and intensely dramatic, his stage presence nothing short of magnificent. When he had first appeared on the Italian scene, it had been like the arrival of a blazing comet. It was not easy to have to follow him in a place where he was regarded as a sort of king....” - Tito Gobbi, MY LIFE, p.84

N0557. GILDA DALLA RIZZA: Andrea Chénier – La mamma morta / Mefistofele – L’altra notte. 12” Milano Fonotipia 74914/15 (XXPh 5393-2) / 5437, POM-1924. M-A, splendid copy has, Sd.2 only, microscopic dust mks. MB 25
CARLO TAGLIABUE, w.la rosa Parodi Cond.: Otello - Credo / Carmen – Chanson du Toréador (in Italian). 12” Cetra BB 25102, only form of issue, 10 Aug., 1942. M-A MB 8 [NB: Please also note N 0750]


CARLO TAGLIABUE, w.Berrettoni Cond. La Scala Orch.: Tannhäuser - O du mein holder Abendstern (in Italian) / Barbiere - Largo al factotum. 12” LVDP DB 11300, only form of issue, 6 Feb., 1946. M-A, superb copy has faintest rubs, inaud. MB 12

CARLO TAGLIABUE, w.Berrettoni Cond. La Scala Orch.: Rigoletto – Pari siamo / Il Trovatore – Il balen. 10” LVDP DA 5448, only form of issue, 31 May, 1946. M-A MB 8

CARLO TAGLIABUE, w.Berrettoni Cond. La Scala Orch.: Ernani - O de verd’anni miei / I Puritani – Or dove fuggio io mai. 12” LVDP DB 11303, only form of issue, 14 / 13 June, 1946. M-A MB 10

CARLO TAGLIABUE, w.Berrettoni Cond. La Scala Orch.: Les Pêcheurs de Perles – L’Orage s’est calmé (in Italian, 2s. 12” LVDP DB 05359, only form of issue, 6 Feb., 1946. M-A MB 10

CARLO TAGLIABUE & MARGHERITA CAROSIO, w.Patanè Cond. Royal Opera House Orch.: Lucia di Lammermoor – Appressati Lucia, 2s. 12” HMV DB 6358, only form of issue, 1946. M-A MB 6

CARLO TAGLIABUE & MARGHERITA CAROSIO, w.Patanè Cond. Royal Opera House Orch.: Barbiere – Dunque io son / Rigoletto – Ah! solo per me. 12” HMV DB 6387, only form of issue, 1946. M-A MB 6

Carlo Tagliabue’s debut was 1921 in Lodì as Amonasro. After several appearances in various theatres he came to La Scala in 1929 at Toscanini’s behest. He appeared in 39 different roles at La Scala alone. His conductors were de Sabata, Serafin, Guarnieri, Votto, Marinuzzi and Karl Böhm (who admired him as Wolfram). Further stations of his career were the Arena di Verona, Rio de Janeiro, San Paolo, Lisbon, Wiesbaden and Vienna. In 1936 he sang at Covent Garden in a Gala performance on the occasion of the coronation of George VI. For two seasons he appeared at the Met as Rigoletto, Amonasro and Marcello. His home remained La Scala, he belonged to its ensemble for more than 30 years until his farewell in a performance of LA TRAVIATA opposite Maria Callas and Gianni Raimondi in 1958. I admire the beauty and warmth of his voice and his phenomenal breath control. "Pari siamo’ and the PAGLIACCI Prologo are superbly sung."

- Andrea Shum-Binder, subito-cantabile

MARGHERITA ALMANSI: Lucia di Lammermoor – Ardon gl’incensi. 10” dark-green Zonophone X-93021 (206I), POM-1904. A-B, very decent copy has lt.rubs, inaud.; light warp does not affect playing. MB 12
N0568. MARIO ANCONA: *Chanson de l’adieu* (Tosti) / *L’heure exquise* (Hahn).  
11¾” etched label center-start **H & D** Pathé 4305/4300 (7819/23416), recorded 1905, Paris, both announced. M-A, a superlative copy! MB 35

N0569. MARIO ANCONA: *Invano* / *Malia* (both Tosti).  
9½” etched label center-start **H & D** Pathé 4306/4307 (42535/34), recorded 1905, Paris, Sd.2 announced. M-A, beautiful copy has mere hint of grey on peaks. MB 35

N0570. MARIO ANCONA: *Mia sposa sarà la mia bandiera* (Rotoli).  
12” RCA *vinyl* Special Pressing of Mx.C 6056-1, POM-26 March, 1908. M-A MB 25

N0571. MARIO ANCONA: *Le Pardon de Plomerel* (Dinorah) – *Sei vendicata assai* (Meyerbeer).  
12” RCA *vinyl* Special Pressing of Mx.C 6044-1, POM-20 March, 1908. M-A MB 25

“Mario Ancona was another in the remarkable line of great baritones who flourished in the late 19th and early 20th centuries. He was in many ways an ideal Verdi baritone, with a clear, secure, full-bodied, well-focused voice and a warm, creamy legato that was effortlessly produced, but he also had enough strength and dramatic force for Rigoletto and Don Carlos. His voice was not flawless; he had an odd way with vowels, there was occasional strain at the top, and he sometimes sacrificed characterization for beauty of tone – but not always, as can be heard in his touching rendition of ‘Sei vendicata assai’ from Meyerbeer’s Dinorah. An admirable singer.”

- Alexander J. Morin, Classical Net

12” red *vinyl* RCA 15-1002, POM-3 April / 27 Feb., 1907. MINT MB 6

12” mauve & gold HMV AGSB 64, POM-6 March, 1907 / 6 Jan., 1908, [Sd.2 never officially released, its first appearance was on IRCC, as late as 1938! Since the above issue has the IRCC imprint in the shellac, Addison Foster (AGS) refused to permit its release!] MINT MB 25

N0574. MARIO ANCONA & BESSIE ABOTT: *Rigoletto – Tutte le feste al tempio.*  
12” RCA *red vinyl* Special Pressing of Mx.C 4991-1, (w.RCA embossed spiderweb verso), POM-6 Jan., 1908. M-A MB 35

“Jean de Reszké rated [Ancona] the finest baritone after Lassalle, and the best schooled. He was still singing well when he retired in 1916….Records confirm Ancona’s voice, when he was nearly fifty, to have been fresh and mellow-sounding, the legato smooth and the high notes effortlessly produced.”

- Michael Scott, THE RECORD OF SINGING

N0575. ANGELO SANTINI: *Cavalleria Rusticana - Addio alla madre.*  
10” black & silver Col. 10338, POM-1894, Milano.  
A-, lovely copy with faintest rubs, inaud.; minor scuff at very beg. is audible; various insignificant lams, inaud. Uncommonly bright label. MB 12

N0576. ANGELO SANTINI: *Faust - Salut ! demeure* (in Italian).  
10” black & silver Col. 10384, POM-1894, Milano.  
M-A, beautiful copy with faintest rubs, inaud. Uncommonly bright label. MB 15


N0579. ALBERTO DE BASSINI: *Faust – Dio dell 'or* [de Bassini’s name not on label]. 10” black & silver Col. 1237, POM-1904, Milano. A-, lovely copy has faintest rubs, inaud. Uncommonly bright label. MB 15

N0580. ROMEO BERTI: *Cavalleria – O Lola (Siciliana).* 10” black & silver Col. 10543, POM-1904, Milano. A-, lovely copy has faintest rubs, inaud. Uncommonly bright label. MB 15

N0581. ROMEO BERTI: *Cavalleria – Viva il vino.* 10” black & silver Col. 10528, POM-1904, Milano. A, lovely copy has wee nd near beg., ltly audible merely a few turns. Uncommonly bright label. MB 12

N0582. ROMEO BERTI: *Tosca – E lucevan le stelle.* 10” black & silver Col. 10525, POM-1904, Milano. A to M-A, remarkable copy for this vintage has microscopic ‘pimples’, endemic to this series. Uncommonly bright label. MB 15

N0583. ALFREDO CIBELLI: *Maria, mari (di Capua).* 10” black & silver Col. 1725, POM-1903, Milano. A-, lovely copy has faintest rubs, inaud. Uncommonly bright label. MB 15

N0584. GINA CIAPARELLI [VIAFORA] *La Traviata – Ah! fors’ è lui.* 10” black & silver Col. 3308, POM-1905, Milano. A to M-A, a remarkable copy for this vintage. Uncommonly bright label. MB 15

N0585. GINA CIAPARELLI [VIAFORA] *La Boheme – Quando m'en vò.* [During Viafora’s singng years at the Metropolitan Opera she married Italian photographer and caricaturist Giovanni Viafora who worked for major New York newspapers, including The New York Times] 10” black & silver Col. 3178, POM-1905, Milano. A-, lovely copy for this vintage has faintest rubs, inaud. Uncommonly bright label. MB 15


N0588. **LA BOHEME**, Complete 1928 recording with Sabajno Cond. La Scala Ensemble; ARISTODEMO GIORGINI, ROSINA TORRI, ERNESTO BADINI, etc. 13-12” Orth Vla & Scroll V 9252/64, on ‘Z’ & ‘Z'-type shellac, in Orig. Album AM 35. M-A MB 65, the Set.
N0589. TITTA RUFFO: Merigatta (Leoncavallo). 10” pink Milano Pre-Dog 2-52685 (9224e), POM-24 Nov., 1908. M-A MB 8

N0590. TITTA RUFFO: Mia sposa sarà la mia bandiera (1904 Version) (Rotoli) / TITTA RUFFO & AMADEO BASSI: La Bohème – Ah Mimi, tu più non torni. 9½” etched label center-start H & D Pathé 4213/4260 (44435/45225), recorded 1904, Paris. M-A MB 25


N0594. TITTA RUFFO: E la mia dama (Toscano) / Tizianello – E canta il grillo (1908 Version) (Billi). 10” Disco Grammofono DA 169, POM-21 / 23 Nov., 1908, w.contemporaneous Firenze label stkr. M-A MB 12

N0595. TITTA RUFFO: Torna a Surriento (1913 Version) (de Curtis) / Maria, Mari (di Capua) / 10” green Schall. Gram. 80037 (1911/12ah), POM-1913. M-A MB 10


N0598. TITTA RUFFO: Le Credo du Paysan (Goublier) / Lakmé – Lakmé, ton doux regarde se voile (both in French). 10” Vla 1070, POM-27 Nov., 1923, Neither side ever issued as S/S. M-A, a beauty! Exceedingly Elusive issue from very end of AC Era, in Catalogue only briefly! MB 20


“Ruffo must have thought highly of his diction, rightly so, to attempt this difficult speaking role, and
to present a characterization which is moving even to those who cannot understand Italian.”

- Albert Wolf, TITTA RUFFO, AN ANTHOLOGY, p.181

N0602. TITTA RUFFO: Hamlet – Spetto infernale, immagin venerata / Spetto santo!
10” mauve & gold HMV AGSA 16, POM-1907. MINT MB 12

N0603. TITTA RUFFO: Malena – Ma tu sfiorata di rugiada gentil / Disse il saggio (Ettore Titta, Cond. by the Composer).
10” AC mauve & gold HMV AGSA 20, POM-1907. MINT MB 12

N0604. TITTA RUFFO: Thaïs – Toi qui mis la pitié / Va mendiant! . . .
Voilà donc la terrible cité (in Italian). 10” Vla 934, POM-5 Jan., 1914.
M-A, beautiful copy has pinpoint ‘blister’, Sd.1. momentarially audible. MB 15

N0605. TITTA RUFFO: La Favorita – Vien, Leonora /
Le Pardon de Plomerel (Dinorah) – Sei vendicata assai (1914 Version).
12” mauve & gold HMV AGSB 91, POM-24 Dec., 1912 / 8 Jan., 1914. MINT MB 15

N0606. TITTA RUFFO: Don Carlos – Per me giunto / Le Pardon de Plomerel (Dinorah) –
Sei vendicata assai (1904 Version) (Meyerbeer). 11½” etched label center-start
H & D Pathé 4211/12 (10249/8001), recorded 1904, Paris. M-A MB 15

N0607. TITTA RUFFO: Chatterton – Tu sola a me rimani (Leoncavallo).
10” pink Pre-Dog- 2-52686 (9228e), POM-25 Nov., 1908, Never Doubled US.
M-A, lovely copy has faintest rubs, inaud. MB 12

N0608. TITTA RUFFO: Chatterton – Tu solo a me rimani (Leoncavallo) /
TITTA RUFFO & ANDRÈS de SEGUROLA: I Puritani – Suoni la tromba.
10” white ‘Archive’ HMV VA 16, POM-26 Nov., 1908 / 1907. MINT MB 6

N0609. TITTA RUFFO: Il Trovatore – Per me ora fatale.

N0610. TITTA RUFFO: Rigoletto – Miei signori, perdono.
10” pink Milano Concert Gram. G.C.-2-52555 (4733h),
w.contemporaneous Gram. label stkr., POM-1907. M-A MB 10

N0611. TITTA RUFFO & MARIA GALVANY: Rigoletto – Si, vendetta.
10” Milano G & T G.C.-54316 (4730h), , POM-1906,
w.contemporaneous Ricordi label stkr. A to M-A MB 12

N0613. TITTA RUFFO: *Nabucco – Tremin g’insani del mio furore / Forza – Urna fatale del mio destino.* 10” mauve & gold HMV AGSA 10, POM-26 Feb., 1914 / 14 April, 1915, Sd. 2 from Unpublished Master. MINT MB 20


N0616. TITTA RUFFO & GRAZIELLA PARETO: *Don Giovanni – La ci darem la mano.* 12” pink Milano Pre-Dog 054229 (2728f), w.contemporaneous label stkr, POM-21 Nov., 1908. A to M-A MB 12


N0619. TITTA RUFFO & ENRICO CARUSO: *Otello – Si, pel ciel (Verdi).* 12” V 89075, POM-8 Jan., 1914. M-A, a spectacular copy! MB 15

“...no matter how one describes it, [Ruffo’s] instrument was a phenomenal one, sonorous, and overwhelming in its prime....It is a fact that these two artists never sang together at the Metropolitan....[Caruso] had a clause in his contract with the Metropolitan restricting Ruffo’s appearances to pre- and post-season engagements when he was not singing.”

- Albert Wolf, TITTA RUFFO, AN ANTHOLOGY, pp. 179 & 182

N0620. TOSCA, Complete 1929 recording with Sabajno Cond. La Scala Ensemble; CARMEN MELIS, PIERO PAULI, APOLLO GRANFORTE, etc. 14-12” Orth Via & Scroll & PW V 9758/71, on ‘Z’ & ‘Z’-type shellac, in Orig. Album M 84. M-A, Superb copy; Sd.5 only has superficial scr., inaud. MB 65, the Set.

"We can hear in Carmen Melis’ Tosca, recorded complete in 1929, glowing tone and generous feeling....the best lyric soprano to be heard regularly in Italy until the advent of her own pupil, Renata Tebaldi.”

- J.B. Steane, THE GRAND TRADITION

N0622. PIERO PAULI: Gianni Schicchi - Firenze come un albero / PIERO PAULI, NELLO PALAI, GUGLIELMO MASINI, LEONILDO BASI: La Boheme – Questa è Mimi. 10” LVDP DA 1204, only form of issue, 23 Jan., 1931/16 April, 1930. M-A MB 15

N0623. PIERO PAULI & PIA TASSINARI, w.Ghione Cond.: Faust – Il se fait tard (in Italian), 2s. 10” LVDP DA 1322, only form of issue, 1933. [another very moving ‘desert-island’ record!] M-A MB 15

N0624. PIERO PAULI: Falstaff - Dal labbro il canto / PIERO PAULI & ADELAIDE SARACENI: Manon – Nous vivrons à Paris (in Italian). 12” LVDP DB 1648, only form of issue, 25 April, 1930/1 Dec., 1931. M-A MB 15

N0625. PIERO PAULI: L’Arlesiana - E la solita storia / PIERO PAULI & ADELAIDE SARACENI: Manon - N'est-ce plus ma main (in Italian). 12” LVDP DB 2013, only form of issue, 1 Dec., 1931/18 June, 1933. M-A MB 15

N0626. PIERO PAULI & PIA TASSINARI: La Boheme - O soave fanciulla / PIA TASSINARI: Mefistofele - L'altra notte. 12” LVDP DB 1932, only form of issue, 1933. M-A MB 12


N0630. TITO SCHIPA: Liebesträume (in Italian) (Liszt) / Ave Maria (Sung by the Composer). 12” V 18068, Sd.1 being only form of issue, 11 April, 1941; Sd.2 recorded 15 Sept., 1938. M-A, appears unplayed! MB 15

N0631. TITO SCHIPA: Rosalinda (de Fuentes) / Mi viejo amor (Oteo). 10” Vla 1030, POM-14 May, 1924. M-A Most elusive, late AC issue. MB 12


N0633. TITO SCHIPA: Quiéreme mucho (Roig) / A la orilla de un palmar (Ponce). 10” Vla 929, POM-12 March, 1923. M-A MB 10
“TROIS HOMMES EN HABIT (Tre Uomoni in Frack) is a 1933 film in which Schipa is at his most caressing and works his magic. The plot: the tenor breaks on a high note because of stage fright. They boo him savagely and run him out of town, but in the end he sings a concert and subjugates them. Here we have one of the world’s leading tenors, one noted for a certain sobriety of approach and aspect in just about every segment of his very considerable art, and what is he doing? Headlining and fully entering into a slapstick farce of near-Marx Brothers proportions! Much of the film has been made in the manner of a silent, with sound effects and a wonderfully lively background score that seems to mirror musically every line of the script, and the pace is very much influenced by silent-screen comedy.”

- Stefan Zucker
N0646. TITO SCHIPA: *Falstaff – Dal labbro il canta estansinto.*
11½” *H & D* grey paper label US-Pathé 54060, recorded 1921, New York. M-A MB 15


"Schipa was an aristocrat amongst tenors, an impeccable musician who never attempted to push his voice but used it with such skill that he enjoyed a far longer career than those whose valour on the stage or in the concert hall outruns discretion."
- Ivor Newton, AT THE PIANO, THE WORLD OF AN ACCOMPANIST, p.208

N0649. TITO SCHIPA: *Don Pasquale – Cerchero lontana terra.*

N0650. TITO SCHIPA: *La Boheme - Che gelida manina (1919 Version).*
11½” *H & D* grey paper label US-Pathé 54033, recorded 1919. M-A MB 15

N0651. TITO SCHIPA: *Manon - Ah, fuyez (in Italian) / La Boheme - Che gelida manina (1913 Versions).* 12” vinyl Historic Masters HMB 21, POM-10 / 14 Nov.,1913. [Schipa’s first two recorded sides] MINT MB 6

N0652. TITO SCHIPA: *L’Arlesiana - E la solita storia / Manon – Le rêve (in Italian).*
11½” *H & D* grey paper label US-Pathé 59007, recorded 1916. M-A MB 15

N0653. TITO SCHIPA: *Tosca – O dolci mani (sung as a solo) / Pagliacci – O Columbina (Serenata d’Arlecchino) (1916 Version).*
11½” *H & D* grey paper label US-Pathé 59009, recorded 1916. M-A MB 15


N0655. TITO SCHIPA: *Tosca – E lucevan le stelle.*
11½” *H & D* grey paper label US-Pathé 54032, recorded 1919. M-A MB 15

N0656. TITO SCHIPA: *Faust - Salut! demeure (in Italian) / Lucia - Tu che a Dio.* 10” LVDP DA 365, POM-26 / 12 Nov., 1913. MINT MB 8


11½” *H & D* grey paper label US-Pathé 59052, recorded 1916. M-A MB 15
N0659. TITO SCHIPA: Andrea Chénier - Come un bel didi maggio / Marcella - Dolce notte misteriosa (both Giordano). 10" LVDP DA 5352, only form of issue, 15 April, 1938. [Schipa at his most poetic!] MINT MB 8


N0662. TITO SCHIPA: Cavalleria – Siciliana – O Lola (1913 Version) / Viva il vino. 10” LVDP DA 364, POM-14 / 21 Nov., 1913. MINT MB 8

N0663. TITO SCHIPA: Rigoletto - Ella mi fu rapita. 12” S/S vinyl pressing of Mx.CVE 42942-2, POM-11 Sept., 1928, Unpublished 'Take' 2 ('Take' 1 is the published Version). MINT MB 15

N0664. TITO SCHIPA: Rigoletto - Ella mi fu rapita; Parmi veder le lagrime (the 1913 acoustic versions), 2s. 10” Vla 925, POM-14 Nov., 1913. Brief Catalogue Life; Never listed in a pre-1931 US Catalog. A to M-A MB 10

N0665. TITO SCHIPA: Rigoletto - Ella mi fu rapita ('Take' 1); Parmi veder le lagrime (the 1928 electric versions) / Luisa Miller – Quando le sere al placido. 12” PW HMV DB 1372, POM-11 Sept., 1928. [Sd.1 label Autographed in black ink by Schipa]. M-A MB 15

N0666. TITO SCHIPA: Rigoletto – Questa o quella / La donna è mobile. 11½” H & D green paper label Pathé 10316, recorded 1916 / '19, resp. M-A MB 15


N0668. TITO SCHIPA & TOTI dal MONTE: Don Pasquale – Tomami a dir / La Sonnambula - Prendi, l'anel ti dono. 10” LVDP DA 1351, only form of issue, 4 Oct., 1933. MB 8

N0669. TITO SCHIPA & EMILIO de GOGORZA: A la luz de la luna / Los rumberos. 10” Orth Vla 3049, POM-17 Feb.,1928. M-A MB 8

N0670. TITO SCHIPA & MAFALDA FAVERO: L'Amico Fritz – Suzel buon di (Cherry Duet), 2s. 12” PW V 15837, POM-1937. M-A MB 8

N0671. TITO SCHIPA & AMELITA GALLI-CURCI: Don Pasquale – Tornami a dir / Rigoletto – E' il sol dell'anima. 10” PW V 1755, POM-6 / 7 Sept., 1928. Sd.1 label Autographed in white ink by Schipa. A to M-A MB 8

N0673. EZIO PINZA: *L’ultima canzone* (Tosti) / *La Boheme* – Vecchia zimarra. 10” LVDP DA 908, only form of issue, 17 Feb., 1927, although recorded USA, never issued there! M-A, superlative copy of preferred late Italian pressing. MB 10


N0675. EZIO PINZA: w. Gibner King (Pf.): *Into the night* (Edwards) / Do you remember? (Levitzki). 10” Col.17378-D, POM-30 Jan., 1945; issued USA & Australia only. [Two of Pinza’s most compelling and sensitive renditions!] M-A MB 8

N0676. EZIO PINZA, w. Fritz Kitzinger (Pf.): Songs & Arias by Monteverdi, Falconieri, Cavalli, Legrenzi, Sarti, Handel, Giordani, Buononcini, Torelli, Paisiello & Scarlatti, 6s. 3-12” PW V 17914/16, sole issue, 1940, in Orig. Album M-766, w.Brochure. M-A MB 25

"...The set of old Italian arias M-766 is a definite ‘must’. ...Some of [the arias] are hauntingly beautiful, especially the ‘Oblivion soave’ from Monteverdi’s L’INCORONAZIONE DI POPPEA and Falconieri’s ‘O bellissimi capelli’....a collector’s item to be snatched up, if you manage to get hold of it.” - Leo Riemens, RECORD NEWS, Dec., 1950


N0678. EZIO PINZA, w. Johnny Green Cond., The Guadalajara Trio & Fran Warren: *Mr Imperium* – Yesterdays; Andiamo; My love and my mule; Knickerbocker Holiday – September Song; Let me look at you (Arlen); You belong to my heart (Lara). 3-10” RCA 10-3223/25, POM-1951. M-A, only one disk has faint rubs, inaud. MB 25, the Set.

N0679. EZIO PINZA, w. Norman Leyden Cond.: My Concerto (Alstone) / Paint Your Wagon – I still see Elisa (Loewe). 10” EL white vinyl Promotional Copy RCA 20-4313, only form of issue, 14 Sept., 1951. M-A MB 10


N0681. EZIO PINZA, w. Lehman Engel Cond.: Fanny – Welcome home / Love is a very light thing (Rome). 10” black ‘Shaded Dog’ RCA 20-6011, only form of issue, 21 Nov., 1954. Uncommon late 78-era issue. M-A MB 15

N0682. EZIO PINZA, w. Johnny Green Cond.: Strictly Dishonorable – I’ll see you in my dreams (Jones) / Everything I have is yours (Lane). 10” RCA 10-3395, only form of issue, 7 May, 1951. M-A MB 8

[Pinza was] "...endowed with an unfailing ear and flawless musical taste [and exuded] a personal magnetism and sexual radiance unequalled since Valentino.” - Francis Robinson


N0699. EZIO PINZA: I Vespri Siciliani – O tu Palermo / Don Carlos – Ella giammai m’amo; Dormiro sol. 12" LVDP DB 1087, POM-17 Feb., 1927, made by Victor for HMV. M-A, superlative copy has wee pressing bump. MB 10

N0700. EZIO PINZA, w.Frank Black Cond. CBS Orch.: Don Carlos – Ella giammai m’amo; Dormiro sol - announced. 10" S/S 33 1/3 rpm acetate of undated CBS broadcast performance. A-, very decent copy has lt.rubs, inaud. MB 20

N0701. EZIO PINZA, w.Cleva Cond.: Don Carlos – Ella giammai m’amo; Dormiro sol, 2s. 12" Col.72802-D, only form of issue, 22 March, 1946. M-A MB 8

N0702. EZIO PINZA, w.Voorhees Cond. Bell Telephone Hour Orch.: Xerxes – Ombra mai fu / RICHARD CROOKS, w.Barlow Cond.:L’Elisir – Una furtiva lagrima. 12" vinyl V Disc 327, only form of issue, NBC broadcasts 5 June / 1 May, resp., 1944. M-A, choice copy appears unplayed, albeit faint pap. scr, positively inaud. MB 20

N0703. EZIO PINZA & RISÉ STEVENS: Mignon - Légères hirondelles / La Gioconda – Bella cosi, madonna. 12" Col.72371-D, only form of issue, 7 Feb., 1947. M-A MB 8


N0705. EZIO PINZA, ROSA PONSELLE & GIOVANNI MARTINELLI: Forza – Io muoio; Non imprecare, umiliati (Final Trio), 2s.. 12" LVDP DB 1202, POM-18 Jan., 1928. M-A, exceptional copy of preferred late Italian pressing. MB 12


"Without doubt, Pinza was the greatest basso cantante of the 20th century. His voice was truly beautiful, velvet-toned and of a rare and remarkable flexibility. Besides his handsome presence and engaging personality, he was a spirited and charismatic actor. He was equally gifted for comic, tragic or romantic roles. There is no recording of this singer which is not to be recommended."

- Andrea Shum-Binder, subito-cantabile

N0707. JÓZSEF SIMÁNDY: Tosca – Recondita armonia / Cavalleria – O Lola (Siciliana) (both in Hungarian). 10" green M.H.V. 1573 (1087/88). [Simándy, who debuted in Szeged, in 1946, was best known for his Radames, Lohengrin, and Otello. A most appealing voice & phrasing] A to M-A, lovely copy has faint rubs, Sd.2, inaud. MB 12
ALEXANDER SVÉD, w.Charles Benci’s Gypsy Orchestra:  
*Alexander Svéd in the ‘Csarda’, 8s. 4-10” purple RCA 25-6056/59, only form of issue, c.1946, in Orig.Album S-47. M-A, choice copy has occasional rub, inaud.  MB 15, the Set.*

ALEXANDER SVÉD, w.Clemens Krauss Cond.:  
*Rigoletto – Pari siamo / Cortigiani.  [Riveting, glorious performances, in Italian] 12” lilac Grammophon 35039, only form of issue, 20 Feb., 1936. M-A MB 15*

ALEXANDER SVÉD, w.Simonetto Cond.:  
*Otello – Era la notte / Credo. 12” dark-green Cetra BB 25192, only form of issue, 27 / 28 June, 1947. M-A, lovely copy has, Sd. 2 only, long lateral lam, litly audible during 1st inch. MB 8*

ALEXANDER SVÉD, w.Simonetto Cond.:  
*Ballo – Eri tu?, 2s. 12” dark-green Cetra BB 25191, only form of issue, 27 / 28 June, 1947. M-A MB 10*

ALEXANDER SVÉD, w.Simonetto Cond.:  
*Rigoletto – Pari siamo / ALEXANDER SVÉD & LINA PAGLIUGH: Figlia! Mio padre!, 3s. 2–12” dark-green Cetra BB 25199/25200, only form of issue, 1-5 July, 1947. M-A MB 20, the Pair.*

ALEXANDER SVÉD, w.Simonetto Cond.:  
*Rigoletto – Cortigiani / Guglielmo Tell – Sois immobile (as ‘Resta immobile’)  (in Italian). 12” dark-green Cetra BB 25203, only form of issue, 5 July / 29 June, 1947. M-A MB 12*

ALEXANDER SVÉD, w.Olivieri Cond.:  
*Macbeth – Pieta, rispetto, amore / Guglielmo Tell – Sois immobile (as ‘Resta immobile’) [Stunning performances, in Italian]. 12” LVDP DB 5366, only form of issue, 1940. [Svéd opened La Scala with Macbeth, 1938, then likewise with Guglielmo Tell, 1939] Superb, late Italian LVDP pressing. M-A MB 10*

“Mr. Ernster was born in Pecs, Hungary, the son of a cantor. After studying singing in Budapest and Vienna, Mr. Ernster made his debut in Düsseldorf in 1925. He sang with the Berlin State Opera beginning in 1929, and in 1936 made his American debut with the Salzburg Opera Guild.

During World War II Mr. Ernster was interned in a concentration camp. He came to the Met soon after his release. In 1948, Olin Downes, The NEW YORK TIMES critic, wrote of his performance as Hagen at the Metropolitan: ‘He was superb in song and in presence, in action and in facial play. He not only sang dramatically, he colored his tones in a way that gave additional menace and dramatic emphasis to his utterances’."

- THE NEW YORK TIMES, 26 Feb., 1981
N0717. **ENID SZANTHO:** *Morgen / Träum durch die Dämmerung* (both Strauss).
10” Scroll V 1795, only form of issue, 27 Jan., 1936. A to M-A MB 12

“…an excellent new Fricka – Enid Szantho – made her first appearance on this stage….the richness and color of the voice, the capacity to project…the dignity and prophetic intensity they require betoken a valuable addition to the Metropolitan Opera’s ranks.”
- Olin Downes, THE NEW YORK TIMES, 18 Feb., 1938

12” PW Czech HMV AN 212, only form of issue, 1 Dec., 1928 (Creator Record, 16 Oct., 1926, Budapest). M-A, a gleaming copy. MB 45

N0719. **MATILDA DE BARTÓKY:** *Ferencz jóksa azt üzente / Nem mehet a háboruba.*
12” green Col.E 5117 (37275/76), POM-1915. A to M-A MB 12

N0720. **ANNA CRIONA & TETOS DEMETRIADES:**
*Svisan ta onira mou* (Farougia) / *Ferte mou na pio* (Sakelarides).
12” black Orth V 7-59070, only form of issue, 16 Aug., 1928. A to M-A MB 12

N0721. **D. CRIONAS:** *To proto erotiko fili* (Papadimitriou) /
**TETOS DEMETRIADES:** *Mono esi* (Constandinides).
12” black Orth V 7-59071, only form of issue, 16 Aug., 1928. A to M-A MB 12

“Tetos Demetriades, unquestionably was one if not the most influential figures in Modern Greek music in the United States. Whatever Demetriades’ ultimate destiny may yet prove to be, he began as simply a working musician. To illustrate this point we need only review Demetriades’ involvement in the 1924 musical tour for the the Victor Talking Machine Company. Demetriades had first arrived in the United States from Constantinople in 1921 and is said to have started working for Victor Records full-time by 1922. Clearly these Victor Tours were meant to promote the careers of this Company’s artists and so overall company sales. So this tour, while it involved some radio performances, the majority of these public performances took place in front of live audiences. Various top Victor performers took part in this tour. Demetriades’ inclusion in this far ranging, logistically complex and expensive tour indicates that Victor executives had high hopes for the young Greek tenor.”
- Steve Frangos, THE NATIONAL HERALD, 14 Aug., 2018

N0722. **THALIA SABANIEVA & ANNA CRIONA:**
*Stin akroyalia* (At the seashore) (Grodzki) / *Pique Dame - Vradiazi* (Evening is coming) (Tschaikowsky).
12” red Orth Vla 9303, only form of issue, 14 Aug., 1928. M-A MB 12

N0723. **MARIA MENEGHINI CALLAS,** w.Basile Cond. RAI S.O., Turina:

“Of [Callas’] three 78s, the PURITANI aria is the prize. In few other arias has Callas so precisely distilled the essence of melancholy, and few other performances of it linger so urgently in the memory….Chicago critic Claudia Cassidy graphically termed it ‘part oboe, part clarinet’ - ideally expressed the dreamy, dazed state of Elvira’s mind….There are few examples in singing where so absolute a command of voice is wedded with such equality to such agility and justness of dramatic statement. The wonder of the feat is doubled, coming from a woman of twenty-five.”
- John Ardoin, THE CALLAS LEGACY, p.5
N0724. ELENA NIKOLAIDI, w.Cleva Cond. Columbia S.O.:
Semiramide – Bel raggio lusinghier, 2s. 12" Col. 72885-D, only form of issue, 31 August, 1949. M-A MB 12

"Elena Nikolaidi was a noted Greek-American opera singer and teacher. In 1949, Nikolaidi made her Town Hall début recital in New York in 1949. The following morning, Jerome D. Bohm of THE NEW YORK HERALD TRIBUNE wrote: ‘In 20 years of music reviewing and in twice that number spent in listening to most of the world's best singers, I have encountered no greater voice or vocalist; THE NEW YORK TIMES critic wrote of her 'rare brilliance'. She made her American operatic début as Amneris in Verdi's AÏDA with the San Francisco Opera and reprised the role for her Metropolitan Opera début on Opening Right in 1951, alongside the debut of George London, with Zinka Milanov singing the title role. In the early 1960s she retired from opera but continued concertizing extensively for a number of years.”
- Ned Ludd

N0725. ELENA NIKOLAIDI, w.Cleva Cond. Columbia S.O.:
Don Carlos – O don fatale / Macbeth – Una macchia è qui tuttora (Sleep walking scene).
12" Col. 72884-D, only form of issue, 31 August, 1949. M-A MB 12


"Verdi's AIDA, newly cast, gave to last night’s opening performance of the Metropolitan Opera a spectacle and a musical performance of unusual distinction. These were the appearances of Elena Nikolaidi as Amneris, of George London as Amonasro and of Mario del Monaco, who had sung just once last year, as Rhadames. Miss Nikolaidi has a powerful alto voice of wide range and fine clarity. She sang handsomely and at all times on pitch. She also looked well. Zinka Milanov, the Aida, one of today's most beautiful, soprano voices, also sang elegantly and, in soft passages, ever so sweetly….Both ladies were ecstatically satisfying in the ensemble passages, of which this opera contains many. And Lucine Amara sounded charming as the invisible priestess….The new AIDA is surprisingly agreeable to look at and, for the ear, it is ravishing.”
- Virgil Thomson, THE NEW YORK HERALD TRIBUNE, 14 Nov., 1951

N0727. NADEZHDA V. PLEVITSKAYA: Pesnia / Na gorushke kaleenka.
10" black Orth V 21067 (BG928/931), POM-10 Nov., 1930, Paris. M-A MB 12

N0728. NADEZHDA V. PLEVITSKAYA: The snow has swept you up / Gather old and young (Volga). 10" black Orth V 21068 (BG929/930), POM-10 Nov., 1930, Paris. M-A MB 12

N0729. YURI SPIRIDONOVOICH MORFESSI: Nu bystree letite Koni / Dremlyut plakutchiya ivy. 10" black V 65703, POM-c.1918.
A-, lovely copy has faint rubs, inaud. MB 10

N0730. YURI SPIRIDONOVOICH MORFESSI: Where art thou? Answer me! / We parted today (Lev Drizo). 10" PW plum HMV EK 27 (17984b/17984b), POM-21 Oct.,1913, St Petersburg. M-A MB 15

N0731. SOPHIE BRASLAU: Come to me, o beloved (Malipiero) / Romance in E-flat (Rubinstein). 12" Columbia Shellac Test Pressing for Mx. 98380 / 98399, POM-30 Aug. / 26 Sept., 1927. M-A MB 12
N0732. NINA KOSHETZ, w.Dougherty (Pf.): *Valse* (Arensky) / *None but the lonely heart; At the ball* (both Tschaikowsky). 12” Schirmer 5512, *only form of issue, 1941.* M-A, exceptional copy has, Sd.2 only, faintest rub, inaud.  *The Arensky Waltz is a treasure; Exceedingly Rare, (sole issue, not to be confused with the Koshetz Set)!  MB 85

N0733. NINA KOSHETZ, w.Dougherty (Pf.): Eleven Songs (Rachmaninoff), 8s. 4–12” Schirmer 5508/11, *only form of issue, 1941,* in Original Schirmer Album 16. M-A, beautiful set has very occasional faintest rub, inaud.  MB 45, the Set.

N0734. NINA KOSHETZ: Sorotchinski Fair - Parassia’s Reverie (Moussorgsky) / Pique Dame - It is midnight (Tschaikowsky). 12” purple Bruns.3010 6, *issued USA only,* 1922 (Koshetz’s only 12” Brunswick). A to M-A, lovely copy has faint rubs, inaud. MB 45


“In the above, there is the thrill of real distinction. It is partly in the tone, vibrant and shining, partly in the sheer power and in its contrast with the softness where this very Russian ice-princess melts, all tenderness. And it is partly in a kind of glamour, which marks also her later recordings, made in 1939, principally of songs by Rachmaninov...Koshetz clamours with a passionate Russian melancholy, then passes a veil over the voice as a deep sigh comes from the soul in the depths of mortal weariness...” — J. B. Steane, *THE GRAND TRADITION,* p.308

N0736. ODA SLOBODSKAYA, w.Percy Kahn (Pf.): *Lilacs* (Rachmaninoff); *Roses* (Rubinstein) / The Fair at Sorochintsi - Parassia’s Reverie (Moussorgsky). 10” plum HMV EK.113, *only form of issue, 1931.* M-A MB 10

N0737. ODA SLOBODSKAYA, w.Ivor Newton (Pf.): *The Dreary Steppe* (Gretchaninoff); From my Tears, Spring Flowers; Water Nymphs (all Borodin); Hebrew Melody (Balakirev). 12” Eng. Decca K.1206, *only form of issue, 1939.* M-A MB 10

“[Slobodskaya] has a never-failing power to convey the precise significance of each song she sings to audiences ignorant of the Russian language. And it is with a Russian richness of temperament that she enjoys or suffers everything she sings....Working with her was always an adventure.....” — Ivor Newton, *AT THE PIANO, THE WORLD OF AN ACCOMPANIST,* p.111

N0738. ODA SLOBODSKAYA, w.Ivor Newton (Pf.): Songs by Taneiev, Tschaikowsky, Tcherepnin, Cui & Rachmaninoff, 8s. 4-12” orange Eng.Decca RVW.104/107, *only form of issue, 1938.* Privately issued by Rimington van Wyck. M-A MB 65, the Set.

"...the [above] recordings were made and issued in a limited edition of 2,000 copies, bearing a classy orange label....the Rimington van Wyck set comprising four 12” 78rpm records, made in 1938, includes her own favourite recording, Tschaikowsky’s ‘Golden Cornfields’ [and] captures Slobodskaya in her vocal prime, she was just 50, and at her interpretative best. Ivor Newton, her accompanist, is sensitive and supportive....Even if a Rimington van Wyck set can be discovered nowadays, and it is exceedingly rare, the records may be seriously impaired.” — Maurice Leonard, *SLOBODSKAYA, A Biography*
N0739. SALOMEA KRUSZELNICKA: Oi, de ty idesz, de ty poidesz [Prykoliska pisnia] (Oh, you go, you leave) [Prikolisko song] / Oi, letily bili husi [Rospletyny] (Oh, white geese were flying) [Rospelitini] (both in Ukrainian). 10" green Viva-Tonal Col. 27133-F, only form of issue, 1928. M-A, a superlative copy! MB 45

N0740. SALOMEA KRUSZELNICKA: Tosca – Vissi d’arte (in Italian [but label suggests Polish]). 10" black Victor Monarch 61078 ((407z)), POM-1902. A-, lovely copy has hint of grey on peaks; label nr. MB 45

N0741. SALOMEA KRUSZELNICKA: Loreley - Da che tutta (Catalani) / Madama Butterfly – Un bel di. 10¾" red German Fonotipia-Odeon X 92939/40 (XPh 4813/4816), POM-20 March, 1912.
M-A, superlative copy of choice mid-1930s pressing. MB 65

N0742. SALOMEA KRUSZELNICKA: Adriana Lecouvreur - Io son l’umile ancella / Poveri fiori. 10¾" US-Fonotipia 92088/89 (XPh 2854/2853), POM-12 Nov., 1907. A, lovely copy has hint of grey on peaks. MB 45

N0743. SALOMEA KRUSZELNICKA: Aida - Ritorna vincitor…I sacri nomi di padre, 2s. 10¾" Milano Fonotipia 92086/87 (XPh 2849/2850), POM-11 Nov., 1907. A to M-A MB 45

“Kruszelnicka’s high standard of accuracy of execution, together with her cello-like legato and delicate expression, are typical of the artistic finish expected from the performances of great singers in the salon of a hundred years ago. ‘Ritorna vincitor’ is a souvenir of one of her most famous roles, a vivid interpretation with an exciting musical tension in the vocal line. She instinctively hurries at the impassioned moments and lingers over reflective passages….Her singing here is in the grand Italian tradition of the late 19th century, rather like Arangi-Lombardi in her complete recording of the opera, but with an even better voice and technique. She manages to be vibrant, warm, and touching in ‘Numi, pietà’ without any exaggeration. Her aria from LORELEY…is a beautiful piece of singing. Despite the apparently increased weight of her medium range she preserves the flexibility for neat florid work. She is in very good voice again at this session, and the aria from MADAMA BUTTERFLY, which is the record of hers that most people will be curious to hear, is a worthy souvenir despite the short cut. Her attack on the first note, G flat, a well-known test for all sopranos, is as beautiful as we have come to expect from her. She uses more portamento here than in some other arias, in suitable style, and her tone is haunting at the beginning, triumphant at the climax. Other sopranos have recorded this aria with more shadings and ‘effects’, but this is a well-judged and winning performance.

- Michael Aspinall

N0744. ELENA RUSZKOWSKA & EGISIO CUNEGO: Tosca – Trionfa di nuova speme. 10" V 87069 (13830b), POM 2 Nov., 1909, Never Doubled. A, lovely copy has faintest rubs, inaud. MB 35

N0745. ELENA RUSZKOWSKA & EGISIO CUNEGO: Tosca – Amaro sol per te. 12" Pat.’12 V 88274 (1867c), POM 2 Nov., 1909, Never Doubled. M-A, lovely copy has wee label stain. MB 45

During the 1909 Aïda sessions Ruszkowska also recorded an aria and four duets from Tosca in which her singing is of ravishing beauty. Ruszkowska is at her limpid best in the last bars of ‘Amaro sol per te’…In all the wide range of recordings of this music it seems to me that only Muzio and Callas (and perhaps Lotte Lehmann) have rivaled Ruszkowska’s extraordinarily detailed and beautifully sung performance - like Maria Callas in 1964, she sings the music as though it were by Bellini.”

- Michael Aspinall
PETRE MUNTEANU, w.Giorgio Favaretto (Pf.): Elfenlied; Der Gärtner (both Wolf) / Feldeinsamkeit (Brahms). 12” dark-red Cetra PE.128, only form of issue, 4 Dec., 1946. [Positively another ‘desert-island’ record! The Brahms cannot be equalled!] M-A MB 75

PETRE MUNTEANU, w.Giorgio Favaretto (Pf.): Die Forelle (Schubert) / Mondnacht (Schumann). 10” dark-red Cetra AA 468, only form of issue, 4 Dec., 1946. M-A Exceedingly Elusive! MB 75

PETRE MUNTEANU, w.Giorgio Favaretto (Pf.): Granadinas (Barara) / Andalusia (Granados). 10” dark-red Cetra AA 430, only form of issue, 2 April, 1946. M-A Exceedingly Elusive! MB 75

PETRE MUNTEANU, w.Leitner Cond.: Rigoletto – Questa o quella / La Traviata – De’ miei bollenti spiriti. 10” DGG 62881, only form of issue, 26 May, 1951. M-A Exceedingly Elusive! MB 50

PETRE MUNTEANU, w.Leitner Cond.: Tosca – Recondita armonia / E lucevan le stelle. 10” DGG 62875, only form of issue, 27 April, 1951. M-A Exceedingly Elusive! MB 50

PETRE MUNTEANU, w.Leitner Cond.: Barbiere – Ecco ridente / L’Elisir – Una furtiva lagrima. 12” DGG 68468, only form of issue, 27 April, 1951. [Recorded in an unusually expansive acoustic hall!] M-A Exceedingly Elusive! MB 50

PETRE MUNTEANU, w.Rossi Cond.: Don Giovanni – Dalla sua pace / Il mio tesoro. 12” dark-blue Cetra CB 20461, only form of issue, 2 Dec., 1948. M-A Exceedingly Elusive! MB 75


"The word that best describes [Munteanu’s] singing is ‘delicacy’. The voice is a leggiero in the best sense of that category. It is a light tenor, suffused with an attractive, flicker vibrato, and capable of melting sweetness of tone. He reminds one of Schipa….This is singing of rare grace and fastidious taste, and always accomplished with charm and a real ‘face’….To represent this aristocrat of a tenor in your collection is precisely what record collecting is all about."

- Larry Lustig, THE RECORD COLLECTOR, 2004

ERNHA BERGER, w.George Schick (Pf.): Suleika, I & II; w.David Oppenheim (Clarinet): Der Hirt auf dem Felsen (all Schubert); w.Oscar Shumsky (Violin): Il Re Pastore - L’ameró, sarò costante (in German) (Mozart), 6s. 3-12” RCA 12-1317/19, only form of issue, 1950, in Orig. Album DM 1423. M-A, exemplary copy. This magnificent rarity is seldom encountered, in Catalogue very briefly at end of 78rpm era. MB 125, the Set.

N0756. **EDITHA FLEISCHER** : *Die Lustige Witwe – Vilja-Lied (Lehár)* / *’Tis the last rose of summer (interpolated in Flotow’s Martha as a ‘Volkslied’).* 10” black V 77856, *only form of issue, 29 Sept., 1924.* M-A, extraordinary copy of an Elusive late AC issue! MB 35

N0757. **EDITHA FLEISCHER & MAX BLOCH** : *Schwarzwaldmädel – POM-30 Dec., 1924. Elusive late AC issue with very brief Catalogue Life!* A-B, very decent copy has very lt. rubs & scrs, only occasionally faintly audible. MB 15

“Editha Fleischer began her career as a principal artist at the Berlin State Opera and at the Salzburg Festival. She was a leading soprano at the Metropolitan Opera from 1926-1936, and at the Teatro Colón in Buenos Aires from 1934 until her retirement from the stage in 1949. She enjoyed the distinction of singing Hansel in the Met Opera’s initial Saturday afternoon broadcast, 25 Dec., 1931. The above are two of her extremely scarce records.” - Butinsky

N0758. **JOSEPH WINOGRADOFF** :  *Eili, Eili / A din Toire mit Gott (A judgement before God).* 12” black V 68580, *only form of issue, 29 April /20 May, 1921.* M-A, choice copy of a brilliant record! MB 25

N0759. **JOSEPH WINOGRADOFF** :  *Po chasidatskomu (Der chusid, der misnagid, und der aristocrat) / A Chazendil Oif Shabbos (A Cantor’s debut in a small town).* 12” black V 66570, *only form of issue, 18 April, 1921.* M-A, lovely copy of this sensational disk has, Sd.1 only faintest rubs, inaud. MB 35

N0760. **JOSEPH WINOGRADOFF** :  *Idel mit’n fidel, Chajkel mit’n bass! (Pidel with the fiddle, Chajkel with his bass!)) [possibly a Yiddish version of Irving Berlin’s ‘Yiddle on your fiddle, play some ragtime’] / Barbiere – Largo al factotum (Cavatina fun Figaro, in Yiddish) (Rossini).* 12” black V 68603, *only form of issue, 16 / 14 Nov., 1922.* M-A, superb copy of this uniquely delightful and fabulously well-sung performances! MB 45

“Joseph Winogradoff made his operatic debut as Ferrando in IL TROVATORE. For the next three decades, he performed throughout Europe including London’s Pavilion Theatre, home of the city’s Yiddish stage, and was on the roster of Covent Garden as far back as 1890-91. Winagradoff arrived in the U.S. in 1920 where he worked as a cantor and performed on the stage in New York and Philadelphia.” - Mayrent Collection of Yiddish Recordings, University of Wisconsin

N0761. **GERSHON SIROTA** :  *Aïda – Celeste Aïda / Tosca – E lucevan le stelle (both in Italian).* 10” pale-blue & gold Eng. Vocalion Broadcast Twelve 5017, *only form of issue, 1928.* A to M-A, lovely copy has very superficial rubs, inaud. MB 45

“Blanche Marchesi, in her book A SINGER’S PILGRIMAGE, states that although the voice of Caruso was remarkable, she was of the opinion that the voices of Tamagno and the cantor from Warsaw, Sirota, were just as outstanding. As a longtime observer at the classes given by her mother, Mathilde, and from her own career as singer and teacher, she was in a position to hear many of the greatest singers in the world at the time. Thus any comment of hers as to an artist’s vocal abilities, whether natural or highly cultivated, must be taken seriously. Sirota possessed a rare elemental quality of tenor voice which invariably invokes in the listener a reaction usually associated with hearing artists like Ponselle, Ruffo, Chaliapin or the young Gigli for the first time.” - Alan Bilgora
LEV SIBIRIAKOV: Not the autumn drizzle / The sailors (Vilboa).
10” PW plum HMV EK 53 (16706b/16682½b), POM-1912, St Petersburg. M-A, beautiful copy has tiny edge bite into 1st grooves, not affecting performance. MB 8

LEV SIBIRIAKOV & YEVGENIY VITTING: The sailors (Vilboa).

LEV SIBIRIAKOV: Demon – A cursed world / I am he whom you called (Rubinstein).
10” PW plum HMV EK 52 (16516/17b), POM-6 May, 1912, St Petersburg. M-A MB 20

LEV SIBIRIAKOV: La Juive – Si la rigeur (in Russian) (Halévy) / Judith – Cease your grumbling (Serov).
12” vinyl Historic Masters HMB 25, POM-20 Sept., 1910 / 15 March, 1913. MINT MB 10

“Sibiriakov has the lower, richer, cello-like timbre and he uses it to produce a seamless legato of prince-like breadth.” - Alan Blyth, OPERA ON RECORD, I, p.529

TRAIAN GROZAVESCU, w.Carl Besl Cond.: Madama Butterfly – Addio fiorito asil (in Italian) / Tosca – Recondita armonia (in German).
12” brown German Odeon O-8596 (xB 6928-2/30-2), only form of issue, 23 Jan., 1924, Berlin. A to M-A MB 12

“Traian Grozăvescu was an Austro-Hungarian-born Romanian operatic tenor. In 1922, following a disagreement with the Cluj Opera, he left for Vienna and sang at the Vienna State Opera, as well as at the Hungarian State Opera House and the Berlin State Opera, achieving great success. He was killed with a revolver by his jealous wife and buried in his native town.” - Wikipedia

EMILIA KRISTMANN: The flowers of spring (Carl Reinecke).
10” black & silver Columbia 35122, POM-1903. A-, fine, unworn copy has numerous pressing ‘pimples’, thus a noisy surface but this plays remarkably well. MB 45

EMILIA KRISTMANN: Doubt (Glinka).
10” Victor Monarch 91065 (310z), POM-1902. A-, lovely copy has faint rubs, inaud. MB 25

EMILIA KRISTMANN: The Virgin Maria (Sancta Maria) (Jean-Baptiste Faure).
10” Victor Monarch 91064 (311z), POM-1902. A-, beautiful copy has faintest rubs, inaud. MB 25

EMILIA KRISTMANN: Ave Maria (Bach-Gounod).
10” black St. Petersburg G & T G.C.-23190 (309z), POM-1902. A to M-A, beautiful copy has faintest rubs, inaud. MB 45

EMILIA KRISTMANN: Ave Maria (Bach-Gounod).
10” Victor Monarch 91035 (309z), POM-1902. A to M-A, beautiful copy has faintest rubs, inaud. MB 25

EMILIA KRISTMANN: Ave Maria (Bach-Gounod).
10” black & silver Columbia 35121, POM-1903. A to M-A, beautiful, bright copy has an apparent incipient lateral hlc forming at edge, neatly mended on verso, entirely harmless. MB 25
N0773. YOSELLE ROSENBLATT: Sefirah – Ribono Shel Olom
(Sung by the Composer), 2s. 12” EL Orth Vla 9072, POM-9 March, 1927.
M-A, exceptional copy has, Sd. 1 only, faintest rub, inaud. MB 15

N0774. YOSELLE ROSENBLATT: Shomer Israel (Guardian of Israel)/ Elokay neshomo. 12” blue V 55125, POM- 17 Sept., 1920. M-A MB 12

N0775. YOSELLE ROSENBLATT: Rachem noo (Have mercy), 2s.

N0776. YOSELLE ROSENBLATT: Geishem, 2s.

N0777. YOSELLE ROSENBLATT: Elokay ad schelo nozarti / W’chol Maaminim.
12” blue V 55164, POM- 7 April, 1922. M-A MB 12

N0778. YOSELLE ROSENBLATT: Yistabach / Adoshem moloch geus.
12” blue V 55152, POM- 12 Sept., 1921 / 9 Dec., 1921 / 12 Jan., 1922. M-A MB 12

N0779. YOSELLE ROSENBLATT: Tikanto Shabbos / Der neuer Omar Rabbi Elosor.
12” blue V 55142, POM- 15 Sept., 1921. M-A, lovely copy has faintest rubs, inaud. MB 12

M-A, lovely copy has faintest rubs, inaud.; Sd.2 only has wee harmless edge lam. MB 12

N0781. YOSELLE ROSENBLATT: Sorea zduaus / Omar Rabbi Elosor.
10” black V 17448, POM-29 July, 1913. A-, excellent copy has faint rubs, inaud. MB 12

N0782. YOSELLE ROSENBLATT: El Mole Rachmim / Kol Nidrei.
M-A, lovely copy has faintest rubs, inaud. MB 12

M-A, lovely copy has faintest rubs, inaud.; Sd.1 only has wee harmless edge lam. MB 12

N0784. YOSELLE ROSENBLATT: Uvinu malkenu galeh / Weaf hu hoyoh mischaven. 12” green Col.E 5173 (59533/34),
POM-1917. M-A, lovely copy has faintest rubs, inaud. MB 12

N0785. YOSELLE ROSENBLATT: Yaleh / Hineny Heony.
12” green Col.E 5172 (59531/32), POM-1917. A to M-A MB 12

N0786. YOSELLE ROSENBLATT: Meloch al kol hoolom / Haben jakir li.
12” green Col.E 5148 (59474/75), POM-1917. A to M-A MB 12
Yoselle Rosenblatt: Birkhas kohanim / Atto Yozarto.
12” green Col.E 5067 (37019/23), POM-1914. M-A, superlative copy. MB 12


“The name of Rosenblatt hovers above all other cantors of any generation as the quintessential virtuoso hazzan of all time….it is safe to assume that if a layman recognizes only one name from the pantheon of cantorial Olympians, it is likely to be Rosenblatt’s. His life and his art combine to form a Jewish as well as an American legend. It can be tempting to draw a loose analogy to the superseding fame of Enrico Caruso, who stands out in popular memory as the dominant Italian operatic tenor in the history of that genre, but in reality he was only one of a number of equally great contemporaneous tenors. If the general public can identify only one operatic tenor from that era, is likely to cite Caruso, likewise Rosenblatt among cantors.” - Neil W. Levin, Milken Archive


Vladimir Rosing: Sadko – Song of the Indian merchant. 10” brown shellac Vocalion 30178, POM-1921, issued USA only. A-, lovely copy has faint rubs, inaud. MB 12

Vladimir Rosing: Faust – Salut, demeure (in French!). 12” brown shellac Vocalion 52029, POM-1921, issued USA only. M-A MB 15

Vladimir Rosing, w.Gellhorn (Pf.): A dream on the Volga; Autumn (both Arensky) / The dreary steppe; Snowflakes; Rain (all Gretchaninoff). 12” red Decca 29049, POM-28 May / 21 July, 1937, Sd.2 is Rosing’s final recording. A to M-A, lovely copy has faintest rubs, inaud.; label stkrs. MB 15

Vladimir Rosing: Spring waters (Rachmaninoff). 10” brown shellac Vocalion 30141, POM-1921, issued US only. M-A MB 15

Vladimir Rosing: Song of the flea (Moussorgsky) / Prince Igor – Vladimir’s cavatina (Borodin). 12” brown shellac Vocalion 70022, POM-1921, issued USA only. M-A MB 15

Vladimir Rosing: The Clock (Sachnovsky) / Yeremoushka’s cradle song (1920 Version) (Moussorgsky). 10” brown shellac Vocalion 60052, POM-1920. A to M-A, lovely copy has faintest rubs, inaud. MB 15


N0798. VLADIMIR ROSING, w.Ivor Newton (Pf.): / Do not depart (Rachmaninoff); Hunger (in Russian) (preceded by Rosing’s most effective spoken introduction in English) (Cui) / Prince Igor – Daylight is fading (1934 Version) (Borodin). 12” red Decca-Odeon 25188, POM-21 March / 23 Feb., 1934. A to M-A, lovely copy has faintest rubs, inaud. MB 15

N0799. VLADIMIR ROSING, w.Ivor Newton (Pf.): / Danse macabre (Saint-Saëns); Lullaby (Gretchaninow) / My father has some very fine sheep (in English) (preceded by Rosing’s delightful spoken introduction, also in English) (Hughes) / Romance (in Russian) (preceded by Rosing’s poignant spoken introduction in English) (Cui). 12” red Decca-Odeon 25468, POM-23 Feb., 1934. A to M-A, lovely copy has faintest rubs, inaud. MB 15

N0800. VLADIMIR ROSING, w.Foggin (Pf.): The goat; Ballade; Savishna; Gopak; The star; To the Dnieper; Gathering mushrooms (1935 Version); The orphan; Songs and Dances of Death – Trepak; Death’s lullaby; Field-Marshall Death; Death’s serenade; Yeremoushka’s cradle song (1935 Version); The Fair of Sorochinski – Reverie of the young peasant (all Mussorgsky), 12s. 6-12’ black & red Decca 29020/25, POM-1935, in Orig. Decca Album #1. M-A, appears unplayed; minor damage on album spine. MB 45, the Set.

N0801. VLADIMIR ROSING, w.Gellhorn (Pf.): Song of the poor wanderer (Nevstrueff); The Drunken miller (Dargomyzhsky); Northern Star; Virtus antiqua (both Glinka); The Sea (Borodin); The rose and the nightingale; Southern night (both Rimsky-Korsakov); Dream on the Volga - Lullaby; Autumn (both Arensky); At the ball; Again, as before; Do not speak, beloved!; Why? (all Tschaikowsky); Oh, do not sing again!; The island; In the silence of the night; Spring waters (all Rachmaninoff); The dreary steppe; Snowflakes; Rain (all Gretchaninoff) (final side is Rosing’s final recording). 5-12” black Decca 29046/50, POM-1937, in Orig. Decca Album #9. M-A, appears unplayed. MB 45, the Set.

“Rosing was a tenor of the lyricospinto type, which allowed him to sing roles like Cavaradossi and Radames….It was notable mainly for its expressive quality, a feature he shared with Chaliapin and Kozlovsky, and with sopranos like Koshetz and Slobodskaya, for a particularly lovely mezza-voce, and for his exemplary enunciation of the Russian language. His top was probably rather limited, as he frequently extended his range by making use of the head voice, a characteristic he shared with Tauber.” - Foris Juynboll, THE RECORD COLLECTOR, 1991

N0802. VLADIMIR ROSING & OLGA ALEXEEVA: Black eyes; Haida troika / The old waltz; Two guitars. 12” red Decca-Odeon 25370, POM-4 Dec., 1934. [This Decca issue missing in the Juynboll Discography] M-A, appears unplayed. MB 15
N0803. VLADIMIR POLITKOVSKY: , w. Melik-Pashaev Cond.:  
The Tsar’s Bride - I can’t forget this beauty (Rimsky-Korsakov), 2s.  
10” purple Aprelevski Zavod 4823/24, recorded 1937. A to M-A MB 12

N0804. MARIA KOUSNETZOFF: La Traviata – Ah,fors’ e lui /  
La Boheme – Mi chiamano Mimi. 11¾” US grey paper label H & D Pathé 60057 (4164/65), recorded 1917, Paris. M-A MB 15

N0805. MARIA KOUSNETZOFF: Manon – Gavotte / Adieu, notre petite table.  
11¾” black paper label H & D Pathé 122 (3134/3135), recorded 1916, Paris.  
A-, very decent copy has considerable cosmetic rubs, but plays beautifully. MB 12

N0806. IVAN KOZLOVSKY, w.Walter (Pf.) Before my window (Rachmaninoff) /  
Disenchantment (Tchaikovsky). 10” red Aprelevski Zavod CCCP 19451/52, recorded 1951. M-A MB 12

N0807. IVAN KOZLOVSKY, w.Walter (Pf.) At the ball (Tchaikovsky) / Winter evening (Yakovlev). 10” red Aprelevski Zavod CCCP 20229/30, recorded 1951. M-A MB 12

N0808. IVAN KOZLOVSKY, w.Walter (Pf.): On the hills of Georgia (Rimsky-Korsakov) /  
I shall tell you nothing (Tchaikovsky). 10” red Aprelevski Zavod CCCP 20382/83, recorded 1951. M-A MB 12

N0809. IVAN KOZLOVSKY, w.Walter (Pf.): Behind the window (Tschaikowsky) /  
Lonely and sad (Dargomyzhsky). 10” red Aprelevski Zavod CCCP 20453/54, recorded 1951. M-A MB 12

N0810. IVAN KOZLOVSKY, w.Walter (Pf.) Again, as before, alone (Tschaikowsky) /  
Daydreaming (Arensky). 10” red Aprelevski Zavod CCCP 20164/65, recorded 1951. M-A MB 8

N0811. IVAN KOZLOVSKY, w.Sakharov (Pf.) & Borisovsky (Viola):  
O cease thy singing, maiden fair / Before my window; It cannot be (all Rachmaninoff).  
7” red Aprelevski Zavod CCCP 00646/47, recorded 1937.  
A to M-A, lovely copy has, Sd.2 only, infinitessimal scr,  
itly audible only a few turns. MB 12

N0812. IVAN KOZLOVSKY, w.Sakharov (Pf.) It is not the wind /  
In the silence of the night (both Rimsky-Korsakov).  
10” black Aprelevski Zavod USSR 6265/66, recorded 1937. M-A MB 12

N0813. IVAN KOZLOVSKY, w.Orlov Cond.: Werther – J’aurais sur ma poitrine /  
Pourquoi me réveiller? (in Russian). 10” red Aprelevski Zavod 9160/61, recorded 1939.  
M-A, lovely copy has faintest rubs, inaud. MB 12
N0814. IVAN KOZLOVSKY, w.Orlov Cond.: La Boheme – Che gelida manina (in Russian), 2s. 10” red Aprelevski Zavod CCCP 9178/79, recorded 1939. ‘[Kozlovsky could spin a cantabile line in a way equalled by few, his intonation was impeccable, and he could vary the color of his timbre to reflect the dramatic situation being depicted by the music’. – Henry Fogel, FANFARE] M-A MB 12

N0815. IVAN KOZLOVSKY, w.Orlov Cond.: May Night – Sleep, my beauty (Rimsky-Korsakov), 2s. 10” red Aprelevski Zavod CCCP 9176/77, recorded 1939. M-A MB 12

N0816. IVAN KOZLOVSKY, w.Orlov Cond.: Dubrovsky - O give me oblivion (Napravník), 2s. 10” blue Aprelevski Zavod USSR 9180/81, recorded 1939. M-A MB 12

N0817. IVAN KOZLOVSKY, w.Orlov Cond.: Halka - The wind moans in the hills (Moniuszko), 2s. 10” pale-blue ‘Art-Label’ Aprelevski Zavod Art Label 10718/19, recorded 1940. M-A MB 15

N0818. IVAN KOZLOVSKY, w.Samosud Cond.: Faust – Si le bonheur à sourire t’invite (The Tom Peel discography suggests this is the mezzo aria, ‘Faites-lui mes aveux!’) / IRINA MASLENNNIKOVA: Roméo et Juliette – Je veux vivre (both in Russian). 12” red Aprelevski Zavod CCCP 020121/020122, recorded 1953. M-A MB 15

N0819. IVAN KOZLOVSKY, w.Samosud Cond.: Rusalka – Some unknown power (Dargomyzhsky), 2s. 12” red Aprelevski Zavod CCCP 022910/11, rec. 1953. M-A MB 15

N0820. IVAN KOZLOVSKY, w.Knushevitsky Cond.: Eugen Onégin – Whither have you gone?, 2s. 12” red Aprelevski Zavod USSR 04903/04, recorded 1937. M-A MB 15


N0822. IVAN KOZLOVSKY, w.Steinberg Cond.: Prince Igor – Daylight is fading away, 2s. 12” red Aprelevski Zavod CCCP 06346/47, recorded 1937. [If ever there was a ‘desert-island’ record, this positively qualifies!] M-A, beautiful copy has, Sd. 1 only, cloudy surface, positively inaud.; this gem plays beautifully. MB 15

“…[Kozlovsky's] bright incisive tone that was capable of being so effective in mezza voce, piano and pianissimo, is also here certainly very telling when required in several fortissimo passages. Although his basic timbre is not ideal in capturing all those expected effects of chiaroscuro required from a lieder singer, he can, and does, always create the true atmosphere of an experienced recitalist. This is achieved by the skilful use of dynamics, by excellent phrasing that is combined with a strong sense of rhythm and by constantly maintaining a good legato in the cantilena....”

- Alan Bilgora, THE RECORD COLLECTOR, 2017
N0823. EDITH OLDRUP, w.Hye-Knudsen Cond.: *Den Lille pige med svovlstikkerne* (Enna), 2s. 12” plum HMV Z.239, POM-c.1937. M-A MB 10


N0825. EDITH OLDRUP, w.Egisto Tango Cond.: *Carmen - Je dis que rien ne m’épouvante / OTTE SVENDSEN: Air de la fleur (both in Danish).* 12” Danish Tono X 25021, only form of issue, 1 June / 14 Sept., 1943. M-A MB 12

N0826. EDITH OLDRUP, w.Egisto Tango Cond.: *La Boheme – Mi chiamano Mimi / OTTE SVENDSEN: Che gelida manina (both in Danish).* 12” Danish Tono X 25017, only form of issue, 1 June, / 14 Sept., 1943, resp. M-A MB 12

N0827. EDITH OLDRUP, w.Hye-Knudsen Cond.: *Madama Butterfly - Un bel di / La Boheme - Quando m’en vò (both in Danish).* 12” Danish Tono K 9521, POM-1944. M-A MB 12


N0829. EDITH OLDRUP & AKSEL SCHIØTZ; w.Hye-Knudsen Cond.: *Liden Kirsten - Tavlebordsduetten (Hartmann) / AKSEL SCHIØTZ, w.INGEBORG STEFFESEN (C) & EINAR NØRBY (B), w.Hye-Knudsen Cond.: Maskarade - Magdelones dansescene (Nielsen).* 12” HMV DB 5237, only form of issue, 1939. M-A MB 12

N0830. EDITH OLDRUP &

N0831. EDITH OLDRUP & OTTE SVENDSEN, w.Egisto Tango Cond.: *La Boheme - O soave fanciulla / Don Pasquale - Tornami a dir (both in Danish).* 12” Danish Tono X 25031, POM-24 Feb., 1944. Exquisite renditions! M-A MB 12

N0832. OTTE SVENDSEN, Martha – M’appari /
*Les pêcheurs de perles – Je crois entendre (both in Italian).* 12” Danish Tono X 25110, POM-1944. The sole copy ever to have come through here! M-A MB 15

N0833. OTTE SVENDSEN, Sid Merrimann*Der Zarewitsch – Wolgalied (Lehár) / Fuglekrammeren - Schenkt Man Sich Rosen In Tyrol (Zeller).* 12” Danish Tono 15012, . The sole copy ever to have come through here! M-A MB 15

N0834. BRITA HERTZBERG, w.Grevillius Cond.: *Tosca - Vissi d'arte / La Boheme – Mi chiamano Mimi (both in Swedish).* 12” red HMV M 110, POM-18 Sept., 1928. Exquisitely beautiful and sensitive performances! M-A MB 10
N0835.
0N0836.

17 Jan.,
N0837.

N0838.
1
N0839. Y, MARGHERITA FLOR & JONNA NEIENDAM.
Elverhdj (The Elf Hill) – Potpourri (Kuhlau), 2s.

N0840. LORRI LAIL, w.Curt Akerlind Ensemble: Amarilli (Caccini) / Plaisir d’amour (Martini).
10” plum HMV X.7173, only form of issue, 1946. A to M-A MB 10

N0841. LORRI LAIL, w.Gerald Moore (Pf.): Dors mon enfant; Mignonne; Attente; Der Tannenbaum (all Wagner); Die Sommernacht; Die frühen Grüber; Die Neigung; Der Jüngling; Schlachtgesang; PILGREMEN VON MEKKA - Einem Bach der Fliesst (all Gluck); Abends; Ständchen; Das Macht das dunkelgrüne laub; Die Helle Sonne leuchtet; Die blauen Frühlingsaugen (all Franz), 12s.

N0842. LORRI LAIL, w.Else Marie Bruun & Julius Koppel (Violins), w. Finn Viderø (Organ):
Contralto Cantatas by Buxtehude & Schütz, 12s. 6-12” Private Gramophone Shop Issue HMV GSC 59/64, only form of issue, 1951, in Orig. Album GSC 10. M-A MB 25, the Set.

“The Norwegian mezzo-soprano with a deep and attractive voice sings with great commitment. She made her debut as a concert singer around 1935. Her operatic roles included Ulrica in Verdi’s UN BALLO IN MASCHERA and Bianca in Britten’s THE RAPE OF LUCRETIA, but she is mainly remembered as a recitalist and oratorio singer. Lorri Lail made several North American concert tours with great success (the first in 1948). From around 1950 to 1968 she lived in England, touring Europe and America as well as making recordings.”
- Butinsky

N0843. LEA PILTTI: Rosen aus dem Süden (Johann Strauss), 2s.
10” PW plum HMV EG 6425, POM-1939. M-A MB 10

“Lea Piltti, the great Finnish coloratura, was an artist Strauss admired (she recorded some of Strauss’ Lied, with him accompanying)….a beautiful, floated high register and an artistic, sincere style of singing.”
- Nicholas E. Limansky, THE RECORD COLLECTOR, 1995
N0844. KIRSTEN FLAGSTAD, w.Eyvind Alnaes (Pf.): Saeterjentens Sondag (Ole Bull) / Lykken Mellem to Mennesker (Acc.by the Composer). 10" mauve & gold HMV AGSA 34, POM-19 Jan., 1929. M-A MB 15

N0845. KIRSTEN FLAGSTAD, w.Eyvind Alnaes (Pf.): Sne (Lie) / Peer Gynt – Solveig's Song (Grieg). 10" mauve & gold HMV AGSA 35, POM-19 Jan., 1929. M-A MB 15

N0846. POVLA FRIJSH, w.Daisy Bucktrout (Pf.): Songs by Cui, Kricka, Schubert & Grieg, 2s. 12" HMV DB 1923, only form of issue, 30 Dec., 1933 – a veritable recital in its own right – this disk is positively captivating! M-A MB 15

N0847. POVLA FRIJSH, w.Elof Nielsen (Pf.): Dans les ruines d'une Abbaye (Fauré). 10" S/S vinyl pressing of OB 6683-1, POM-6 May, 1933 (issued as V 1653). M-A MB 15

“Our critical faculties were suspended, and we engaged upon an experience for the next two hours which was much more than that of a mere song recital.”
- Wallace Fowlie, JOURNAL OF REHEARSALS, pp.34-36

N0848. POVLA FRIJSH, w.Elof Nielsen (Pf.): Dans les ruines d'une abbaye (Fauré) / Med en vandilie (Grieg). 10" Orth Vla 1653, POM-6 May, 1933. M-A MB 15

N0849. POVLA FRIJSH, w.Elof Nielsen (Pf.): L'Hiver (Koechlin); La Pluie (Georges). 10" PW V 1652, POM-6 May, 1933. M-A MB 15

N0850. POVLA FRIJSH, w.Celius Dougherty (Pf.): Die Stadt; Der Schmetterling (both Schubert). 12" S/S Special vinyl Pressing of Unpublished CS-046415-1, POM-11 Jan., 1940. MINT MB 35

N0851. POVLA FRIJSH, w.Celius Dougherty (Pf.): Poèmes Juifs - Chant de nourrice (Milhaud). 12" S/S Special vinyl Pressing of Unpublished CS-048933-1, POM-19 April, 1940. MINT MB 35

N0852. POVLA FRIJSH, w.Celius Dougherty (Pf.): Art Songs, Volume I, incl. Songs by Fauré (2), Gluck, Sinding, Gröndahl, Grieg, Schumann (3) & Schubert, 6s. 2-10" PW V 2078/79; 1-12" PW V 16149, only form of issue, 1939-40, in Orig. Album M 668, w.Brochure. M-A MB 45, the Set.

N0853. POVLA FRIJSH, w.Celius Dougherty (Pf.): Art Songs, Volume II, incl. Songs by Dvorák (3), Clarke, Naginski, Dupont, Randall Thompson, Hahn, Chausson, Duparc, Ravel & Debussy, 8s. 2-10" PW V 2157/58; 2-12" PW V 18052/53, only form of issue, 1940, in Orig. Album M 789. M-A MB 35, the Set.

“I advise you to order set M 789 [above] without delay. Most of the songs will be unknown to you, but don’t let that put you off....Who else could make Fauré’s ‘Automne’ so vivid that one smells the falling leaves?....every single song in this set is a pure gem.”
- Leo Riemens, RECORD NEWS, June, 1950

N0854. POVLA FRIJSH, w.Celius Dougherty (Pf.): Psalm #114 / Psalm #137 (Bloch), 3s. 2-12“ Harrison private acetates of private recordings, 21 Oct. (or 9 Dec.), 1940. A-, excellent copies have faintest rubs and a few marks, positively audible. MB 25, the Pair.
N0855. POVLA FRIJSH, w.Celius Dougherty (Pf.): *Jomfru, du ma a ikke sove* (Henriques) / *Knud Lavard* (Gade). 12” Melotone private acetate of private recordings, 31 May, 1941, somewhat distant but clear. A to M-A, excellent copy has faintest rubs, inaud. MB 30

N0856. POVLA FRIJSH, w.Celius Dougherty (Pf.): *Jeg bærer med smil min byrde* (Nielsen) / *Sildig* (Grondahl). 12” Melotone private acetate of private recordings, 31 May, 1941, somewhat distant but clear. A to M-A, excellent copy has faintest rubs, inaud. MB 30

N0857. POVLA FRIJSH, w.Herman Newman Cond. WNYC Concert Orch.: *Tu lo sai* (Torelli) / *Jeg elsker dig; En drom* (both Grieg). 12” Harry Smith private acetate of live broadcast, 5 June, 1938 (Danish Independence Day), w.announcements. B-, very decent copy has rubs and a few marks, minimally audible. MB 20

“Povla Frijsh, the Danish singer of rare intelligence and individuality, gave the first of four recitals last night in Aeolian Hall. This artist has never been content to follow the beaten track, either as interpreter or in the selection of her songs, and interested her audience immediately…..her performances with few exceptions were examples of the way in which an interpreter with feeling for words as well as music may color her tones and communicate to her listeners the inner image of two arts.”

- THE NEW YORK TIMES, 18 Jan., 1927

N0858. AKSEL SCHIØTZ, w.Hye-Knudsen Cond.: *Faust – Salut! demeure / Eugen Onégin - Whither have you gone* (both in Danish). 12” Scandinavian HMV DB 10523, only form of issue (Scandinavia only), 1944. Exceedingly elusive & beautiful! M-A MB 25

N0859. AKSEL SCHIØTZ, w.H. D. Koppel (Pf.): *The Foggy, foggy dew / The Water is wide* (both arr.: Britten) (both in impeccable English). 10” plum HMV X.8009, only form of issue, 25 Aug., 1950, Copenhagen. Most Elusive & an absolute delight! M-A MB 15

N0860. AKSEL SCHIØTZ, w.Thomsen Cond.: *Night and day* (Cole Porter) / *Trees* (Rasbach) (both in impeccable English). 10” plum HMV X.6694, only form of issue, 2 Sept. / 26 June, 1941, Copenhagen. M-A Most Elusive & an absolute delight! MB 15

“Schiøtz was a remarkable artist, and his distinctive timbre and superb powers of interpretation have secured cult status for him among connoisseurs of the voice. Like his near-contemporary Jussi Björling, Schiøtz possessed an exciting, ringing sound, but what distinguished him from his colleagues was a seemingly preternatural connection with the music he performed, a highly personal interpretive sense that came straight from the heart. But it is the tenor’s idiomatic crooning of Cole Porter’s ‘Night and Day’ that really beguiles.”

- David Mermelstein, THE NEW YORK TIMES, 11 Jan., 1998


“Samuel Hybinette was a surgeon as well as a fine concert tenor, a semi-professional singer who had a beautiful voice, gave many concerts and recitals in Scandinavia in 1916, followed by a 1919 Danish concert tour….Hybinette studied medicine and became a surgeon….A noted doctor, he became physician to the King of Sweden.”

- Richard T. Soper, NORDIC VOICES, p.243

N0862. JUSSI (age 9), OLLE & GÖSTA BJÖRLING as ‘JUVENILE TRIO’: *I himmelen / Guda rena lamm oskyldig* (Decius). 10” green Col. E4691 (85781/82), only form of issue,
1920. A-, lovely copy has faint runbs, inaud. *Exceedingly Elusive!* MB 150
N0863. SIGRID ONÉGIN: The Fairy Pipers (Brewer) / The blind ploughman (Clarke). 10” purple Bruns. 10125, POM-28 April / 5 March, 1924. M-A Elusive! MB 25

N0864. SIGRID ONÉGIN: Caro mio ben (Giordani) / Dormi pure (Scuderi) (AC Versions). 10” purple Bruns. 10161, only form of issue, 31 Dec., 1923. M-A MB 15

N0865. SIGRID ONÉGIN: Caro mio ben (Giordani) / Dormi pure (Scuderi) (EL Versions). 10” gold Bruns. 15156, only form of issue, 24 Feb., 1927. M-A MB 15


N0868. SIGRID ONÉGIN: Die Lotosblume (Schumann) / Auf Flügeln des Gesanges (Mendelssohn). 10” purple Bruns. 10213, only form of issue, 17 Nov., 1925. M-A, lovely copy has very sl.grainy surface. MB 12

N0869. SIGRID ONÉGIN: Der Lindenbaum (Schubert) / Es ist bestimmt in Gottes Rath (Mendelssohn). 10” gold Bruns. 15062, POM-3 Dec., 1923. A to M-A, lovely copy has faintest rubs, inaud. MB 12

N0870. SIGRID ONÉGIN: Sapphische Ode / Auf dem Kirchhofe (AC Versions) (both Brahms). 10” gold Bruns. 15048, only form of issue, 1922/23. M-A MB 12


N0872. SIGRID ONÉGIN: Erlkönig (Schubert) / Rinaldo – Lascia ch’io pianga (Handel). 12” purple Bruns. 30114, only form of issue, 12 March, 1926. A to M-A MB 15

N0873. SIGRID ONÉGIN: Die Mainacht / Von eiger Liebe (both Brahms). 12” red Schall. Gram. 72687 (1464/59s), POM-1919. A to M-A, lovely copy has very few minuscule nicks, very occasionally minimally audible. MB 15


N0875. SIGRID ONÉGIN: Wiegenlied (1926 Version) (Flies) / Exsultate, jubilate – Alleluia, K.165 (1925 Version) (Mozart). 10” purple Bruns. 10234, only form of issue, 10 March, 1926 / 4 Nov., 1925. M-A, lovely copy has, Sd 2 only, infinitesimal scr, inaud. MB 10
N0876. SIGRID ONÉGIN: Ave Maria (Sung by the Composer) / Der Kreuzzug (Schubert). 12” heavy vinyl BIRS Historic Masters HM 207, POM-1920 (1293m/1461s). M-A MB 15

“...it would not be rash to suggest that among recorded contraltos, [Onégin’s] is the most beautiful voice.” - J. B. Steane THE GRAND TRADITION, p.206

N0877. SIGRID ONÉGIN: Vier Ernste Gesänge – O Tod, wie bitter bist du / Wenn ich mit Menchen (Brahms). 12” red German Polydor 72920 (792/93as), POM-1922. M-A, exemplary copy has faintest pap. rubs, inaud.; Sd.2 only has faint inaud. impression, surely not a hlc. MB 25


N0881. SIGRID ONÉGIN, w.Fritz Huebsch (Pf.): Du bist die Ruh’ (Schubert) / Die Lorelei (Liszt). 12” PW V 7075, POM-11 Jan., 1929. M-A MB 12

N0882. SIGRID ONÉGIN, w.Franz Dorfmüller (Pf.): Impromptu #1 in A-flat, Op.29 (Chopin) / Leggiero invisibile (Bolero) (Arditi). 12” Orth Vla 6842, POM-6 / 7 Feb., 1928. M-A MB 15

N0883. SIGRID ONÉGIN, w.Singer Cond. Berlin Staatsoper Orch: Alto Rhapsodie (Brahms), 4s. 2-12” Orth Vla 7417/18, on ‘Z’ shellac, POM-28 Oct., 1929. M-A, beautiful copy has, Sd.3, faintest rubs, inaud. MB 35, the Pair.

N0884. SIGRID ONÉGIN: Lucrezia Borgia – Il segreto (1920 Version) / MARIA OLSZEWSKA: Il Trovatore – Condotta all’era in ceppi (both in German). 12” red German Polydor 72752 (357as/749av), POM-1920. M-A MB 45


When I listen to Sigrid Onegin, I am reminded of the stories of Maria Malibran and Pauline Viardot, those fabulous daughters of Manuel Garcia, with their three octaves of scales and their ability to compass any role...Mme Onegin’s illimitable voice achieves the prodigious peculiarity of seeming to be both a contralto and a soprano, and its astonishing flexibility (who since Melba and Tetrazzini has displayed such a trill?) places the most florid music easily within her scope.”

- Pitts Sanborn

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N0902. SIGRİD ONÉGIN: Carmen – Habañera / En vain pour éviter (in German). 12” red Schall. Gram. 72693 (1467/68s), POM-1919. A-, lovely copy has hint of grey on peaks, inaud.; wee label scr., Sd.2. MB 15


N0904. SIGRİD ONÉGIN: Don Carlos – O don fatale / La Favorita – O mio Fernando. 12” red PW Electrola DB 1292, POM-4 March, 1929. M-A, superb copy of this Electrola pressing! MB 15

N0905. SIGRİD ONÉGIN: Don Carlos – O don fatale / La Favorita – O mio Fernando. 12” PW V 7191, POM-4 March, 1929. M-A MB 12


“Sigrid Onégin had the finest and most highly trained contralto voice since Schumann-Heink. It is a sumptous voice of velvety and metallic color at the same time. There is an extraordinary flexibility which is so characteristic for her. The most famous examples are the vocalise of Chopin’s Impromptu in A flat which was especially arranged for her. Even more thrilling is Arditi’s ‘Leggiero invisibile’. Two of her most superb recordings are ‘O prêtres de Baal’ from Meyerbeer’s LE PROPHÈTE and the Brindisi from Donizetti’s LUCREZIA BORGIA (cadenzas!). Her trill was phenomenal. She could move from note to note like a string instrument, her range was of almost three octaves (!).” - Andrea Shum-Binder, subito-cantabile


N0908. KARIN BRANZELL: Synnoves Sang (Kjerulf) / Saetergjentens Sondag (Bull). 10” purple Bruns. 10122, POM-1924. M-A, choice copy has faintest rubs, inaud. MB 12

N0909. KARIN BRANZELL: To A Wild Rose / Thy Beaming Eyes (both MacDowell). 10” purple Bruns. 10207, POM-1924. M-A MB 12

N0910. KARIN BRANZELL: The Moon drops low (Cadman) / Roses of forgiveness (D’Hardelot). 10” purple Bruns. 10228, POM-1926. M-A, as unplayed! MB 12
N0911. KARIN BRANZELL: Med en Vandlilje (Grieg) / Mot kveld (Backer-Grøndahl).
10” black Nordisk Polyphon Aktieselskab S 4011/12 (174/175ax),
only form of issue, 1914. Rare example of the very young Branzell, in Copenhagen.
A to M-A, choice copy has faint rubs, inaud. MB 15

N0912. KARIN BRANZELL: Ich liebe dich / Ein Traum (both Grieg).
10” black PW Austrian Polydor 62666 (BM178586), POM-1928. M-A MB 12

N0913. KARIN BRANZELL: Gesang Weylas (Wolf) / Ave Maria (Bach-Gounod).
10” dark-blue PW German Polydor 90078 (1266/1784bk), POM-1928. M-A MB 12

N0914. KARIN BRANZELL: Der Tod und des Mädchen (Schubert) / Ein Wanderer (Brahms).
12” brown Lindström Parlophon P.9811, POM-1927. MB 12

N0915. KARIN BRANZELL: La Gioconda - Voce di donna / Il Trovatore - Condotta ell’era in ceppi.
12” purple Parlophone E 10719, POM-1927. M-A, choice copy has very faintest rubs, inaud. MB 12

N0916. KARIN BRANZELL: Der Evangelimann - O schöne Jugendtage (Kienzl)
Sublimely beautiful rendition! 12” S/S Special vinyl pressing of Mx.1462 BM,
POM-1928. MINT MB 8

N0917. KARIN BRANZELL: Der Evangelimann - O schöne Jugendtage (Kienzl) / Das Rheingold – Weiche, Wotan, weiche.
12” black PW German Grammophon 66853 (1462/1463bm), POM-1928. M-A, lovely copy has very faintest rubs, inaud. MB 12

N0918. KARIN BRANZELL: Le Prophète - Ah, mon fils! / Orfeo ed Euridice - Che farò senza Euridice.
12” black PW German Polydor 66690 (624/629bm), POM-1928. M-A, choice copy has very faintest rubs, inaud. MB 12

N0919. KARIN BRANZELL: Le Prophète - Donnez, donnez (Meyerbeer) / Mignon - Connais-tu le pays?
10” gold Bruns. 15180, POM-1928. M-A MB 12

N0920. KARIN BRANZELL: Faust - Faites-lui mes aveux / Si le bonheur à sourire t’invite.
10” gold Bruns. 15190, POM-1928. M-A, choice copy has faintest rubs, inaud. MB 12

N0921. KARIN BRANZELL: Samson et Dalila – Amour! Viens aider / Mon coeur s’ouvre à ta voix.
12” black PW German Grammophon 66689 (625/520bm), POM-1928. M-A, superlative copy. MB 12

N0922. KARIN BRANZELL: La Favorita - O mio Femando / Samson et Dalila - Printemps qui commence.
12” gold Decca-Odeon 25115, POM-1927. M-A MB 12

N0923. KARIN BRANZELL: Sadko - Chanson indoue /
KARIN BRANZELL & EMMY BETTENDORF: Les Contes d’Hoffmann – Barcarolle.
12” red Decca-Odeon 25115, POM-1927. M-A MB 12
N0924. KARIN BRANZELL & EMMY BETTENDORF:
Lohengrin - Ortrud! Wo bist du?; Du Ärmste, 2s. 12" dark-blue PW Parlophone E 10852, POM-28 Nov., 1928. M-A, as unplayed! MB 12

“Karin Branzell, for 21 seasons a leading contralto at the Metropolitan Opera, was a member of the Stockholm Royal Opera from 1912 to 1918, then was with the Berlin State Opera in 1919–23, joining the Metropolitan Opera in 1924. In one of the Metropolitan’s greatest Wagnerian eras Miss Branzell sang Venus when Lauritz Melchior made his debut here as Tannhäuser. She also sang Brangäne to his Tristan and Kirsten Flagstad’s Isolde in the performance that ended the 1938 season. At the final curtain, the audience applauded for 15 minutes until the lights were dimmed. Miss Branzell won immediate recognition here for the smoothness of her voice and for her musicianship.

Miss Branzell taught in 1946 at the Juilliard School but devoted herself for many years to private pupils three of whom - Mignon Dunn, Nell Rankin and Jean Madeira - followed her at the Metropolitan Opera. In 1951, Miss Branzell agreed to return to sing Erda in SIEGFRIED at the Metropolitan under Rudolf Bing for a season. It was, in a sense, her 22d with the company.”
- THE NEW YORK TIMES, 16 Dec., 1974

N0925. OTTILLE METZGER: Der Tod und das Mädchen (Schubert) / Les Dragons de Villars – Denkt nur, vor dem Eremiten (Maillart).
12“ Art Label (Girl holding phonodisc at morninglory gramophone by window) Parlophon P.1211/10, POM-28 Feb., 1912, only form of issue, Sd.2.
A-, very decent copy has lt. rubs, inaud.; Sd. 2 only has few lt. scuffs & scrs, mainly cosmetic; alas, tiny hlc, primarily Sd. 2. MB 12

N0926. OTTILLE METZGER: Orfeo ed Euridice - Che farò senza Euridice / MARGARETE MATZENAUER: L’Africaine - l’Air du sommeil (both in German).

N0927. OTTILLE METZGER: Orfeo ed Euridice - Che farò senza Euridice / Deh! Placatevi con me (in German). 12” AC pink Lindström Parlophon P.9275 (1131/1213), POM-28 Feb., 1912. A-, very decent copy has lt. rubs, inaud. MB 20

N0928. OTTILLE METZGER:
Der Evangelimann – O schöne Jugentage (Kienzl) / Il Trovatore – Stride la vampa (in German). 12“ AC Art Label (Girl holding phonodisc at morninglory gramophone by window) Parlophon P.614/617, POM-1911. A-, very decent copy has lt. rubs & superficial scr., inaud. MB 20

A-, very decent copy has lt. rubs, inaud.; slightly scuffed labels. MB 15

N0930. OTTILLE METZGER: Samson et Dalila – Amour, viens aider / Printemps qui commence (in German). 10” black Berlin Concert Gram. G.C.- 2-43102/00 (7294/95L), POM-1908. A to M-A, beautiful copy has, Sd.2, faintest rubs, inaud. MB 25
N0931. OTTILLE METZGER: Samson et Dalila – Mon coeur s'ouvre à ta voix (in German) / PAUL NELVA: Sag mir nur einmal (Herrmann). 10" black Pat.'10 V 16595 (7294/95L), POM-1908/1910 [Sd.2 released as a Pantograph pressing as well]. A to M-A, lovely copy has very faintest rubs, inaud. MB 15

N0932. OTTILLE METZGER: Le Prophète - Ah, mon fils! / Samson et Dalila – Amour, viens aider (both in French). 12" Tri-Color Col. A5565 (36924/65), only form of issue, 1914. [Interesting to note that this is missing in the definitive Lotz discography!] A to M-A, lovely copy has faintest rubs, inaud. MB 25


N0934. OTTILLE METZGER: Carmen – En vain pour éviter / OTTILIE METZGER & EDUARD ERHARD: Si tu m’aimes (both in German). 10" black Concert Gram. G.C.-2-46227/44496 (6671½/69h), POM-25 Nov., 1908. A-, very decent copy has lt. rubs, inaud.; Sd. 2 only has faint nr, ltly audible. MB 15

“Metzger sang at Bayreuth in 1901, 1902, 1904 and 1912, where she was most noted for her stately interpretations of Waltraute in GÖTTERDÄMMERUNG and Erda in SIEGFRIED. In the early 1920s, she toured the United States in Leo Blech’s distinguished German Opera Company (his casts also included Seinemeyer, Alsen, Schorr and Kipnis), and in the late 1920s was a member of Gadski’s German Grand Opera Company. She taught in Berlin until her being Jewish made escape necessary; she fled to Brussels. She was then deported to Auschwitz in late 1942 where she died a year later. It becomes clear almost instantly that Metzger took her records quite seriously, and it is probably fair to assume we are left with a relatively accurate account of what was heard by her audiences. On records, Metzger displays the sort of otherworldly, deep and compelling voice needed for Wagner’s earth mothers and all-knowing goddesses.”

- Andrea Shum-Binder, subito-cantabile


N0938. MARGOT GUILLEAUME, w.Lutze Cond.: Mignon – Connais-tu le pays? / ‘Tis the last rose of summer (interpolated in Flotow’s Martha as a ‘Volkslied’) (both in German). 12” dark-blue German Telefunken E 3928. M-A, as New! MB 12

N0939. MARGOT GUILLEAUME, w.Lutze Cond.: Zauberflöte - Ach, ich füh‘ls / Nozze - Deh, vieni, non tardar (in German). 12” dark-blue German Telefunken E 3927. M-A, as New! MB 12
N0940. RIA GINSTER, w.Oskar Kromer (Viola) & Paul Baumgartner (Pf.): Gestillte Sehnsucht (Brahms), 2s. 12" Swiss HMV DB 10098, only form of issue, 1944, Zürich. M-A Exceedingly elusive! MB 65

N0941. RIA GINSTER, w.Oskar Kromer (Viola) & Paul Baumgartner (Pf.): Geistliches Wiegenlied, 2s. (Brahms). Swiss HMV DB 10099, only form of issue, 1944, Zürich. Inexplicably, this is far rarer than its counterpart, 10098, above! M-A MB 65

N0942. RIA GINSTER, w.Emil Fanghänel (Clarinet) & Paul Baumgartner (Pf.): Der Hirt auf dem Felsen (Schubert), 2s. 12" EL Swiss HMV DB 10080, only form of issue, 1943, Zürich. M-A, a gleaming copy. Exceedingly elusive! MB 65

N0943. RIA GINSTER, w.Karl Matthaei (Organ): Ode on St Cecilia's Day - But oh! what art can teach (in German) / w.Karl Matthaei (Organ) & Peter Rybar (Violin): Süss stille, saftige Quelle (both Handel). 12" EL Swiss HMV DB 10102, only form of issue, 1944, Zürich. M-A MB 65

N0944. RIA GINSTER, w.Hans Vollenweider (Organ): Messiah - I know that my Redeemer liveth (in German), 2s. 12" Swiss HMV DB 10060, only form of issue, 1943, Zürich. M-A MB 35

N0945. RIA GINSTER, w.Hans Vollenweider (Organ): Dem Unendlichen (Schubert) / Semele – Where'er you walk (in German). 12" Swiss HMV DB 10044, only form of issue, 1943, Zürich. The Semele aria is a supreme example of beautiful portamento. M-A MB 25

“Deeply human and powerfully affecting … affords interpretative pleasure far, far beyond the commonplace.” - Jonathan Woolf - MusicWebInternational

N0946. RIA GINSTER, w.Paul Baumgartner (Pf.): Ich Hört' ein Bächlein rauschen / Die Forelle (both Schubert). 10" Swiss HMV DA 6010, only form of issue, 1943, Zürich. M-A MB 25

N0947. RIA GINSTER, w.Gerald Moore (Pf.): Schafe können sicher wieden (Sheep may safely graze / Hört doch der sanften Flöten Chor (both Bach). Exquisitely beautiful! 12" PW V 14385, POM 1937. M-A, exceptional copy has reviewer’s ‘X’ in labels. MB 35

N0948. RIA GINSTER, w.Gerald Moore (Pf.): Schöne Fremde; In der Fremde; Geisternähe / Meine Rose (all Schumann). 12" Scroll V 14025, on 'Z'-type shellac, POM-1932. M-A MB 25

N0949. RIA GINSTER, w.Gerald Moore (Pf.): Abendempfindung / Der Zauberer; Als Luise die briefe (all Mozart). 12" PW V 14824, POM-1937. M-A MB 15


N0952. RIA GINSTER, w. Sargent Cond.: Idomeneo – Zeffiretti lusinghieri (in German) / Se il padre perdei (in Italian). 12” PW HMV DB 1870, POM-13 Jan., 1933. M-A MB 15

N0953. RIA GINSTER, w. Oskar Holger Cond.: Misera dove son! / Vorrei spiegarvi o Dio! (both Mozart). 12” Scroll V 8871, on ‘Z’-type shellac, POM-1933. M-A MB 35


“After enjoying much success as a violinist in her youth, Ria Ginster gave her first concerts in 1923. She soon gained international reputation in concert. She rarely appeared on the operatic stage. She performed in Germany, Austria, Belgium, Holland, England, France and Switzerland in the concert hall. From 1934 to 1939 she regularly visited the USA and Canada. In 1938 Ria Ginster took over a class for concert singing at the Music Academy of Zürich where she remained more than 30 years.”
- Charles Rhodes, GREAT SINGERS OF THE PAST

N0955. TIANA LEMNITZ, w. Lutze Cond.: Ave Maria (Bach-Gounod) / Ave Maria (Schubert). 10” dark-blue Eng. Telefunken GF.63018, only form of issue, 28 April., 1951. M-A, bright copy has very occasional faint rub., inaud. MB 15

N0956. TIANA LEMNITZ, w. Seidler-Winkler (Pf.): Nachtgruss / Die Kleine (both Wolf). 10” red Electrola DA 4491, only form of issue, 1940. M-A, bright copy has very occasional faint rub., inaud. MB 25

N0957. TIANA LEMNITZ, w. Seidler-Winkler (Pf.): Immer leiser wird mein schlummer / Von ewiger liebe / Die Kleine (both Brahms). 12” red Electrola DB 5540, only form of issue, 1940. M-A, bright copy has very occasional faint rub., inaud. MB 25

N0958. TIANA LEMNITZ, w. Orthmann Cond.: Il Trovatore - D'amor sull'ali rosee / Tacea la notte (in German). 12” red Electrola DB 7656, only form of issue, 1941. Exceedingly Rare! M-A, bright copy has very occasional faint rub., inaud. MB 45

“Tiana Lemnitz sings [the above] with more beauty and as great an accuracy as Perard-Petzl; indeed she fulfills Verdi’s markings throughout both arias, suggests the right ‘face’, and knows as much as any so-called Golden-Age soprano about trills and graces. She sings the cadenza of ‘D’amor sull’ali rosee’ as written and again makes Verdi’s case for him.”
- Alan Blyth, OPERA ON RECORD, I, p.233

N0959. TIANA LEMNITZ, w. Leopold Ludwig Cond. Berlin Staatsoper Orch.: Tannhäuser – Allmächt’ge Jungfrau, 2s. 12” Swiss HMV DB 6809, only form of issue, 2 Feb., 1948. M-A MB 35

N0961. TIANA LEMNITZ, w.Leopold Ludwig Cond.: 
Der Freischütz – Wie nahte mir der Schlummer; Leise, leise, fromme Weise /
Und ob die Wolke (1948 Version). 12" Electrola DB 11523 (2RA6153-1/54-1),
only form of issue, 20 Feb., 1948; Sd.1 is 'Take' 1, of two issued 'Takes'.
M-A, beautiful copy has, Sd. 1 only, 3 infinitesimal dust scrs, positively inaud. MB 35

It is quite extraordinary to have this entire LOHENGRIN scene [below] which was
contemporaneously Unpublished. It is a fabulous performance!

N0962. TIANA LEMNITZ & MARGARETE KLOSE, w.Schüler Cond.: 
Lohengrin – Euch Lüften, die mein Klagen (Part I). 12" S/S white HMV Shellac
Test Pressing for Unpublished Mx.2RA.6110, POM-30 Jan., 1948. M-A MB 75

N0963. TIANA LEMNITZ & MARGARETE KLOSE, w.Schüler Cond.: 
Lohengrin – Euch Lüften, die mein Klagen (Part II). 12" S/S white HMV Shellac
Test Pressing for Unpublished Mx.2RA.6111, POM-30 Jan., 1948. M-A MB 75

N0964. TIANA LEMNITZ & MARGARETE KLOSE, w.Schüler Cond.: 
Lohengrin – Euch Lüften, die mein Klagen (Part III). 12" S/S white HMV Shellac
Test Pressing for Unpublished Mx.2RA.6112, POM-30 Jan., 1948. M-A MB 75

N0965. TIANA LEMNITZ & MARGARETE KLOSE, w.Schüler Cond.: 
Lohengrin – Euch Lüften, die mein Klagen (Part IV). 12" S/S white HMV Shellac
Test Pressing for Unpublished Mx.2RA.6113, POM-30 Jan., 1948. M-A MB 75

“[In the Unpublished Scene, above] Lemnitz retains her youthful virginal quality, so right for Elsa,
while Klose’s familiar Ortrud enlivens the scene…which positivele leaps forth from the speakers.”
- Charles Osborne, OPERA ON RECORD, I, pp.357 & 359

N0966. TIANA LEMNITZ & MARGARETE KLOSE, w.Ludwig Cond.: 
Orfeo ed Euridice – Viens! Suis un époux qui t’adore / Quelle épreuve cruelle (in German).
12" Swiss HMV DB 6801, only form of issue, 4 Feb., 1948. M-A MB 25

“Tiana Lemnitz and Margarethe Klose, a partnership of long standing, were recorded [in the above]
in 1948…[their manner] is stately, the spanning and interweaving of the lines magisterial….“.
- Max Loppert, OPERA ON RECORD, I, p.36

N0967. TIANA LEMNITZ & TORSTEN RALF, w.Seidler-Winkler Cond.
Berlin Staatsoper Orch.: – (in German)
12" red Electrola DB 4668, POM-1939. M-A MB 15

“Ralf and Lemnitz are most poetic [in the above]: how wonderful to hear the closing phrases for
once sung pianissimo as written.”
- Alan Blyth, OPERA ON RECORD, I, p.329

N0968. TIANA LEMNITZ &

yellow
24 March, (5)

"Listening to Lemnitz/Roswaenge makes clear that this was meant to be the total elevation of
'operetta' to higher regions, one of the central goals of the Nazi regime. Later singers tackled this
duet too, without quite catching Lemnitz’s soprano magnificence.”
- Kevin Clarke; Operetta Research Center, 14 Oct., 2017
“The most famous professor in the vocal faculty was Frau Lula Mysz-Gmeiner. Now in her late fifties, she had been an adored mezzo and Lieder singer since her first Berlin recital in 1900, and the occasional concerts she gave were always sold out. Lula Gmeiner had been a pupil of Etelka Gerster in Berlin, and of Lilli Lehmann (at Brahms’ recommendation). She had been so highly regarded by both Brahms and Hugo Wolf that, it is claimed, they accompanied her at the remarkably early age of nineteen or twenty in recitals of their own Lieder. In 1933 Elisabeth Schwarzkopf had been to a Mysz-Gmeiner recital at the Berlin Philharmonie.....her ‘application of expression’, according to Schwarzkopf, was the singer's more remarkable aspect, by which she means Mysz-Gmeiner's ability to colour and underline the songs’ innermost meaning by purely vocal (and facial) resources. This certainly left its mark after the concert which Schwarzkopf attended....When it came to interpretation and colouring of phrases, Mysz-Gmeiner could bring tears to the eyes.”

- Alan Jefferson, ELISABETH SCHWARZKOPF, p.24


N0980. ELISABETH SCHWARZKOPF, w.Gerald Moore (Pf.): Schlechtes Wetter; Hat gesagt, bleibt's nicht dabei (both Strauss) / Wiegenlied am Sommer; Mausfallen - Sprüchlein (both Wolf). 12” Eng. Col. LX 1577, POM-1952, unknown in this 78rpm format. M-A MB 12


N0988. ADOLF HITLER: *AUFRUF AN DAS DEUTSCHE VOLK, Nur als Bestandteil des Buches:* Czech-Jochberg, Vom 30.Januar zum 21 Marz - Ansprache de Reichskanzlers Adolf Hitler bei Übernahme der nationalen Regierung am 31 Jan., 1933. (Speech by the German Chancellor Adolf Hitler on taking over the national government), 4s. 2-10” dark-blue NS-Schellackplatten Qu 553-556, POM-31 Jan., 1933. A to M-A, beautiful copy has faintest rubs, inaud. *Exceedingly Rare!* MB 195, the Pair.

“Hitler explains the ideological reasons for the Nazi rise to power and their main political aims. He announces the indictment of the politicians responsible for the evils of the Weimar Republic and promises to ‘resurrect’ a Neue Deutsche Reich [new German Empire] undivided and rooted in ‘healthy’ soil. He does not openly address the Jewish question. Hitler closes with the last words of the Lord’s Prayer and Amen. The audience of civilians and uniformed SA and SS rises, cheers, shouts ‘Heil’, and gives the Nazi salute (several times).”

N0989. ELISABETH SCHUMANN, w.Gerald Moore (Pf.): Schubert Recital, 12s, incl. *An die Musik & Der Tod, das ist die kühle Nacht*, (both thought to have been issued as HMV DA 1525, actually only form of issue); every Song herein represents Schumann's sole recording. 4-10” PW V 1932/35; 2-12” PW V 15167/68, POM-1936 & 1937, in Orig. Album M 497, w.Brochure. *Exceedingly elusive!* M-A MB 150, the Set.

Elisabeth Schumann’s lieder singing was revered, and while the passage of time has dimmed its allure somewhat, enough of her abundant charms continue to cast a spell….And yet nobody ever loved Schumann (and she was loved by her audiences) for her technical aplomb. Her trump card was charm, the kind that comes from an obvious, freely communicated joy of singing, not the sickly kind laid on with a trowel. She wisely chose her programs to fit her vocal limitations….When singer and song bond, as in ‘Du bist die Ruh’, we get a rapt, inward performance. In that song, she intensifies the emotional impact by fining her voice down to a thin line.”

- Dan Davis, ClassicsToday.com


“Hans Pfitzner himself was the one who elevated Erb’s unique interpretation of the title rôle in his Palestrina to a position high in the heavens of his admiration. The remarkable thing about Erb’s song interpretation was that it was not just the sheer beauty of his voice that made all the difference…it was also his interpretative acumen. I had the good fortune to be able to learn and profit from the impressions any number of great recitalists made on me in the course of my long life, but ultimately it was Paul Bender and Karl Erb who sparked my great love for the art song.”

- Hans Hotter, MEMOIRS, pp.122-23


INA SOUEZ, w.Barbirolli Cond.:  *Norma* – *Casta Diva*; *Ah! bello a me ritorna*, 2s. 12” PW black V 36286, POM-23 Oct., 1935. M-A  MB 10


“Ina Souez was engaged to sing at the London Promenade Concerts under Sir Henry Wood’s baton. These concerts brought her to the attention of the English music world and were the beginning of her singing career in that country. Her quick study talents and habits stood her in good stead and she learned the role of Liù on thirty-six hours notice. Her performance of that role, during the Gala Coronation season, made her name a ‘household word’. The Turandot for these Covent Garden performances was Dame Eva Turner who became her life-long friend.

With Sir John Barbarolli, Sir Thomas Beecham, and Sir Malcolm Sargeant, Miss Souez sang concerts all over the British Isles for the next two years. When she returned to Covent Garden, on 4 June, 1935, it was to sing Micaëla in the history-making Sir Thomas Beecham performances of CARMEN, featuring Conchita Supervia. These performances brought the young soprano to the attention of Dr. Fritz Busch who was just then creating and establishing the Glyndebourne Festival. On 29 May 1934, the second night of the first opera season Ina Souez scored a tremendous success as Fiordiligi, in COSI FAN TUTTE. He saw and heard Ina Souez as the perfect Donna Anna and Fiordiligi for his productions. From its inception, that conductor, his company and Miss Souez became a part of music history. The soprano was the leading Prima Donna of the Festival for six years and recorded both the DON GIOVANNI and the COSI FAN TUTTE. These superlative recordings of the Mozart operas are still recognized as definitive.

On the outbreak of war she returned to the United States, and after singing Fiordiligi with the New Opera Company in New York in 1941 and with the New York City Opera in 1945, she retired from opera and became a jazz singer. She toured America with Spike Jones and his City Slickers, whose popularity was at its height in the late 1940s. In a typical act, one of Jones’ zany musicians would reach into her huge hat while she was singing and pull out pigeons. When Jones waned in popularity, Souez moved to San Francisco to teach, and then to Los Angeles.”

- Charles L. Ralph, OPERA IN COLORADO

INA SOUEZ, w.Spike Jones & his City Slickers:  *Il Barkio (Il Bacio)* (Arditi - Jones) / SPIKE JONES & his City Slickers:  *My Daddy is a general to me* (Knittel). 10” black RCA 20-4125, POM- 23 Dec., 1947, Chicago. M-A, appears unplayed! Highly Elusive!  MB 15
N0999. ANNE BROWN, w.Hye-Knudsen Cond.:  
*Porgy and Bess* - *Summertime / My man's gone now.* 12” Danish Tono X 25112,  
only form of issue, 1947. (Brown created title role 30 Sept., 1935, Boston.) M-A MB 30

> “Anne Brown, a penetratingly pure soprano who literally put the Bess in *PORGY AND BESS* by inspiring George Gershwin to expand the character’s part in a folk opera that was originally to be called *PORGY*, was the first person Gershwin heard singing the part of Bess, a morally challenged but achingly human character. As he composed the opera, often with Ms. Brown at his side, Gershwin added more and more music for her. Her voice was also the first he heard singing several other parts in the opera. Ms. Brown ultimately moved to Oslo. ‘To put it bluntly, I was fed up with racial prejudice’, she said in an interview with *THE NEW YORK TIMES* in 1998.


N1000
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Songs by Moussorgsky 3

N1003.

> “Robert Todd Duncan was George Gershwin’s personal choice as the first performer of the role of Porgy in *PORGY AND BESS* in 1935 and played the role more than 1,800 times. Duncan was also the first performer for the role of Stephen Kumalo in Kurt Weill’s *LOST IN THE STARS*. He had a very successful career as a concert singer with over 2,000 performances in 56 countries. In 1945, he became the first African-American to sing with a major opera company, and the first black person to sing in an opera with an otherwise white cast, when he performed the role of Tonio in Leoncavallo’s *PAGLIACCI* with the New York City Opera. In the same year he sang the role of Escamillo, in Bizet’s *CARMEN.*”

- Butinsky

10” yellow HMV Private Issue Ob.5280-1, only form of issue, c.1933.
Not for connoisseurs of beautiful singing, but a curious vanity pressing of the work of a wealthy woman who tried to find happiness in her singing – a happiness denied to all. A to M-A, lovely copy has faint

> “Nora trumpeted her bitterness (over her divorce from Andrew Mellon) in media interviews – ‘Gold fighting against one lone woman is unscrupulous in its methods. Gold may crush me’….Mellon was an absolute hedgehog, one of the most cold, taciturn and repressed men of his generation who treated his wife like a client of the bank. Industrial Pittsburgh, a polluted megalopolis that contemporaries described as ‘Hell with the lid taken off’ proved a fit setting for a marriage made in hell.”

- David Cannadine, *MELLON: AN AMERICAN LIFE*
N1005. JOSEPHINE TUMINIA, w.Jimmy Dorsey Cond.: 
An der schönen blauen Donau (in English) (Johann Strauss) / La Capinera (Benedict).
12” red Decca 29009, POM 17 March / 28 Feb., 1937, Los Angeles.  A remarkable and equally delightful coloratura ‘swing’-style tour-de-force; Tuminia’s sole record! M-A MB 15

“Just twenty-two when in 1935 [Tuminia] bowed as Rosina in a BARBIERE cast that included Schipa, Bonelli, and Pinza, the perky coloratura, who sang swing with Tommy Dorsey on the side, would go on to perform opera in Europe, and in 1941 make her début at the Met as Gilda, only to see her career fade quickly thereafter.  For if the composer Virgil Thomson…thought her ‘sensational’, declaring hers ‘a vocal technique such as has not been heard here for many years’, for some reason Tuminia sang just two seasons for the Met for a total of twelve performances.  In 1942 she substituted for Lily Pons in Chicago and drew an eight-minute ovation for her LUCIA Mad Scene.” - Victoria Etnier Villamil, FROM JOHNSON’S KIDS TO LEMONADE OPERA, pp.62-63

N1006. MARGARET TRUMAN, w.Robert Shaw Chorale: 
American Songs, incl. Hopkinson, Billings, French, Law, Antes & Webbe, 8s.
4-10” RCA 10-3136/39, only form of issue, 1951, in Orig. Album DM-1445, handsome late RCA pressing with beveled edges.  Understandably Elusive! M-A, appears unplayed; damaged album spine.  MB 45, the Set.

[After Margaret Truman’s concert at Constitution Hall, 6 Dec., 1950] “She is flat a good deal of the time - more last night than at any time we have heard her in past years.  There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song….Miss Truman has not improved in the years we have heard her.”

- Paul Hume, THE WASHINGTON POST, 7 Dec., 1950

The following day, Hume received a note at THE POST.  Written on White House stationery and signed ‘H.S.T.’, it began:  ‘I’ve just read your lousy review of Margaret’s concert … It seems to me that you are a frustrated old man who wishes he could have been successful.  Some day I hope to meet you.  When that happens you’ll need a new nose, a lot of beefsteak for black eyes, and perhaps a supporter below!”

N1007. FLORENCE FOSTER JENKINS, w.Cosme McMoon (Pf.):  The Musical Snuff Box (Liadoff);  Like a Bird (Acc. by the Composer) / Lakmé – Où va la jeune Hindoue?
12” Melotone, only form of issue, 1941.  M-A MB 45

"Florence Foster Jenkins - dean of the coloraturas, first lady of the sliding scale..... She was exceedingly happy in her work.  It is a pity that so few artists are.  And the happiness was communicated as if by magic to her hearers, who were stimulated to the point of audible cheeriness, even joyous laughter and ecstasy, by the inimitable singing.”

- Robert Bagar, THE NEW YORK WORLD, TELEGRAM 26 Oct., 1944

N1008. FLORENCE FOSTER JENKINS, w.Cosme McMoon (Pf.):
Biassy (based on Prelude XVI) (Bach) / Die Fledermaus - Mein Herr Marquis.
12” Melotone, only form of issue, 1941.  M-A MB 45

N1009. FLORENCE FOSTER JENKINS, w.Cosme McMoon (Pf.):
Serenata Mexicana (Acc. by the Composer) / Zauberflöte - Der Hölle rache (in English).
12” Melotone, only form of issue, 1941.  M-A MB 45
N1010. FLORENCE FOSTER JENKINS, w.Cosme McMoon (Pf.): La Perle du Brésil – Charmant oiseau, 2s. 10" Melotone, only form of issue, 1941. M-A MB 45

“Mme Jenkins’ visits to the studio were a distinct and radical departure from the customary routines of the many artists for whom Melotone has recorded. Rehearsals, the niceties of volume and pitch, considerations of acoustics – all were thrust aside by her with ease and authority. The technicians never ceased to be amazed at her capacity for circumventing the numerous problems and difficulties peculiar to recording. She simply sang, the disc recorded.”
- Melotone Recording Studio, 1946 brochure


N1012. CAROLINA WHITE: At parting (Rogers) / The Lass with the delicate air (Arne). 10" Tri-Color Col. A1376, POM-10 May, 1913. M-A MB 12


N1014. CAROLINA WHITE: The sweetest story ever told (Stults) / Natoma – I list the trill of golden throat (Herbert). 10" Tri-Color Col. A1432, POM-13 / 16 May, 1913. M-A MB 12

“White was Minnie in the Chicago premiere of Puccini’s LA FANCIULLA DEL WEST (fifteen days after the Met world premiere) and the title role in the American premiere of Wolf-Ferrari’s IL SEGRETO DI SUSANNA. Other roles she assumed included Barbara in Victor Herbert’s NATOMA, and Maliiella in Wolf-Ferrari’s I GIOIELLI DELLA MADONNA. While in Chicago, she complained of being overworked and underpaid, so in 1914, despite excellent reviews and not yet having reached thirty years of age, she left the operatic stage for vaudeville.”
- Ward Marston


N1016. CAROLINA WHITE: Irish love song (Lang) / ’Tis the last rose of summer (interpolated in Flotow’s Martha as a ‘Volkslied’). 12" Tri-Color Col. A5488, POM-10 May, 1913. M-A MB 12


“Carolina White enjoyed a stratospheric, but relatively brief, career as a lirico spinto soprano. …during her short career, Carolina White was a patrician artist who sang with many of the greatest singers of her time and held sway with other far more famous sopranos. Her records would grace every collection.”

- Larry Lustig, THE RECORD COLLECTOR, 2019


“Norman Walker, one of the outstanding basses of his time, impressed many with his sonorous and seemingly naturally produced bass voice, encompassing two octaves, and was compared, not unfavourably, with the famous bass Norman Allin. During the early 1930s, Walker’s career as a concert singer was developing and in 1935 he sang in the Verdi Requiem at the invitation of Sir Thomas Beecham. He made his first appearance with the Covent Garden Opera Company as Simone in Puccini’s GIANNI SCHICCHI. During 1938 and 1939, in addition to his very busy concert career, he sang various roles at Covent Garden under Beecham, including King Marke in TRISTAN UND ISOLDE, a role in which he was much admired.” - Michael Letchford

N1024. MARJORIE LAURANCE, w.Raymond Lambert Cond.: God bless Australia (Stewart) / Waltzing Matilda (Cowan). 10” blue Australian Columbia LO-67, only form of issue. 1944. Exceedingly Elusive! MB 15

N1025. MARJORIE LAURANCE, w.Raymond Lambert (Pf.): Rule Britannia (Arne) / Haere Ra (Maori tribal song) (in English & Maori). 10” blue Australian Columbia LO-68, only form of issue. 1944. Exceedingly Elusive! MB 15

N1026. MARJORIE LAURANCE, w.Felix Wolfes (Pf.): My ain folk (Lemon) / Doun the Burn (Hook). 10” PW V 2147, POM-29 May / 18 July, 1940. M-A MB 10

N1027. MARJORIE LAURANCE, w.Felix Wolfes (Pf.): Danny Boy / Annie Laurie. 12” PW V 17457, POM- 31 May / 18 July, 1940. M-A MB 10


N1029. MARJORIE LAURANCE, w.Felix Wolfes (Pf.): Lied an meinen Sohn / Des Dichters Abendgang (both Strauss). 12” PW V 17230, 1 June, 1940. M-A MB 10
N1030. MARJORIE LAWRENCE, w.Ivor Newton (Pf.):  
So willst du des armer; Der Schmied / Nicht mehr zu mir zu gehen (all Brahms).  
10" Eng.Decca M.598, only form of issue, 5 July, 1946.  M-A  MB 12

N1031. MARJORIE LAWRENCE, w.Ivor Newton (Pf.):  
Floods of Spring (Rachmaninov) / Jeg elsker dig (Grieg) (both in English).  
10" Eng.Decca M.602, only form of issue, 2 July, 1946.  M-A  MB 12

N1032. MARJORIE LAWRENCE: Jeg elsker dig (in English) (Grieg). 12" S/S Columbia vinyl Test Pressing for Unpublished Mx. XCO 34637, POM-17 Oct., 1945. MINT MB 15

N1033. MARJORIE LAWRENCE: Loch Lomond. 10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35317, POM-2 May, 1945. MINT MB 15

N1034. MARJORIE LAWRENCE: Down the burn. 10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35318, POM-2 May, 1945. MINT MB 15

N1035. MARJORIE LAWRENCE: Comin' thru the rye. 10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35319, POM-2 May, 1945. MINT MB 15


N1037. MARJORIE LAWRENCE: Flow gently sweet Afton.  
10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35321, POM-19 Oct., 1945. MINT MB 15

N1038. MARJORIE LAWRENCE: A highland lad my love was born.  
10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35322, POM-19 Oct., 1945. MINT, with irregular cut edges, not at all affecting playing. MB 15

N1039. MARJORIE LAWRENCE: Robin Adair. 10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35324, POM-19 Oct., 1945. MINT, albeit with slight warp; plays beautifully with weighted center. MB 15

N1040. MARJORIE LAWRENCE: Blue bells of Scotland.  
10½” S/S Columbia vinyl Test Pressing for Unpublished Mx. CO CO35323, POM-19 Oct., 1945. MINT, with irregular cut edges, not at all affecting playing MB 15

N1041. MARJORIE LAWRENCE, w.Sylvan Schulman Cond.: The Lord’s Prayer (Malotte), Annie Laurie (Scott), Danny Boy (Weatherly), The Chocolate Soldier - My hero (Oscar Straus) Waltzing Matilda (Cowen-Paterson), Maori Farewell & Auld Lang Syne. 6s.  
3-12” Col.71682/84-D, only form of issue, 1945, Orig. Album M 579.  M-A  MB 25, the Set.

N1043. MARJORIE LAWRENCE, w.Coppola Cond. Pasdeloup Orch.: Salome - Final Scene (in French), 4s. 2-12” Scroll V 8682/82, on Z Shellac, POM-12 June, 1934. M-A, appears unplayed! MB 25, the Pair.

“[Lawrence’s] erotic mumblings at the end go very well in French, and Miss Lawrence sings superbly.” - Alan Blyth, OPERA ON RECORD, I, p.558

"I find this...old recording far more thrilling than the much-vaunted Ljuba Welitsch version....among the most thrilling dramatic soprano records in existence.... quite remarkable." - Leo Riemens, RECORD NEWS, 1950

N1044. MARJORIE LAWRENCE, w.Coppola Cond. Pasdeloup Orch.: Götterdämmerung – Immolation Scene (in French), 4s. 2-12” PW Disque Gram. DB 4914/15, only form of issue, 23 Oct.,1933. Most Elusive ! M-A MB 45, the Pair.


N1046. MARJORIE LAWRENCE, w.Coppola Cond. Pasdeloup Orch.: Die Walküre - War es so schmälich / MARJORIE LAWRENCE & JEAN CLAVERIE: Ho-jo-to-ho! (both in French). 12” PW Disque Gram. DB 4925 (2PG 1054/55), only form of issue, 11 Oct.,1933. Most Elusive . . . and beautiful – Brünnhilde’s plea is rarely sung with such tenderness! M-A MB 25

"Marjorie Lawrence...is simply amazing. On this evidence, she must have been one of the most exciting artists of her generation. For once, a Brünnhilde really sounds as if she had been a woman totally consumed with love for Siegfried. The youthful high spirits of [the above] 1933 version are confirmed by Irving Kolodin....When she made her Met debut a couple of years later he says she ‘climax[ed] a strong Brünnhilde by swinging herself to the back of Grane at the end of the Immolation and riding briskly off stage’. The lack of caution is there in the singing.” - Alan Blyth, OPERA ON RECORD, I, p.434


“In the nine years of her career Marjorie Lawrence had sung the most demanding and most strenuous dramatic roles right from the beginning. Her voice was fully matured and her gleaming high C demonstrated the same illuminating power and brilliance as the rest of her range. Her voice had never lost its strength, its glorious radiance and attack, easily mastering the leaps and difficult climaxes….It is only sad that such a voice and talent together with such fine human attributes was not granted such a long career as Flagstad’s.”- Andrea Shum-Binder, subito-cantabile


N1050. ELLABELLE DAVIS, w. Kjell Olsson (Pf.): Chère nuit (Bachelet) / Berceuse Créole (Sauget). 12” Danish Philips A 56502. Highly Elusive and beautiful! M-A MB 20

N1051. ELLABELLE DAVIS, w. Kjell Olsson (Pf.): I’m goin’ to march down to Jordan Soon I will be done. 10” Danish Philips A 56002. M-A, exemplary copy has, Sd. 2 only, faintest pap. rub, inaud. MB 15


N1053. ELLABELLE DAVIS, w. Warwick Braithwaite Cond. New S.O.: Don Carlos – Tu che le vanità, 2s. 12” Eng. Decca X.469, only form of issue, 10 Feb., 1950. M-A, exemplary copy has, Sd.1 only, faintest rub. MB 20

“Ellabelle Davis was an African-American singer whose recital debut was at New York’s Town Hall 25 October, 1942. As an opera singer, Davis was the first African-American to sing the title role of AIDA at the Opera Nacional in Mexico City in 1946, after which she sang with the Philadelphia Orchestra under Ormandy 22 Nov., later that year. She concertized throughout the 1950s in Europe and the United States until illness interrupted her career….she died on 15 Nov., 1960.” – Patricia Turner, DICTIONARY OF AFRO-AMERICAN PERFORMERS

N1054. BLANCHE THEBOM, w. Warwick Braithwaite Cond. London S.O.: Don Carlos - Nel giardin del bello saracin (Canzone del vel) / O don fatale! 12” HMV DB 21494, only form of issue, 12 July 1950. A lovely memento of Thebom’s performances of Eboli at the Met during that period. M-A MB 15
N1055. EDITH MASON: Mighty lak' a rose (Nevin) / American Indian Songs – From the land of sky-blue water (Cadman). 10" purple Bruns. 10241, only form of issue, 8 Feb., 1928. A-, lovely copy has faintest rubs, inaud. MB 25

N1056. EDITH MASON: La Serenata (in English) (Tosti) / Oh, for the wings of a dove (Mendelssohn). 10" purple Bruns. 10243, only form of issue, 31/30 March, 1926. A-, lovely copy has faintest rubs, inaud. MB 25

N1057. EDITH MASON: Oh, dry those tears (del Riego) / American Indian Songs - Far off I hear a lover's flute (Cadman). 10" purple Bruns. 10215, only form of issue, 9 Oct., 1925. A to M-A, lovely copy has sl. grainy surface. MB 20

"In Teresa del Riego's 'Oh, dry those tears', [Mason] offers the real portamento style. The Entrance of Butterfly [N1060], has to withstand strong competition but it need bow to none, for its vocal ease and security are unsurpassed." - Michael Scott, THE RECORD OF SINGING

N1058. EDITH MASON: Indian Love Lyrics - Pale hands I loved (Kashmiri song) (Woodforde-Finden) / Bayou Songs - Dreamin' time (Strickland). 10" purple Bruns. 10222, only form of issue, 13 Oct., 1925. A-, lovely copy has faintest rubs. MB 75

N1059. EDITH MASON: 'Tis the last rose of summer (interpolated in Flotow's Martha as a 'Volkslied') (Moore) / Goodbye (Tosti). 12" purple Bruns. 30115, only form of issue, 14 Oct., 1925. A to M-A, exemplary copy has very faintest rubs. MB 25

N1060. EDITH MASON: Madama Butterfly – Ancora un passo (Entrance of Butterfly) / Faust – Air des bijoux. 10" gold Bruns. 15096, only form of issue, 28 Nov., 1924. A to M-A, exemplary copy has very faintest rubs. MB 25

N1061. EDITH MASON: Madama Butterfly – Un bel di / Faust – Air des bijoux. 12" gold Bruns. 50080, only form of issue, 13 Oct., 1925. A to M-A, exemplary copy has very faintest rubs. MB 25

"Gatti-Casazza desperately needed a Sophie for the [1915] season's first ROSENKAVALIERS, and after basking in Mason's silvery soprano, few had any regrets. Considering how greatly she was esteemed and how well she knew her worth, Mason left an amazingly small recorded legacy." - Peter G. Davis, THE AMERICAN OPERA SINGER, pp.296-97

N1062. EILEEN FARRELL, w.Camarata Cond.: Always (Irving Berlin) / A kiss in the dark (Victor Herbert). 10" Decca 23366, only form of issue, 1944. M-A MB 10

N1063. EILEEN FARRELL & SET SVANHOLM, w.Leinsdorf Cond. Rochester Phil.: Siegfried – Act 3, Scene 3 (Wagner), 10s. 5-12" RCA 12-0979/83, only form of issue, 9 April, 1949, late beveled edge pressing, in Orig. Album DM-1319. M-A MB 20, the Set.

N1064. EILEEN FARRELL, w.Stokowski Cond.: Wesendonck Lieder (Wagner), 6s. 3-12" RCA 12-0354/56, only form of issue, 30 Dec., 1947, in Orig. Album DM-1233. M-A, appears unplayed! MB 15, the Set.
“We had to be through [the Wesendonck Lieder] at midnight because that was the deadline [before the union strike]. It was the last recording that was done before the strike… I was in great awe of Stokowski, but I loved working with him and he explained things so beautifully to me.”

- Eileen Farrell, in conversation with Oliver Daniel, 1 Oct., 1977

N1065. ELEANORA de CISNEROS [Eleanor Broadfoot]: Will o’ the wisp (Spross) / In the gloaming (Harrison). dark-green 52015
recorded 16 M-A, exemplary copy has very faintest rubs. MB 12

N1066. ELEANORA de CISNEROS [Eleanor Broadfoot]: Juanita (Norton) / I’ll sing thee songs of Araby (Clay). 10” Pathé Actuelle 025095, recorded 1917, issued USA only. A to M-A, choice copy has occasional faintest pap. rub, inaud. MB 12

N1067. ELEANORA de CISNEROS [Eleanor Broadfoot]: Die Walküre – Ho-jo-to-ho! / Tristan – Einsam wachend. 10” Perfect 11513 recorded 1916 M-A 2

N1068. ELEANORA de CISNEROS [Eleanor Broadfoot]: Samson et Dalila – Printemps qui commence. 10” etched label Edison H & D 82529 (2209-A), recorded 1913. M-A MB 15

N1069. ELEANORA de CISNEROS [Eleanor Broadfoot]: Samson et Dalila – Printemps qui commence. 10” etched label Edison H & D 82529 (2209-H), recorded 1913. M-A MB 15

N1070. ELEANORA de CISNEROS [Eleanor Broadfoot]: Samson et Dalila – Mon coeur s’ouvre à ta voix / TAUFRINO PARVIS: La Favorita – Vien, Leonora. 10” etched label Edison H & D 82176 (2210-H/6173-C), recorded 1913. M-A MB 15

N1071. ELEANORA de CISNEROS [Eleanor Broadfoot]: La Gioconda – Voce di donna. 10” etched label Edison H & D 82524 (2212-A), recorded 1913. M-A MB 15

N1072. ELEANORA de CISNEROS [Eleanor Broadfoot]: Semiramid – Ah! quel giorno. 10” etched label Edison H & D 82521 (2127-A), recorded 15 Oct., 31913. M-A, lovely copy has 2 harmless tiny lateral edge lams, only to grooves. MB 15


Jean de Reszke introduced de Cisneros to the manager of the Metropolitan Opera company in 1899 and she became the first American-trained opera singer there to be hired there. Previously, the Met would hire singers only formally trained in Europe. De Cisneros became their key contralto singer from 1906-1911. After her initial European tour, Oscar Hammerstein brought her to his Manhattan Opera House where she sang major roles from 1906 to 1908. Listeners of de Cisneros remember her high volume contralto voice of wide range.

Wikipedia

N1077. SUSAN METCALFE-CASALS, w.Gerald Moore (Pf): Lied der Mignon / Nachtwacht; Die Junge Nonne / Liebesbotschaft; Die Liebe hat Gelogen (all Schubert); Die Lotusblume; Schneeglockchen; Zum Schluss / Herzeleid; Liebeslied (all Schumann); Le Secret; Le don silencieux / Soir; Nell (all Fauré). 4-12” yellow PW HMV Private Record JG 19-22, only form of issue, 7 July, 1937. M-A, appears unplayed! MB 150, the Set.

As a recitalist, Susan Metcalfe Casals made her début in New York in 1897 and gave few, but very select recitals each year. In 1904 she met the cellist Pablo Casals, gave a recital with him (Casals accompanying her at the piano), and briefly developed a 'fervid' friendship...they moved together to Europe. The marriage lasted until 1928, when they were formally separated, but they did not divorce until 1957. During their artistic life together, Casals and his wife often gave recitals together in which he accompanied her song sets at the piano and also performed cello sets in the same concert. Her last known recital was at the École Normale de Musique there, in 1951. Later she moved back to the U.S. to live with her sister, and died there in 1959. Susan Metcalfe Casals made no fully commercial recordings, but she did record eight sides [above] of 78rpm records (yellow label His Master's Voice) for private distribution, with Gerald Moore accompanying, in 1937.

AND NOW, A HANDSOME ASSORTMENT OF VICTOR 12” ‘GEMS’ RECORDS, FROM ONE BEAUTIFUL COLLECTION – N1078 – N1140:

N1078. THE DOLLAR PRINCESS. Black Pat.’08 V 31751, only form of issue, 16 Sept., 1909. A to M-A, faintest rubs, inaud. MB 8

N1079. THE CHIMES OF NORMANDY. Black V 31788, only form of issue, 8 April, 1910. M-A, appears unplayed! MB 8

N1080. MLLE MODISTE. Black Pat.’08 V 31790, only form of issue, 25 May, 1910. A to M-A, faintest rubs, inaud. MB 8

N1081. THE RED MILL. Black Pat.’08 V 31794, only form of issue, 23 May, 1910. M-A, appears unplayed! MB 8

N1082. MARTHA. Black Pat.’08 V 31797, only form of issue, 25 May, 1910. A to M-A, faintest rubs, inaud. MB 8

N1083. THE THREE TWINS. Black Pat.’08 V 31809, only form of issue, 30 Nov., 1910. A to M-A, light rubs, inaud. MB 8

N1084. THE SERENADE. Black Pat.’12 V 31811, only form of issue, 30 Nov., 1910. M-A, appears unplayed! MB 8
N1085. ERMINIE. Black Pat.'08 V 31818,  
only form of issue, 24 Feb., 1911. M-A, appears unplayed! MB 8

N1086. THE BALKAN PRINCESS. Black Pat.'08 V 31821,  
only form of issue, 7 March, 1911. M-A, choice copy has faintest rubs, inaud. MB 8

N1087. THE PINK LADY. Black Pat.'12 V 31823, only form of issue, 7 March, 1911. M-A, choice copy has faintest rubs, inaud. MB 8

N1088. MADAME SHERRY. Black Pat.'08 V 31824,  
only form of issue, 3 April, 1911. M-A, appears unplayed! MB 8

N1089. FRA DIAVOLO. Black V 31829,  
only form of issue, 1 May, 1911. M-A, appears unplayed! MB 8

N1090. THE SPRING MAID. Black Pat.'12 V 31833,  
only form of issue, 5 Oct., 1911. A to M-A, light rubs, inaud. MB 8

N1091. THE QUAKER GIRL. Black Pat.'12 V 31847,  
only form of issue, 10 Oct., 1911. M-A, choice copy has faintest rubs, inaud. MB 8

N1092. THE COUNT OF LUXEMBOURG. Black Pat.'12 V 31856,  
only form of issue, 7 Feb., 1912. A to M-A, light rubs, inaud. MB 8

N1093. THE LADY OF THE SLIPPER. Black Pat.'12 V 31877,  
only form of issue, 7 Jan., 1913. M-A, choice copy has faintest rubs, inaud. MB 8

N1094. OH, OH, DELPHINE. Black Pat.'12 V 31878,  
only form of issue, 7 Jan., 1913. M-A, choice copy has faintest rubs, inaud. MB 8

N1095. SWEETHEARTS. Black Pat.'12 V 31885,  
only form of issue, 27 May, 1913. A to M-A, light rubs, inaud. MB 8

N1096. RIGOLETTO. Black V 31886,  
only form of issue, 27 May, 1913. A to M-A, light rubs, inaud. MB 8

N1097. IL TROVATORE. Black Canadian HMV V 31888,  
only form of issue, 12 Sept., 1913. A to M-A, light rubs, inaud. MB 8

N1098. THE THREE TWINS / THE GOLDEN GIRL. Black Pat.'12 V 35327,  
only form of issue, 10 Jan., 1911 / 15 Oct., 1909. A to M-A, light rubs, inaud. MB 8

N1099. THE RED MILL / THE PRINCE OF PILSEN.  
Black V 35329, POM-5 Dec., 1910 / 23 May, 1912.  
M-A, appears unplayed! MB 15

N1100. THE DOLL GIRL / MISS CAPRICE. Black Pat.'12 V 35332,  
only form of issue, 7 Oct., 1913. A to M-A, light rubs, inaud. MB 8

N1102. CAVALLERIA RUSTICANA / PAGLIACCI. Black V 35343, POM-10 Oct. / 15 Nov., 1912. M-A, choice copy has faintest rubs, inaud.  MB 8


N1104. HIGH JINKS / THE BEAUTY SHOP. Black V 35382, only form of issue, 8 May, 1914. M-A, appears unplayed!  MB 8

N1105. H.M.S. PINAFORE, 2s. Black V 35386, only form of issue, 12 / 11 March, 1914. M-A, appears unplayed!  MB 8

N1106. ROBIN HOOD, 2s. Black V 35413, POM-12 / 7 Oct., 1914, only form of issue, Sd.2. M-A, appears unplayed!  MB 8


N1109. CHIN CHIN / MAID IN AMERICA. Black V 35440, only form of issue, 5 March, 1915. M-A, appears unplayed!  MB 12

N1110. THE SUNSHINE GIRL / THE LADY OF THE SLIPPER. Black V 35444, POM-12 Sept. / 7 Jan., 1913. M-A, appears unplayed, albeit faintest pap.rub, Sd.1, hardly worth mention.  MB 8

N1111. FLORODORA / ERMINIE. Black V 35451, POM-30 Sept. / 6 Nov., 1914, only form of issue, Sd.2. M-A, appears unplayed!  MB 12

N1112. THE PRINCESS PAT / ALONE AT LAST. Black V 35517, only form of issue, 3 Dec., 1915. M-A, appears unplayed!  MB 12


N1114. SWEETHEARTS / NAUGHTY MARIETTA. Black V 35552, only form of issue, 27 May, 1913 / 29 Nov., 1911. M-A, appears unplayed!  MB 12

N1115. BOHEMIAN GIRL, 2s. Black V 35603, only form of issue, 17 April / 20 June, 1916. M-A, appears unplayed!  MB 12
A to M-A, superb copy has faintest rubs, inaud. MB 20

A to M-A, superb copy has faintest rubs, inaud. MB 15

N1118. **JACK O’LANTERN / LEAVE IT TO JANE.** Black V 35666, *only form of issue*, 2 Jan., 1918. M-A, appears unplayed! MB 12

N1119. **SOMETIMES / SHE’S A GOOD FELLOW.** Black V 35694, *only form of issue*, 20 / 12 June, 1919. M-A, superb copy has faintest rubs, Sd.2 only, inaud. MB 12

N1120. **APPLE BLOSSOMS / IRENE.** Black V 35697, *only form of issue*, 19 / 20 May, 1920. M-A, superb copy has faintest rubs, inaud.; Sd.2 only has weeny, momentarily audible. MB 12


N1124. **AIDA, 2s.** Black V 35726, *only form of issue*, 15 Dec., 1922 / 16 March, 1923, Sd.1 featuring **ORVILLE HARROLD.** M-A, appears unplayed, albeit faint ulc. MB 15


N1126. **ROSE-MARIE / NO, NO, NANETTE.** Black AC Label V 35766, *only form of issue*, 9 / 10 Dec., 1925, both featuring **RICHARD CROOKS.** Brilliant fidelity in these sides. M-A, superb copy has very faintest rubs, inaud. MB 15

N1127. **THE STUDENT PRINCE / THE LOVE SONG.** Black AC Label V 35757, *only form of issue*, 17 / 16 April, 1925, both featuring **RICHARD CROOKS.** Brilliant fidelity in these sides. M-A, superb copy has very faintest rubs, Sd.1 only, inaud. MB 15

N1128. **THE STUDENT PRINCE / THE LOVE SONG.** Black RCA V 35757, *only form of issue*, 17 / 16 April, 1925, both featuring **RICHARD CROOKS.** Brilliant fidelity in these sides. M-A, appears unplayed! MB 12

N1129. **DEAREST ENEMY / PRINCESS FLAVIA.** Black AC Label V 35766, *only form of issue*, 9 / 10 Dec., 1925. Brilliant fidelity in these sides. M-A, superb copy has very faintest rubs, Sd.1 only, inaud. MB 12
N1130. **SUNNY / COCOANUTS.** Black AC Label V 35769, *only form of issue, 3 Feb., 1926, both featuring RICHARD CROOKS.* Brilliant fidelity in these sides. A-, very decent copy has light rubs, inaud. MB 20


N1132. **ROBIN HOOD, 2s.** Black Orth V 35784, POM-24 / 27 Aug., 1926, *both featuring RICHARD CROOKS. Brilliant fidelity in these sides.* M-A MB 15

N1133. **THE MIKADO, 2s.** Black Orth V 35796, POM-27 Aug., 1926, *both featuring RICHARD CROOKS. Brilliant fidelity in these sides.* M-A, appears unplayed! MB 15

N1134. **THE DESERT SONG / COUNTESS MARITZA.** Black Orth V 35809, *only form of issue, 16 / 15 Dec., 1926, both featuring RICHARD CROOKS. Brilliant fidelity in these sides.* M-A, appears unplayed! MB 15

N1135. **RIO RITA / MY MARYLAND.** Black Orth V 35816, *only form of issue, 21 Feb., 1927, Sd.1 featuring J. HAROLD MURRAY from the Original Broadway Cast, a Flo Ziegfeld production, which was so successful after it opened the Ziegfeld Theatre 2 Feb., 1927 it ran for 494 performances. The musical SHOW BOAT, which had been scheduled to open in April, was delayed until the end of the year; Sd.2 featuring RICHARD CROOKS. A-, very decent copy has light rubs, inaud.* MB 15

N1136. **BOHEMIAN GIRL, 2s.** Black Orth V 35819, POM-only form of issue, *25 Aug., 1926, both featuring RICHARD CROOKS. Brilliant fidelity in these sides.* M-A, appears unplayed! MB 15

N1137. **CAVALLERIA RUSTICANA / PAGLIACCI.** Black Orth V 35932, *only form of issue, 11 April / 30 March, 1928. Brilliant fidelity in these sides.* M-A, appears unplayed! MB 15

N1138. **THE NEW MOON / WHOOPEE.** Black Orth V 35969, *only form of issue, 10 April, 1929. Brilliant fidelity in these sides.* M-A MB 15

N1139. **THE LOVE PARADE / SUNNY SIDE UP.** Black Orth V 36008, *only form of issue, 18 Feb., 1930, both sides featuring JAMES MELTON. Brilliant fidelity in these sides.* A-, very decent copy has light rubs, inaud. MB 12

“The Victor Light Opera Company did not exist. It never staged any productions. It never appeared in public. It consisted of singers who were not identified on the record labels. Its members changed from day to day, depending upon who was available in the Camden, New Jersey, recording studios, or whose voice seemed appropriate for each ‘Light Opera’ recording. But the Victor company’s imaginary group did leave an amazing recorded legacy by preserving recorded highlights of the shows that lit up Broadway for over twenty years at the beginning of the twentieth century. The ‘Gems’ held an important place in recorded history…important because they reflect the musical tastes and styles of their era.”

– John Bolig, GEMS – the Victor Light Opera Company Discography
N1141. THE THREE MUSKETEERS, 2s. Black Orth V 36097, POM-1931 - performed by LIGHT OPERA COMPANY, London. M-A, lovely copy has faintest rubs, inaud. MB 12

N1142. THE MERRY WIDOW, 2s. Black Orth V 36101, POM-1933 - performed by LIGHT OPERA COMPANY, London. M-A, lovely copy has faintest rubs, inaud. MB 12

N1143. CHU CHIN CHOW, 2s. Black Orth V 36138, POM-1931 - performed by LIGHT OPERA COMPANY, London. M-A, lovely copy has faintest rubs, inaud. MB 12

N1144. THE BOHEMIAN GIRL, 2s. Plum PW HMV C.1382, POM-25 Aug., 1926 - performed by VICTOR LIGHT OPERA COMPANY. A to M-A, lovely copy has very lt.scr, Sd.2, positively inaud. MB 6


N1146. MERRIE ENGLAND, 2s. Plum PW HMV C.2106, POM-1931 - performed by LIGHT OPERA COMPANY, London. M-A, appears unplayed! MB 6


N1151. THE GONDOLIERS, 2s. Plum HMV C.3151, POM-1940 - performed by LIGHT OPERA COMPANY, London. M-A MB 6


N1153. MERRIE ENGLAND, 2s. dark-green PW Zonophone A 375, POM-18 April, 1929 - performed by ZONOPHONE LIGHT OPERA COMPANY, London. A to M-A MB 6

N1154. WHITE HORSE INN, 2s. dark-blue Columbia DX 251 - performed by COLUMBIA LIGHT OPERA COMPANY, London. A to M-A MB 10

N1155. MERRIE ENGLAND, 2s. dark-blue PW Columbia 926, POM-28 May, 1929 - performed by COLUMBIA LIGHT OPERA COMPANY, London. A to M-A MB 10

THE GONDOLIERS (1919 Version) (Gilbert & Sullivan), 22s, w.d’Oyly Carte Cond. Ernest Pike, Edward Halland, John Harrison, George Baker, Edna Thornton, Violet Essex, Robert Radford, Bessie & Sarah Jones, Nellie Walker, etc. 11-12” black HMV D 36/46, POM-1919, in Orig. HMV Album. M-A MB 45, the Set.

H.M.S. PINAFORE (1922 Version) (Gilbert & Sullivan), 16s, w.d’Oyly Carte Cond. Fancourt, Bertha Lewis, Frederick Hobbs, Sydney Granville, etc. 8-12” black HMV D 724/31, POM-1922, in Orig. HMV Album. M-A MB 45, the Set.


IOLANTHE (1929 Version) (Gilbert & Sullivan), 22s, w.Sargent Cond. George Baker, Darrell Fancourt, Derek Oldham, Sydney Granville, Nellie Briercliffe, Leslie Rands, etc. 11-12” Scroll V 9708/18, POM-1929, on ‘Z’ shellac, in Orig. Album C-10, w.Brochure. M-A MB 35, the Set.

PATIENCE (1930 Version) (Gilbert & Sullivan), 20s, w.Sargent Cond. Darrell Fancourt, Martyn Green, Derek Oldham, George Baker, Leslie Rands, Nellie Briercliffe, etc. 10-12” Scroll V 11070/79, POM-1930, on ‘Z’ type shellac, in Orig. Album C-14, w.Brochure. M-A MB 35, the Set.

THE PIRATES OF PENZANCE (1929 Version) (Gilbert & Sullivan), 22s, w.Sargent Cond. George Baker, Peter Dawson, Derek Oldham, Leo Sheffield, Elsie Griffin, Nellie Walker, Dorothy Gill, etc. 11-12” Scroll V 9607/17, POM-1929, on ‘Z’ shellac, in Orig. Album C-6, w.Brochure. M-A MB 45, the Set.

RUDDIGORE (1924 Version) (Gilbert & Sullivan), 18s, w.d’Oyly Carte Cond. George Baker, Elsie Griffin, Derek Oldham, Eileen Sharp, Leo Sheffield, Bertha Lewis, Edward Halland, Darrell Fancourt, etc. 9-12” black HMV D 878/86, POM-1924, in Orig. HMV Album. M-A MB 45, the Set.

RUDDIGORE (1931 Version) (Gilbert & Sullivan), 18s, w.Sargent Cond. George Baker, Derek Oldham, Sydney Granville, Stuart Robertson, Muriel Dickson, Nellie Briercliffe, Dorothy Gill, etc. 9-12” Scroll V & Orth Vla 11510/18, POM-1931, on ‘Z’ shellac, Orig. Album C-19, w.Brochure. M-A MB 45, the Set.


THE YEOMEN OF THE GUARD (1928 Version) (Gilbert & Sullivan), 22s, w.Sargent Cond. George Baker, Derek Oldham, Peter Dawson, Leo Sheffield, Arthur Hosking, Winifred Lawson, Nellie Briercliffe, etc. 11-12” Scroll & PW V 11220/30, POM-1928, partially on ‘Z’ type shellac, in Orig. Album C-17. M-A MB 35, the Set.


N1170. SARAH BERNHARDT: La Sammartine - Il dit encore (Rostand). 10” red PW Historical Catalogue #2 HMV E 326 (1552/1502-F), POM-1903. M-A MB 25

N1171. SARAH BERNHARDT: Phèdre - Oui, Prince, je brule (Racine) / La Sammartine - Il dit encore (Rostand). 10” red PW Historical Catalogue #2 HMV E 326 (1552/1502-F), POM-1903. M-A MB 25

"[Bernhardt's] Phèdre is nature itself served by marvelous intelligence, by a soul of fire, by the most melodious voice that ever enchanted human ears. This woman plays with her heart, with her entrails.” - Francisque Sarcey

N1172. ELLEN TERRY: The Winter’s Tale – Act II, Scene I (Shakespeare). 10” Pat.’08 V 64193, only form of issue, 21 Feb., 1911. A to M-A MB 12

N1173. ELLEN TERRY: Merchant of Venice – Mercy Speech (Shakespeare). 10” Pat.’08 V 64194, Orig. ‘A’Plate Issue, POM-28 Feb., 1911, Never Doubled. M-A MB 15

N1174. ELLEN TERRY: Hamlet – Ophelia’s Mad Scene (Shakespeare). 12” Pat.’08 V 74239, Orig. ‘A’Plate Issue, only form of issue, 21 Feb., 1911. M-A MB 15


“In 1875 Terry played Portia in THE MERCHANT OF VENICE at the Prince of Wales Theatre. So remarkable was her performance that it inspired a sonnet by Oscar Wilde. [Her] obituary published in THE TIMES described the outpouring of sorrow. ‘In the history of the English stage no other actress has ever made herself so abiding a place in the affections of the nation’.”
Edward Hugh Sothern was born in New Orleans. His first American stage appearance was at the Park Theatre, New York, in 1879. His first London appearance was at the Royalty Theatre in 1881, two years before returning to the United States. In 1900, he appeared in HAMLET, his first Shakespeare performance at the Garden Theatre in New York City. He and Julia Marlowe then toured with their productions of Shakespeare. For a short time, they introduced Shakespeare to a much wider audience by performing many of his works at affordable prices at the Academy of Music in New York. He then spent his time, beginning in 1928, traveling and lecturing on the many roles in Shakespeare that he and Julia had played.

Joseph Jefferson, born in 1829 thus making him one of the oldest people who voice survives on a record, was an American actor and was one of the most famous of all 19th century American comedians. Jefferson was particularly well known for his adaptation and portrayal of Rip Van Winkle on the stage in 1859, reprising the role in several silent film adaptations. After 1865, he created no other major role and toured with this play for decades. Joseph Jefferson made several recordings, all of material from RIP VAN WINKLE, his best-known role. He recorded these scenes from the play in New York in 1903 when he was 74 years old.
“In 1927, Charles Kay Ogden founded the Orthological Institute at Cambridge to promote Basic English and to train teachers. Realising the usefulness of voice recordings for language teaching, he equipped the Institute with what he claimed were the largest recording machines in the world, and he organised recordings by contemporary writers including Joyce and Shaw. Joyce chose to read part of the ‘Anna Livia Plurabelle’ section of his Work in Progress for Ogden’s recording. For the Orthological Institute’s recording in August 1929, Ogden had part of the text of ‘Anna Livia Plurabelle’ produced in half-inch letters on large sheets to make it easier for Joyce to read. It seems that the records were being pressed at an HMV factory, and Joyce complains in a couple of letters about how slow they are. Harry Levin, writing in his 1944 study of Joyce, remarked: ‘Everyone who has played Joyce’s captivating phonograph record from ‘Anna Livia Plurabelle’ will agree that the best introduction to his book is to hear him read it aloud. Yet even the author’s expressive brogue cannot convey all the inflections, unless it is supplemented by the text’. According to Sylvia Beach, Joyce himself was anxious to make his recording. Given that the Gramophone Company wouldn’t produce the record under the HMV label, it seems that Joyce took the time to design his own record label. The records were not intended for sale, and most of the copies were given to Joyce who gave them away to friends and family. Beach kept a couple of records herself, and admitted that she later sold them at a stiff price when she was hard up.  

- James Joyce Centre, 3 Nov., 2012

“‘If what you hear is very disappointing and you feel instinctively ‘that must be a horrid man’, explains Shaw in his precise diction, ‘You may be quite sure the speed is wrong. Slow it down until you feel that you are listening to an amiable old gentleman of seventy-one, with a rather pleasant Irish voice - then that is me. All the other people who you hear at the other speeds are imposters - ‘sham Shaw’ - phantoms who never existed!’”

- George Bernard Shaw

“Sometimes it comes out of me I am filled full of knowing and it bursts out from me, sometimes it comes very slowly from me, sometimes it comes sharply from me, sometimes it comes out of me to amuse me, sometimes it comes out of me as a way of doing a duty for me, sometimes it comes brilliantly out of me, sometimes it comes as a way of playing by me.”

– Gertrude Stein
N1191. BERTHE BOVY: La Voix Humaine (Jean Cocteau), 4s. 2-12” PW French Col. DFX 40/41, POM-1930. [Creator, Théâtre de la Comédie-Française, Paris, 17 Feb., 1930]. M-A MB 45, the Pair.

"Berthe Bovy was a Belgian actress who appeared in theatre, films and television programmes for over 60 years. She enrolled in the Koninklijk Conservatorium in Brussels following a meeting with Sarah Bernhardt. She joined the Comédie-Française in 1907. She created LA VOIX HUMAINE at the Comédie-Française 17 Feb., 1930, shortly after which she made the above recording.”

N1192. EDNA ST VINCENT MILLAY: RENASCENCE; The Ballad of the Harp-Weaver; THE HARP-WEAVER - Return from town; FATAL INTERVIEW - This beast that rends me; Not in a silver casket; Love is not from town; Sorrowful Dreams; Oh, Sleep Forever; SECOND APRIL - Travel; Elegy; WINE FROM THESE GRAPES - Childhood is the Kingdom; Where can the heart be hidden in the ground; FIGS FROM THISTLES - Recuerdo; I shall forget you presently, my dear; Portrait by a Neighbor; THE BUCK IN THE SNOW - To Pao-Chin; The Anguish; MAKE BRIGHT THE ARROWS - I Must not die of pity; The Maid of Orleans (all Recited by the Author), 8s. 4-12” V 18275/78, POM-1942, in Orig. Album DM-836, w.Brochure. Highly Elusive M-A, albeit Sds. 1 & 2 have faintest superficial scrs. MB 45, the Set.

N1193. RALPH BELLAMY: Leaves of Grass – Excerpts (Walt Whitman), 8s. 4-12” V 11-8524/27, POM-1943, in Orig. Album M-955. M-A, as unplayed. MB 35, the Set.

N1194. RALPH BELLAMY, w.Marrow Cond. The Rubaiyat of Omar Khayyam (trans. Fitzgerald), 4s. 2-12” RCA 11-9184/85, POM-1946, in Orig. Album DM-1055, w.Elaborate Brochure. MB 35, the Set

“During his career which spanned 62 years, Ralph Bellamy toured with road shows before finally landing in New York City. He began acting on stage there and by 1927 owned his own theater company. In 1931, he made his film debut and worked constantly throughout the decade both as a lead and as a capable supporting actor. Bellamy appeared as Roosevelt in the 1958 play SUNRISE AT CAMPOBELLO by Dore Schary, for which Mr. Bellamy won many honors, including the Tony and Drama Critics best-actor awards. Despite his many film roles, he was passed over by Hollywood for the film versions of his first three plays. But his luminous stage performance so dominated SUNRISE AT CAMPOBELLO that he won the part in the 1960 movie. In 1983, he played Roosevelt once again in the television miniseries THE WINDS OF WAR. Mr. Bellamy prepared carefully for every assignment, but he was more careful than ever in readying himself for SUNRISE AT CAMPOBELLO, which dealt with Roosevelt's 1921-24 battle with polio and his struggle to resume an active life.” - Peter B. Flint, THE NEW YORK TIMES, 30 Nov., 1991

N1195. ILKA CHASE. Poems of Dorothy Parker, 4s. 2-12” RCA 11-8605/06, POM-1944, in Orig. Album M-971. M-A, appears unplayed, albeit faintest superficial scrs, Sd.2, inaud & barely visible. MB 35, the Set

“Chase’s reputation as an acidulous critic of her contemporaries derived equally from the roles she played and from the books she published. She said, ‘I would not say that in conversation Clare Boothe Luce tossed off witticisms at the rate of Dorothy Parker. I wouldn't say that of Dorothy Parker, either’.” - THE NEW YORK TIMES, 16 Feb., 1978
N1196. HERBERT READ, PHELPS PUTNAM, JOHN BERRYMAN, HORACE GREGORY & DELMORE SCHWARTZ reading their own poems, 10s. 5-12” red vinyl Library of Congress LC 1770/79, in Orig. Album P-7. M-A, appears unplayed! MB 35, the Set.

N1197. RICHARD BLACKMUR, STEPHEN SPENDER, ELIZABETH BISHOP, THEODORE ROETHKE & WITTER BYNNER reading their own poems, 10s. 5-12” red vinyl Library of Congress LC 1780/89, in Orig. Album P-8. M-A, appears unplayed! MB 35, the Set.

N1198. ROBERT FITZGERALD, MARYA ZATURENSKA, ROBERT LOWELL, CONRAD AIKEN & WILLIAM EMPSON reading their own poems, 10s. 5-12” red vinyl Library of Congress LC 1790/99, in Orig. Album P-9. M-A, appears unplayed! MB 35, the Set.

N1199. ARCHIBALD MACLEISH, MURIEL RUKEYSER, HOWARD BAKER, LÉONIE ADAMS & JANET LEWIS reading their own poems, 10s. 5-12” red vinyl Library of Congress LC 1800/09, in Orig. Album P-10. M-A, appears unplayed! MB 35, the Set.

N1200. ORSON WELLES, etc.: JULIUS CAESAR (Shakespeare) – Abridged Version by Mercury Theatre, 10s. 5-12” Col. 11224/28-D, POM-1938, in paper sleeves. M-A, appears unplayed. MB 35, the Set.

“Orson Welles, still in his early 20s, was catapulted to fame by his ‘anti-fascist JULIUS CAESAR produced at the Mercury Theater. In 1938 he memorialized that production in a five-record set. It was not a recreation of the stage production. The performers were assigned different parts from those they had on the stage, and the play was greatly condensed. A piece of speech in one act was combined with a line from another act and another part; the entire murder scene from ‘The ides of March’ have come’ to ‘Et tu Brute’ lasted only 15 seconds. This was the first recording of a complete play in condensed form; it treated the recorded play as a new art form.”
- Robert O’Brien, Encyclopaedia of Recorded Sound

N1201. RONALD COLEMAN, etc.: LOST HORIZON (James Hilton) – Abridged Version by George Wells, 6s. 3-12” black Decca 29188/90, POM-1944, in Orig. Decca Album DA-402, w.Brochure. M-A, appears unplayed. MB 35, the Set.

N1202. RONALD COLEMAN, etc.: A TALE OF TWO CITIES (Dickens) – Abridged Version by George Wells, 6s. 3-12” black Decca 29253/55, POM-1947, in Orig. Decca Album DA-696. M-A, appears unplayed. MB 35, the Set.

“Ronald Coleman’s first major talkie success was in 1930, when he was nominated for the Academy Award for Best Actor for two roles – CONDEMNED and BULLDOG DRUMMOND. Colman has been mentioned in many novels, but he is specifically mentioned in Ralph Ellison’s INVISIBLE MAN because of his charming, well-known voice. Along with his charming voice, Colman had a very confident performing manner that helped make him a major star of sound films.”
- Wikipedia
CONDITION GRADING:

**M-A** - nearly MINT, albeit very slightly used Copy.
**A** - slightly used Copy, but with no defects.
**B** - used Copy, with light wear and rubs, not affecting playing.
**C** - heavily used copy whose defects are clearly described

Any other defects, e.g.: light (lt), edge chip (ec), lamination (lam), hairline crack (hlc), internal pressure crack (ipc), scratch (scr); label damage, etc. are most clearly identified within each individual listing.

**POM** – A Direct Pressing, Pressed from Original Master, (never a dubbing), whether an Original Pressing or a Subsequent Issue.

Only form of issue – relates exclusively to 78rpm issues, only those which are Pressed from Original Masters.

**Scroll** - relates exclusively to the best period of Victor, always featuring the SCROLL Label, mid-1930s, and always offering remarkably quiet surfaces, very often on Z Shellac, or Z type Shellac on Z Shellac - relates exclusively to the best pressings ever produced by Victor, mid-1930’s, found on PW, ORTH, but primarily on SCROLL Labels, always offering remarkably quiet surfaces, identifiable by the minuscule "z" found only in the upper portion of the inner margin of the shellac.

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