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**Auction Number 146 --
AUCTION Closing Date:
Friday, 29 May, 2015**



1001. AINO ACKTÉ: *FAUST – Air des bijoux / LOHENGRIN – Einsam in trüben Tagen* (in French). 10½" brown Parl. Odeon PO 93 (XPr 1-2/4-2), (*w.Ackté's signature embossed in shellac*). M-A, superlative copy. MB 35

"It is difficult to realise that Ackté's sensational début at Covent Garden was as Salome in Richard Strauss' opera. Here she sings...with grace and excellent coloratura technique, and although she was Finnish, the style is typically French, and with immaculate diction.

- John Freestone

1002. AGUSTARELLO AFFRE (The French Tamagno): *ARMIDE – Plus j'observe ces lieux* (Gluck) / MARCELLE DEMOUGEOT, AGUSTARELLO AFFRE, JUSTE NIVETTE: *FAUST – Anges purs, anges radieux*. 10½" brown & white French Odéon 97011/60895 (XP 4250/4267). A or better, choice copy has few faintest rubs, positively inaud. MB 15

1003. AGUSTARELLO AFFRE (The French Tamagno): *SIGURD – Esprits, gardiens* (Reyer) / *L'ATTAQUE DU MOULIN – Adieux à la forêt* (Bruneau). 10½" brown & gold / brown & white French Odéon 36682/36741 (XP 2460/2565). A to M-A, choice copy. MB 15

1004. AGUSTARELLO AFFRE (The French Tamagno): *L'AFRICAINNE – Pays merveilleux, 2s*. 10½" brown & gold French Odéon 36695/72 (XP 2463/75). A to M-A, choice copy has, Sd.2 only, very few superficial pap.scuffs, barely visible & inaud. MB 15

1005. AGUSTARELLO AFFRE (The French Tamagno): *GUILLAUME TELL – Asile héréditaire / LOHENGRIN – In femem Land* (in French). 10½" brown & gold French Odéon 36412/36532 (XP 2325/2397). A to M-A, choice copy has, Sd.2 only, very few superficial rubs, inaud. MB 15

1006. AGUSTARELLO AFFRE (The French Tamagno): *FAUST – Salut! O mon dernier Matin / LA JUIVE – Dieu que ma voix tremblante* (Halévy). 10½" brown & gold French Odéon 60137/60297 (XP 3071/3331). B, very decent copy has rubs & lt.scrs, ltly audible. MB 10

1007. AGUSTARELLO AFFRE (The French Tamagno): *RIGOLETTO – Ballade* (in French) / *FAUST – Cavatine*. 10½" brown & gold French Odéon 60064/65 (XP 3059/60). A-, lovely copy has lt. rubs & hint of grey on peaks, inaud. MB 10

1008. AGUSTARELLO AFFRE (The French Tamagno): *CARMEN – La fleur que tu m'avais jetée* / AGUSTARELLO AFFRE & NOTÉ: *LA MUETTE DE PORTICI – Amour sacré* (Auber). 10½" brown & white French Odéon 36685/36727 (XP 2583/2510). A-/B, very fine copy has lt.rubs, inaud.; Sd.2 only has lt.grey. MB 10

1009. AGUSTARELLO AFFRE (The French Tamagno) & AMELIA TALEXIS: *AÏDA – O terra addio* (in French) / LUCIEN RIGAUX & ÉTIENNE BILLOT: *FAUST – Choral des épées*. 10½" brown & white French Odéon 60562/60458 (XP 3715/3673). A-, lovely copy has faintest rubs; Sd.2 only has nd which will sound briefly. MB 35

1010. AGUSTARELLO AFFRE (The French Tamagno) & LUCIEN RIGAUX:

GUILLAUME TELL - *O Mathilde / Accours dans ma nacelle*.

10½" brown & white French Odéon 97002/97068 (XP 4259/4356).

A-/A-B, very fine copy has, primarily Sd.2, lt.rubs & scrs, inaud. MB 15

1011. AGUSTARELLO AFFRE (The French Tamagno) & JULIENNE MARCHAL:

LUCIA – *Verrano a te (in French)* / AFFRE, RIGAUX, NARÇON, FRÉVILLE & BERNARD:

L'AFRICAIN – *Oui fallut-il perdre la vie*. 10½" brown & white French Odéon 97030/97061 (XP 4417/4355). A -, fine copy has few faintest rubs & occasional minuscule scr. MB 15

"Agustarello Affre held his own with Escalaïs, de Reszke, Van Dyck, Alvarez, Saléza, Scaramberg, Muratore and Franz in a career that lasted two decades. Affre made his début at the Paris Opéra in 1890 as Edgardo in Lucia with Nellie Melba. At the Opéra, he created rôles in operas by Massenet and Saint-Saëns and also sang Canio and Belmonte for the first time. Affre never sang at the Opéra-Comique, but during his career he made guest appearances in Lyon, Marseille, Brussels, London, New Orleans, Havana and San Francisco."

- Robert Baxter, Program Notes for Marston's CARMEN

1012. CHARLOTTE AGUSSOL: Le Nil (Leroux) / LES SAISONS – *Aria* (Massé).

10½" Test Pressing for A.P.G.A 1319/17, only form of issue, 1906, both sides announced.

M-A, exceptional copy. Exceedingly elusive! MB 75

1013. CHARLOTTE AGUSSOL: MANON – *Adieu, notre petite table / Je suis encore tout*

étourdie. 10½" Test Pressing for A.P.G.A 1310/16, only form of issue, 1906,

both sides announced. M-A, exceptional copy has infinitesimal 2 dust mks, barely visible & inaud. Exceedingly elusive! MB 75

"Though her first names included Charlotte and Marie, she was known on stage as Pauline Agussol. She graduated from the Paris Conservatory and was recruited by the Paris Opéra. Her début was as Urbain in LES HUGUENOTS on 19 September 1888. That season also saw her as Stéphanie in the first Paris Opéra performance of Gounod's ROMÉO ET JULIETTE (28 November) with Adélina Patti, the de Reszké brothers, Léon Melchissédec and Jean-François Delmas. Agussol soon added Siébel in FAUST and she continued to perform these rôles throughout her 20-year Paris Opéra career. Among other creations and first performances, Agussol sang Ascagne in the Paris Opéra's staging of Berlioz's PRISE DE TROIE in 1899. Her final season at the Paris Opéra was 1907. She recorded for G&T, beginning in 1901. She also recorded for Zonophone, Odéon, Favorite and APGA, [the latter] of which she was one of the founding members."

- Vincent Giroud, Marston Program Notes

"Among those 'minor' companies that flourished in France before the end of the first decade, there is one that stands out above all the others for its originality of organization and its technical excellence. A.P.G.A. (L'Association Phonique des Grands Artistes) was founded in May, 1906...with a group of ten artists: Agustarello Affre, Charlotte Agussol, André Gresse, Jean Noté, Alice Verlet, Henri Weber, Bergeret, Dranem, Mayol & Polin....The records were uniform in size: 27cm. or about 10½ inches....All A.P.G.A. records play at an average speed of 86 r.p.m., and I know of many that go well over 90. These extraordinary speeds might have accounted for the lack of sales....However, when pitched properly, these records are astoundingly good – I might venture to say better than any other needle-cut record of the period."

- Victor Girard, THE RECORD COLLECTOR, 1954

1014. HENRI ALBERS: L'ATTAQUE DU MOULIN - *Berceuse* (Bruneau) /

GUILLAUME TELL – *Sois immobile* (Rossini). 8¼" etched label **H & D** Pathé 3517/18,

center start, announced. A to M-A, superlative copy. MB 25

1015. ALBERT ALVAREZ: JOSEPH – *Champ paternel* (Méhul) /

ALBERT ALVAREZ & MARIE DELNA: LA FAVORITE – *Act IV Duet* (Donizetti).

8¼" etched label **H & D** Pathé 1658/236, center start, announced.

A to M-A, lovely copy has hint of grey on peaks. MB 25

1016. ALBERT ALVAREZ: *Le Biniou* (Durand) / *Le soir* (Gounod).

9 ½" etched label H & D Pathé 1626/46, center start, announced.

A to M-A, superlative copy. MB 25

"Alvarez sang Nicias in the world premiere of Massenet's THAÏS on 20 June, 1894, and in 1895 sang in the world premiere of Augusta Holmès' LA MONTAGNE NOIRE. Two years later appeared as Walther von Stolzing in the Paris premiere of DIE MEISTERSINGER. In 1897 he performed in the world premiere of Bruneau's MESSIDOR, and in 1901 the world premiere of Xavier Leroux's ASTARTE. He was well-acquainted with Jules Massenet and the then-known composer Isidore de Lara, and almost every year he guested frequently from 1893 to 1903 at Covent Garden. Here he sang on the 20 June 1894 the role of Araquil in the world premiere of the Massenet's LA NAVARRAÏSSE. In the 1899-1903 seasons he appeared at the Metropolitan Opera in New York (début as Roméo in Gounod's ROMÉO ET JULIETTE."

- Ashot Arakelyan, *Forgotten Opera Singers*

1017. PASQUALE AMATO: *GERMANIA – Tu m'eri innnanzi* / *Ascolta, io morirò*

(Franchetti). 10 ½" Milano Fonotipia 92500/92499 (XPh 3939/54). A to M-A,

spectacular copy has, Sd.2 only, microscopic dust mk, barely visible & inaud. MB 20

1018. PASQUALE AMATO: *GERMANIA – Ferito, prigionier* (Franchetti) /

LE VILLI – Anima santa (Puccini). 10 ½" Milano Fonotipia 92512/11 (XPh 3874/89).

A to M-A, spectacular copy has, Sd.2 only, faintest rubs, inaud. MB 20

1019. PASQUALE AMATO: *ZAZÀ - Buona Zazà / Zazà, piccola zingara.*

10 ½" Milano Fonotipia 92008/09 (XPh 2690/91). A to M-A, spectacular copy has,

Sd.2 only, hint of grey on peaks, inaud. MB 20

1020. PASQUALE AMATO: *LA GIOCONDA - Pescator, affonda l'esca /*

DINORAH - Sei vendicata assai. 10 ½" Milano Fonotipia 92513/14 (XPh 3950/3885).

A to M-A, lovely copy has faintest rubs & occasional wee dust mk, inaud.;

Sd.2 only has tiny cluster dust scrs. MB 15

1021. PASQUALE AMATO: *OTELLO – Inaffia l'ugola.* 10 ½" Milano Fonotipia 92760

(XPh 3948). A-B, very decent copy has lt. rubs & faint scrs, positively inaud. MB 10

1022. PASQUALE AMATO: *FORZA – Urna fatale / Son pereda, son ricco d'onore.*

10 ½" Milano Fonotipia 92503/04 (XPh 3904/05). A to M-A, spectacular copy. MB 15

1023. PASQUALE AMATO: *ANDREA CHÉNIER – Un di m'era di gioia /*

RICCARDO STRACCIARI: *PAGLIACCI – Prologo.* 10 ½" Milano Fonotipia 92497/69058

(XPh 3871/3772). A to M-A, spectacular copy. MB 15

1024. PASQUALE AMATO & GIUSEPPE TACCANI: *FORZA – Le minaccie, 2s.*

10 ½" Milano Fonotipia 92495/96 (XPh 3876/77).

A-, lovely copy has faintest rubs, inaud. MB 15

"Stracciarri made records to which one says at different times 'Fair', 'Good', 'Splendid', 'Excellent'. But there is also the cry of 'Great', and in my experience only one of the baritones now under discussion provokes that. This is Pasquale Amato."

- J.B. Steane, *THE GRAND TRADITION*, P.142

1025. GIUSEPPE ANSELMI: *DON PASQUALE – Sogno soave e casto / LUISA MILLER – Quando le sere al placido*. 10½" brown Parl. Odeon PO 61 (XPh 2559/2569), POM-22 / 25 April, 1907, (*w. Anselmi's signature embossed in shellac*). M-A, spectacular copy. MB 25

1026. GIUSEPPE ANSELMI: *RIGOLETTO – Ella mi fu rapita; Parmi veder le lagrime*, 2s. . 10½" Milano Fonotipia 62150/51 (XPh 2607/08). A to M-A. MB 15

1027. GIUSEPPE ANSELMI: *MIGNON – Elle ne croyait pas (in Italian) / PAGLIACCI – Vesti la giubba*. 10½" Milano Fonotipia 62161/60 (XPh 2583/61). A-, lovely copy has faintest rubs, inaud.; Sd.2 only has lt.grey on peaks. MB 15

1028. GIUSEPPE ANSELMI: *PAGLIACCI - O Colombina (Serenata d'Arlecchino) / MANRÙ – Come al sol cocente (Paderewski)*. 10½" US-Fonotipia 62288/89 (XPh 2844/45). A-, lovely copy has, primarily Sd. 2, lt. rubs, inaud. MB 15

1029. GIUSEPPE ANSELMI: *FEDORA – Amor ti vieta / MANON – En fermant les yeux (Le rêve) (in Italian)*. 10½" Milano Fonotipia 62164/65 (XPh 2562/68-2); Sd. 2 is 'Take' 2 (of 2 issued 'takes'). A to M-A, a beautiful copy. MB 20

1030. GIUSEPPE ANSELMI: *TOSCA – Recondita armonia / IRIS – Apri la tua finestra*. 10½" Milano Fonotipia 62185/84 (XPh 2604/05). A- to B, fine copy has lt.rubs & few lt.scrs, inaud. MB 10

1031. GIUSEPPE ANSELMI: *DON PASQUALE - Sogno soave e casto / DON GIOVANNI – Il mio tesoro*. 10½" US-Fonotipia 62183/67 (XPh 2559/71). A-, lovely copy has, primarily Sd. 2, lt. rubs, inaud. MB 10

1032. GIUSEPPE ANSELMI: *LA FAVORITA – Una vergine, un angiol di Dio / Spirto gentil*. 10½" pink Milano Fonotipia Test Pressing for 62318/19 (XPh 3068/67). A to M-A, beautiful copy has, beg.Sd.1, 3 minuscule edge patinas, harmless & inaud. MB 15

1033. GIUSEPPE ANSELMI: *LA FAVORITA – Una vergine, un angiol di Dio / Spirto gentil*. 10½" US-Fonotipia 62318/19 (XPh 3068/67). M-A/A-, superb copy has, Sd.2 only, hint of grey on peaks. MB 15

"In 1900, Anselmi made his début in Genoa, singing Rodolfo, the Duke and Edgardo (to Fanny Torsella's Lucia). That same year he appeared at the San Carlo in Naples, where he sang with Angelica Pandolfini and Rina Giachetti (the sister of Caruso's mistress) in LE MASCHERE, a new work by Mascagni. Anselmi made his London début at Covent Garden (1901) as the Duke in Rigoletto (with Suzanne Adams as Gilda). He returned to London on several occasions, but was especially admired in St. Petersburg, Buenos Aires, Milan (La Scala), Warsaw and Madrid in a variety of rôles that included Cavaradossi, Loris in FEDORA, Maurizio in ADRIANA LECOUVREUR, Osaka in IRIS, Lensky, Edgardo, Nadir in PESCATORI DI PERLE and many others. He sang Almalviva to Adelina Patti's Rosina in her last ever operatic appearance....he possessed [a] lovely voice and was very musically intelligent. The records speak for themselves so far as Anselmi's vocal powers and musical intelligence are concerned. After listening to only a few, one senses that his sole concern in their making was the artistic presentation of the music he sang, as opposed to the glorification of his own voice. There are trills delivered with a coloratura skill that must have been the envy of many a soprano, and high Cs enough to satisfy the multitudes who base their evaluation of a tenor's talents on this one magical note. Anselmi proves why he is so highly regarded to this day by collectors of fine historical recordings."

- Andrea Shum-Binder, subito-cantabile

1034. PAUL AUMONIER: *Le Credo du Paysan* (Goublier) / *Le Val d'Andorre* (Halévy).
10½" brown & gold French Odéon X 33748/33796 (XP 813 /856).
A or better, choice copy has few faintest rubs, positively inaud.; minuscule hlc, inaud. MB 10

1035. PAUL AUMONIER: *FAUST – Le Veau d'or / Vous qui faites l'endormie*.
8¼" etched label **H & D** Pathé 56/58, center start, announced.
A to M-A, lovely copy has hint of ulc, visible primarily Sd.2 & inaud. MB 15

1036. PAUL AUMONIER: *L'ÉTOILE DU NORD - Romance* (Meyerbeer) /
LE CAÏD - Air du tambour-major (Thomas). 10½" brown & gold French Odéon
X 33820/33751 (XP 853 /855). A to M-A, choice copy has,
Sd.2 only, few minuscule cosmetic scrs. MB 15

"Aumonier entered the Paris Conservatory as a pupil of Léon Melchissédec. Most of his career was spent on the stages of provincial theaters including Monte Carlo, Lausanne, Brussels, Algiers, Nice, and Rouen. He appeared with van Dyck, Albers, Demougeot, and Caruso. Aumonier took part in the premiere of Edouard Trémisot's PYRAME ET THISBÉ (Monte Carlo, 1904), Mazellier's GRAZIELLA (Andréa, Theatre des Arts in Rouen, 1913), and Trémisot's STAMBOUL (Mehmed Pacha, Algiers Opera, 1924). He also sang at the Paris Opéra in SAMSON ET DALILA, SALAMMO, AÏDA, ROMÉO ET JULIETTE, AND RIGOLETTO. Aumonier, who recorded extensively for all of the French record labels, possessed one of the most beautiful basso profundo voices of his time.

- Vincent Giroud, Marston Program Notes

1037. LUIGI BALDASSARI & LAURA del LUNGO: *LA FAVORITA – Quando le soglie paterno varcai* / FRANCO de GREGORIO: *Spirto gentil*. 10½" Phonodisc Mondial 'Art Label' 56/89. A-/M-A, lovely copy has, Sd.1 only, few wee cosmetic rubs & mks. MB 15

"Franco de Gregorio began his career in Italian provincial theaters where he sang during the first decade of the 20th century. In 1908 he appeared at the Teatro Nazionale in Rome as Edgardo in Donizetti's LUCIA DI LAMMERMOOR. In the next year, he performed at the Teatro Rossi in Pisa as Fra Diavolo in Auber's opera of the same name. In 1911 De Gregorio guested during a season at the Italian opera in Holland. From 1915 to 1920 he traveled with smaller opera troupes throughout North America. In 1919 he sang with the San Carlo Opera Company in New York as Turiddu with Rosa Ponselle in Mascagni's CAVALLERIA RUSTICANA."

- Ashot Arakelyan, Forgotten Opera Singers

1038. LUIGI BALDASSARI & LAURA del LUNGO: *LA FAVORITA – Quando le soglie paterno varcai* / FRANCO de GREGORIO: *Spirto gentil*. 10½" Phonodisc Mondial 'Art Label' 56/89. A-/M-A, lovely copy has, Sd.1 only, few wee cosmetic rubs & mks. MB 15

1039. CARLO BALLIN: *ISABEAU - Sogno di Folco* / FRANCESCA SOLARI:
Questo mio bianco manto (Mascagni). 10½" Milano Fonotopia 92961/60 (XPh 4869/72).
M-A, an extraordinary copy. MB 35

1040. DALTON BARKER: *THE SORCERER – The Vicar's Song* (Sullivan) /
THE DUTCHESS OF DANTZIC – A Gentleman of France (Caryl).
10½" brown & white English Odeon 57616/23(Lx 3014/3040).
A to M-A, choice copy has, Sd.2 only, wee rubs, inaud. MB 15

"After 1902, when Barker (Baker) sang at a St James Hall Ballad Concert in London, he became known as a baritone of rare musicianship. In 1905, along with Mary Garden, Nellie Melba, and Giovanni Zenatello, he sang at Windsor Castle at a state concert in honour of the King of Greece. He toured the USA in 1908 and, with Albani, the British Isles in 1909, and was described as Great Britain's greatest baritone. Barker emigrated to the USA in 1913 and moved to Canada in 1914 as the first organist-choirmaster at Timothy Eaton Memorial Church, Toronto. The critic of The World described his singing after a Toronto recital with Healey Willan at the piano, 1 Dec., 1915: 'His voice is fine in timbre, his presentation sincere and unaffected, and his technical attack precise and accurate'. He was conductor of the CBC programs 'Vesper Hour' and 'Eventide' from 1939 until 1956."

- Mary Willan Mason, HISTORICA CANADA

1041. DALTON BARKER: *Marching along (White) / Lanagan's Log* (Löhr).
10½" pale green & white English Odeon 44951/52(Lx 2227/29).
B-, very decent copy has lt. scrs & rubs, inaud. MB 10

1042. MARIA BARRIENTOS: *Voci di Primavera* (Johann Strauss) /
ALESSANDRO BONCI: *I PURITANI – A te, o cara*.
10½" Milano Fonotipia 39012//39084 (XPh 31/394).
M-A, extraordinary copy has, Sd.2 only, infinitesimal dust scr, inaud. MB 15

1043. MARIA BARRIENTOS: *FRA DIAVOLO – Or son sola, alfin respiro*.
10½" Milano Fonotipia 39538 (XPh 1632). M-A, an extraordinary copy. MB 15

1044. MARIA BARRIENTOS: *FRA DIAVOLO – Or son sola, alfin respiro*;
Già per la danza, 2s. 10½" red German Fonotipia-Odeon IRCC 'D' (XPh 1632/33),
POM-20 Feb., 1906, (*w.Barrientos' signature embossed in shellac*), a very limited issue.
M-A, spectacular copy of choice mid-1930s pressing has, Sd.2, faintest rub, inaud. MB 45

1045. MARIA BARRIENTOS: *MIGNON - Je suis Titania /*
PEER GYNT Suite #2 – Solveig's song (both in Italian).
10½" Milano Fonotipia 39461/62 (XPh 1621/1607).
M-A, extraordinary copy has infinitesimal edge patina, barely visible, certainly inaud. MB 15

1046. MARIA BARRIENTOS: *DINORAH – Ombra leggiera, 2s.*
10½" US-Fonotipia 39503/04 (XPh 1634/35). M-A, an extraordinary copy. MB 15

1047. MARIA BARRIENTOS: *I PURITANI - Son vergin vezzosa /*
NOZZE - Deh! vieni, non tardar. 10½" Milano Fonotipia 39010/26 (XPh 81/80).
M-A, extraordinary copy has, Sd.2 only, faintest rubs, inaud.. MB 15

1048. MARIA BARRIENTOS: *LA SONNAMBULA - Come per me sereno, 2s.*
10½" brown Parl. Odeon PO 76 (XPh 1608/09), POM-12 Feb., 1906,
w.Barrientos' signature embossed in shellac). M-A, spectacular copy. MB 35

1049. MARIA BARRIENTOS: *LA SONNAMBULA - Come per me sereno, 2s.*
10½" Milano Fonotipia 39457/58 (XPh 1608/09).
A-B, fine copy has lt.rubs & tiny pimples;
Sd.2 has minor audible 'heat' damage. MB 10

1050. MARIA BARRIENTOS: *RIGOLETTO - Caro nome*.
10½" US-Fonotipia 39542 (XPh 1654). M-A, an extraordinary copy. MB 15

"Maria Barrientos was one of the most eminent sopranos of her time. She was not only a fabulous singer but also a beautiful woman. She made a valuable set of recordings for Fonotopia and Columbia. Her voice is of almost instrumental limpidity....an extraordinary legato similar to the sound of a Stradivari violin."

- Andrea Shum-Binder, subito-cantabile

1051. HIPPOLYTE BELHOMME: *Le Chant du départ* (Méhul) / *LE CAÏD – La Diane* (Thomas). 9 1/2" etched label **H & D** Pathé 400/379, center start, announced. A to M-A, lovely copy has, Sd.2 only, hint of grey on peaks. MB 25

1052. HIPPOLYTE BELHOMME: *HAYDÉE – A la voix seduisante* (Auber) / *PHILÉMON ET BAUCIS – Air de Vulcan* ((Gounod). 10 1/2" **H & D** brown paper label US-Pathé 26002, (4557/4559). M-A, glorious copy. MB 15

1053. HIPPOLYTE BELHOMME & JANE MARIGNAN: *LE PRÉ AUX CLERCS – Les rendez-vous de noble compagnie* (Hérold) / HIPPOLYTE BELHOMME & ALINE VALLANDRI: *MIGNON – Légères hirondelles*. 10 1/2" **H & D** brown paper label US-Pathé 26004, (534/703). M-A, glorious copy. MB 15

"Belhomme studied at the Paris Conservatory winning second prizes for singing and for opéra-comique. He made his début at the Opéra-Comique on 11 November 1879 in Félicien David's LALLA-ROUCK (Baskir). At the Opéra-Comique, Belhomme sang in the world premieres of Offenbach's LES CONTES D'HOFMANN (Crespel) and Charpentier's LOUISE (the minor role of 'le vieux Bohème'). He also participated in lesser-known world premieres by Paladilhe, Lecocq, Pierné, Rousseau, and others. In addition to being a member of the Opéra-Comique, Belhomme sang with the opera houses in Lyons, Marseilles, Brussels, Monte Carlo, and Nice. Belhomme was known to be a fine actor and was a favorite with the public. He recorded a large group of cylinders and discs for Pathé and a lesser number of sides for G&T and Odéon.

- Vincent Giroud, Marston Program Notes

1054. GEMMA BELLINCIONI: *LA BOHEME – Mi chiamani Mimi* / *FAUST - Le Roi de Thulé* (in Italian). 9 1/2" etched label **H & D** Pathé 4398/99, center start, announced. A to M-A, lovely copy has hint of grey on peaks. MB 45

1055. JUANA BENITEZ: *CHATEAU-MARGAUX – Canción de Angelita* / Sor. MORENO: *Capricho comico* (Caballero). 10 1/2" brown & gold Spanish Odeon 41459/41337 (xS 687/—). A-B, very decent copy has lt.rubs & few superficial scrs. MB 15

1056. DAVID BISPHAM: *Tommy Lad* (Margetson) / *Marching through Georgia* (Henry Clay Work). 10 1/2" AC grey paper label **H & D** Pathé 27003, only form of issue, 1917. M-A, glorious copy. MB 15

1057. DAVID BISPHAM: *Our country forever* (Meredith) / *Dixie* (Emmett). 10 1/2" grey paper label **H & D** Pathé 27002, only issue, 1917. M-A, glorious copy. MB 15

"In 1886 Bispham went to Italy where he studied with Vannuccini in Florence and Francesco Lamperti in Milan; later he studied in London with Shakespeare and Randegger. He made his operatic début as Longueville in Messager's LA BASOCHE (English Opera House, London, 3 Nov., 1891), in which his comic acting ability, as well as his singing, won praise. He made his first appearance in serious opera as Kurwenal in TRISTAN UND ISOLDE (Drury Lane, 25 June, 1892). He was particularly effective in the Wagnerian baritone roles and made his American début with the Metropolitan Opera as Beckmesser (18 Nov., 1896), and was on the Metropolitan roster 1896-97, 1898-99, and 1900-03. His autobiography, A QUAKER SINGER'S RECOLLECTIONS, was published in 1920, New York."

- Ashot Arakelyan, Forgotten Opera Singers

1058. JUSSI BJÖRLING, w. Harry Ebert (Pf.): *Die böse Farbe* (Schubert). 10 1/2" RCA shellac 'Test' Pressing for **Unpublished** Mx. BS-046745-1, POM-30 Jan., 1940, New York, w. RCA spiderweb verso. M-A, superlative copy. MB 25

1059. RAMÓN BLANCHART: *L'AFRICANA – Averla tanto amor / Figlia di regi*. 10 1/2" Milano Fonotipia 39383/82 (XPh 428/420). M-A, superlative copy has, Sd.2 only, faintest rubs, inaud. MB 25

1060. MÁLKA BOBKOVÁ: *HUBICKA – Ukolébavka / Skrivánci pisen* (Smetana). 10½" black Prague Odeon X29083/84 (ZX 470/71).

A to A-, very fine copy has lt.rubs & a few superficial scrs.. MB 45

"This is a very important disc as Bobková, who was one of the leading sopranos in Prague, was also the creator of the Water Nymph (RUSALKA). The voice is of lovely quality and it is very well recorded for the time."

John Freestone

1061. ALESSANDRO BONCI: *Tre giorni son che Nina* (Ciampi [att.Pergolesi]) / *LALLA ROUKH – I'll sing thee songs of Araby* (in English) (Clay). 10½" US-Fonotopia 39292/48 (XPh 305/311). A to M-A, beautiful copy has occasional faint rub, inaud.; Sd.2 has label stickers. MB 20

1062. ALESSANDRO BONCI: *Caro mio ben* (Giordani) / *L'ELISIR – Una furtiva lagrima*. 10½" Milano Fonotopia 39128/39083 (XPh 176/153). M-A, superlative copy. MB 15

1063. ALESSANDRO BONCI: *Ave Maria* (Bach-Gounod) / *WERTHER – Pourquoi me réveiller? (1906 Version, in Italian)*. 10½" US-Fonotopia 92104/39698 (XPh 2699/1993). M-A, superlative copy has, Sd.1 only, 2 very lt.cosmetic scrs. MB 15

1064. ALESSANDRO BONCI: *Vieni, amor mio!* (Leoncavallo, [Pf. Acc. By the COMPOSER]) / *BARBIERE – Se il mio nome*. 10½" US-Fonotopia 62301/39687 (XPh 2693/1891). A to M-A, beautiful copy has very occasional faint rub, inaud.; Sd.2 only has wee dust scr, inaud. MB 20

1065. ALESSANDRO BONCI: *Vieni, amor mio!* (Leoncavallo, [Pf. Acc. By the COMPOSER]) / *AIDA – Celeste Aida*. 10½" US-Fonotopia 62301/39695 (XPh 2693/1985). A to M-A, beautiful copy has, Sd.2 only, lt rubs & faintest pap.scrs, inaud. MB 20

1066. ALESSANDRO BONCI: *PARIDE ED ELENA – Spiagge amate* (Gluck). 10½" Milano Fonotopia 39127 (XPh 178). A-, fine copy has lt. rubs & very lt.scrs. MB 10

1067. ALESSANDRO BONCI: *PARIDE ED ELENA – Spiagge amate* (Gluck) / *Das Veilchen, K.476* (in Italian) (Mozart). 10½" US-Fonotopia 39242/39127 (XPh 178/302). A to M-A/A-, lovely copy has, Sd. 2 only, faint rubs, inaud. MB 15

1068. ALESSANDRO BONCI: *MARTHA – M'appari (1906 Version) / WERTHER – Pourquoi me réveiller? (1907 Version, in Italian)*. 10½" US-Fonotopia 39674/92105 (XPh 1890/2735). A- to B, fine copy, lt.rubs & few lt.scrs, inaud.; minor hlc, Sd.2. MB 10

1069. ALESSANDRO BONCI: *MANON – Ah! fuyez, douce image* (in Italian) / *RIGOLETTO – La donna è mobile* (1908 Version). 10½" US-Fonotopia 92221/92220 (XPh 3406/05). A to M-A, beautiful copy has, Sd. 2 only, infinitesimal dust scr, inaud. MB 15

1070. ALESSANDRO BONCI: *MANON – Ah! fuyez, douce image* (in Italian) / *RIGOLETTO – La donna è mobile* (1908 Version). 10½" US-Fonotopia 92221/92220 (XPh 3406/05). A to M-A, beautiful copy has, Sd. 2 only, infinitesimal dust scr, inaud. MB 15

1071. ALESSANDRO BONCI: *PARIDE ED ELENA – O del mio dolce ardor* (Gluck) / ALESSANDRO BONCI & REGINA PINKERT: *DON PASQUALE – Tornami a dir*. 10½" gold German Fonotipia-Odeon HRS 1022 (XPh 308/438), (w.Bonci's signature embossed in shellac), POM-15 July / 13 Nov., 1905. *Numbered Copy #61 of an extremely Limited Edition*. M-A, spectacular copy of this choice mid-1930s pressing. MB 35

1072. ALESSANDRO BONCI: *L'ELISIR – Una furtiva lagrima / I PURITANI – A te, o cara*. 10½" red German Fonotipia-Odeon IRCC 'D' (XPh 153/494), POM-19 Oct., 1905, (w.Bonci's signature embossed in shellac), a very limited issue. M-A, spectacular copy of choice mid-1930s pressing. MB 45

1073. ALESSANDRO BONCI: *FEDORA – Amor ti vieta (1906 Version) / RIGOLETTO – La donna è mobile (1905 Version)*. 10½" US-Fonotipia 39696/39081 (XPh 1988/363). A to M-A. MB 15

1074. ALESSANDRO BONCI: *FEDORA – Amor ti vieta (1907 Version) / I PURITANI – A te, o cara*. 10½" US-Fonotipia 92103/39084 (XPh 2698/394), *Sd.1 label AUTOGRAPHED by Bonci*. A to M-A. MB 15

1075. ALESSANDRO BONCI: *RIGOLETTO – Questa o quella / Ella mi fu rapita*. 10½" US-Fonotipia 39239/92098 (XPh 303/2733). M-A, superlative copy. MB 15

1076. ALESSANDRO BONCI: *LES PÊCHEURS DE PERLES – Je crois entendre (in Italian)* (Bizet) / *DON PASQUALE - Cercherò lontana terra*. 10½" Milano Fonotipia 39686/85 (XPh 1892/93). A-, very decent copy has lt. rubs; *Sd.2 only has sev. wee pap.mks.* MB 10

1077. ALESSANDRO BONCI: *LUCIA – Tombe degli avi miei; Fra poco a me ricovero, 2s*. 10½" Milano Fonotipia 39693/94 (XPh 1982/83). A-, very decent copy has lt. rubs & sev.minuscule pap.scrs. MB 10

1078. ALESSANDRO BONCI: *LUCIA – Tu che a Dio / ANDREA CHÉNIER – Un di all'azzurro spazio*. 10½" US-Fonotipia 39697/92102 (XPh 1984/2697). M-A, lovely copy has, *Sd.1 only, long very lt.scr, inaud.* MB 15

1079. ALESSANDRO BONCI: *LA FAVORITA – Spirto gentil / L'AFRICAINÉ – Ô Paradis! (in Italian)*. 10½" Milano Fonotipia 39338/39 (XPh 393/395). A to M-A, superlative. MB 15

1080. ALESSANDRO BONCI: *LA FAVORITA – Spirto gentil / L'ELISIR – Quanto è bella*. 10½" US-Fonotipia 39338/92100 (XPh 393/2695). M-A, superlative copy. MB 15

1081. ALESSANDRO BONCI & ORESTE LUPPI: *LA FAVORITA - E fia vero? / La Scala Chorus: Bell'alba foriera*. 10½" Milano Fonotipia 39331/37169 (XPh 367/Xm 391). A to M-A, superlative copy. MB 15

1082. ALESSANDRO BONCI: LUISA MILLER – *Quando le sere al placido*, (w.recit.), 2s. 10½” US-Fonotipia 39691/39692 (XPh 1990/1989).
A to M-A, lovely copy has, Sd. 2 only, faint rubs, inaud. MB 15

1083. ALESSANDRO BONCI & ANTONIO MAGINI-COLETTI:
I PESCATORI DI PERLE – *Del tempio al limitar*. 10½” U.S. Fonotipia 39340 (XPh436).
A to M-A, choice copy has few faint rubs, inaud. MB 15

1084. ALESSANDRO BONCI & FERRUCCIO CORRADETTI:
BARBIERE – *Numero quindici* (w.recit.), 2s. 10½” Milano Fonotipia 92330/31
(XPh 3505/13). A to M-A, superlative copy. MB 15

1085. ALESSANDRO BONCI & FERRUCCIO CORRADETTI: DON PASQUALE – *Sogno soave e casto*. 10½” Milano Fonotipia 92329 (XPh 3503). M-A, superlative copy. MB 15

“Alessandro Bonci was an Italian lyric tenor known for his association with the bel canto repertoire. Bonci made his début in Parma in 1896, singing the rôle of Fenton in Giuseppe Verdi’s FALSTAFF at the Teatro Regio. Such was his success that before the end of his first season he was engaged to sing at La Scala, where he débuted in Bellini’s I PURITANI. Appearances elsewhere in Europe followed, including at London’s Royal Opera House. He first sang at Covent Garden in 1900 and he would return there in 1903 and 1907-08. Bonci’s voice was captured on disc by the Fonotipia, Edison and Columbia companies. His first records were made in 1905 and his last in 1926. On them, he is heard to best advantage in operatic arias by Bellini, Rossini, Donizetti and Gluck, but he was also renowned for his Rodolfo in Puccini’s LA BOHEME, his Riccardo in Verdi’s UN BALLO IN MASCHERA and his Duke of Mantua in Verdi’s RIGOLETTO. Bonci was a small man and his voice was not overly large either; but it was sweet-toned, stylish and supple, with excellent high note

- Zillah Dorset Akron

1086. FRANCESCO MARIA BONINI: *Addò si ghiuto ammore?* (Carelli).
10½” Milano Fonotipia 39125 (XPh 100). A to M-A MB 25

1087. FRANCESCO MARIA BONINI: *Addò si ghiuto ammore?* (Carelli) /
RIGOLETTO- Pari siamo. 10½” Milano Fonotipia 39125/39045 (XPh 100/145).
A/A-B, very decent copy has lt.grey; Sd.2 only has various wee scrs, mainly cosmetic. MB 25

1088. FRANCESCO MARIA BONINI: I DUE FOSCARI – *O vecchio cor / IL TROVATORE – Il balen*. 10½” brown & gold Milano Odeon 59055/54 (XPh 1884/2112).
A, lovely copy; Sd.2 only has lt grey on peaks & infinitesimal scr, inaud. MB 15

1089. FRANCESCO MARIA BONINI & ELISA PETRI:
FAUST – *Mort de Valentin (in Italian)*, 2s. 10½” Milano Fonotipia 39125/45 (XPh 2136/37).
A to M-A, beautiful copy has, very beg.Sd.2, wee edge scuff before performance. MB 15

“Bonini was first on stage in Foggia, 1896, in Verdi’s LA FORZA DEL DESTINO. He was then heard in Malta, Cairo, Cremona, Palermo, and Odessa, as well as at the Teatro Colón (Buenos Aires), 1901. In Milan, Bonini was Athaniel in the Italian premiere of Massenet’s THAÏS at the Teatro Lirico and at La Scala in Ponchielli’s I LITUANI. In the season of 1911-12, he returned to La Scala as Hans Sachs, Raimondo (Mascagni’s ISABEAU) and Idraste (Gluck’s ARMIDA). He interpreted principal baritone roles in a host of operas and was active until the mid-1920s. Bonini’s only recordings were for Fonotipia (some released on Odeon as well) from 1904-1908.”

- Lawrence F. Holdridge, Marston Program Notes

1090. HERMINE BOSETTI: *DIE FLEDERMAUS – Mein Herr Marquis*, 2s.
10½" blue & black German Odeon 52771/72 (xB 2696/3413-2).
A to M-A, superb copy has, Sd.1 only, wee pap.scuff &scr, inaud. MB 25

1091. HERMINE BOSETTI: *FAUST – Faites-lui mes aveux / FRA DIAVOLO – Voyez sur cette roche* (Auber) (both in German).
10½" brown & gold German Odeon 99812/13 (xB 5580/83).
A-, fine copy has numerous very lt.scrs & rubs, mainly cosmetic. MB 10

1092. HERMINE BOSETTI: *DIE ZAUBERFLÖTE – Zum Leiden bin ich auserkoren / Der Hölle Rache*. 10½" brown & gold German Odeon 64365/66 (xB 2694/2693-2).
A to M-A, beautiful copy has sev.minuscule dust mks, inaud. MB 15

1093. HERMINE BOSETTI & FRANZ NAVAL: *LA DAME BLANCHE – Cette main si jolie* (Boieldieu) / *LA TRAVIATA – Parigi, o cara* (both in German).
0½" brown & gold German Odeon 50640/43 (xB 4663/69).
A, lovely copy has lt.rubs, inaud.; Sd.1 label has tiny tear. MB 15

1094. HERMINE BOSETTI & HERMANN WEIL: *LA TRAVIATA – Act II duet – Violetta & Germont, Parts III & IV* (in German), 2s.
10½" brown & gold German Odeon 99653/54 (xB 5141/42).
A to M-A, lovely copy has lt.rubs, inaud. MB 15

1095. HERMINE BOSETTI & FRITZ VOGELSTROM: *MADAMA BUTTERFLY – Act I finale duet*) / FRITZ VOGELSTROM & HERMANN WEIL: *LA BOHEME – Ah Mimi, tu più non torni* (in German). 10½" brown & gold German Odeon 66932/33 (xB 4830/5157). A-, very fine copy has lt.rubs & a few superficial scrs. MB 15

"Hermine Bosetti was born Hermine von Flick in Vienna. She spent only one season at the Hofoper (1900-1901), where she appeared as Zerlina, Siebel, and Adele. She gained stardom in Munich, where she sang mainly coloratura repertoire, but also heavier roles such as Cio-Cio-San, Octavian, Salome, and Elsa. She returned to Vienna in 1908 as a guest in more substantial roles such as The Queen of the Night and Marguerite de Valois. She recorded for G&T, Odeon, and Gramophone."
- Christopher Norton-Welsh, Marston Program Notes

1096. ALEXIS BOYER: *Quand l'oiseau chante* (Tagliafico) / *Verse Margot* (Doria).
8¼" etched label **H & D** Pathé 1081/1147, center start, announced.
A to M-A, superlative copy. MB 20

1097. ALEXIS BOYER: *LA TRAVIATA – Di Provenza il mar* (in French) / *LES CLOCHES DE CORNEVILLE – J'ai fait trois fois le tour du monde* (Planquette).
8¼" etched label **H & D** Pathé 257/566, center start, announced.
A to M-A, lovely copy has hint of grey on peaks. MB 20

1098. ALEXIS BOYER: *LA TOUSSAINT - Conte bleu* (Paul Lacôme) / A. DELCROIX & ALEXIS BOYER: *Crucifix* (Faure).
10½" brown & gold French Odéon X 33685/33718
(XP 509-1 /492-2). A-, very fine copy has lt.rubs & a few superficial scrs. MB 15

1099. MARY BOYER: *Dernières étreintes* (Goublier) / *L' amour tient à peu de choses* (Mezzacapo). 10½" brown & gold French Odéon X 33586/33601 (XP 320/324). A-, very fine copy is somewhat cloudy, w.superficial scrs. MB 10

1100. MARY BOYER: *LES DRAGONS DE VILLARS – Espoir charmant* (Maillart) / *MANON – Adieu, notre petite table*. 8¼" etched label **H & D** Pathé 344/404, center start, announced. A to M-A, superlative copy. MB 20

1101. GEORGETTE BRÉJEAN-SILVER: *MANON – Oui, dans les bois* (Fabliau) (**CREATOR** Record) / *LA BOHEME – Mi chiamano Mimi* (in French). 10½" Paris Fonotipia 39225/39181 (XPh 679/651-2). A-B, very decent copy has lt. rubs & scrs, mainly cosmetic. MB 85

"[This] is the 1905 recording of Georgette Bréjean-Silver singing the 'Fabliau'. This aria was written specifically for Bréjean-Silver and was intended to replace the famous 'Gavotte' in Act Three. The 'Fabliau' has rarely been performed in the complete opera."

- Ward Marston

1102. ELISA BRUNO: *LA FAVORITA – O mio Fernando* / *BALLO – Re dell'abisso*. 9 ½" etched label **H & D** Pathé 86150/86138, center start, announced. A to M-A, lovely copy has, Sd.2 only, infinitesimal scr, inaud. MB 15

1103. EUGENIA BURZIO: *BALLO – Ma dall'arido stelo divulsa; Mezza notte, 2s*. 10½" Milano Fonotipia 39513/14 (XPh 1543/44). A to M-A, superb copy has faintest rubs, inaud. MB 25

1104. EUGENIA BURZIO: *AÏDA – O Patria mia / MEFISTOFELE – Spunta, l'aurora pallida*. 10½" Milano Fonotipia 62414/15 (XPh 4268/72). A-B, very decent copy has lt. rubs, inaud. MB 15

1105. EUGENIA BURZIO & ANTONIO MAGINI-COLETTI: *IL TROVATORE – Qual voce; Conte! Ne cessi, 2s*. 10½" US Fonotipia 39439/40 (XPh 1534/35). A to M-A, lovely copy has few lt. rubs, inaud. MB 15

"What depth of feeling Burzio produces! Her very histrionic singing led the way for succeeding generations of emotive singers like Lina Bruna-Rasa, Gina Cigna, Licia Albanese and Magda Olivero....Some of Burzio's records are left us with the generous voiced artistry of a very special singer who today would undoubtedly be acclaimed a genius."

- James Camner, FANFARE, Jan./Feb., 2000

1106. ICILIO CALLEJA: *OTELLO – Ora e per sempre addio* / ICILIO CALLEJA, ESTER MAZZOLENI, LAURA DEL LUNGO & DOMENICO VIGLIONE-BORGHESE: *AÏDA – Di Nàpata le gole* (Act III finale). 10½" Milano Fonotipia 92674/73 (XPh 4124/4366). A to M-A/A-, lovely copy has, Sd.2 primarily, very lt rubs; Sd. 1 only has tiny scr, positively inaud MB 45

"The number of tenors throughout the first half of the twentieth century considered great exponents of the rôle of Otello ever since Francesco Tamagno premièred Verdi's opera in 1887, can be counted on the fingers of one hand. One of them was Icilio Calleja who became the second tenor after Tamagno to sing this demanding rôle at the same opera house....After holding a number of auditions, both Arrigo Boito and Tullio Serafin were decided on the best choice for the title-rôle which fell on Icilio Calleja. Calleja had made an in-depth study of the effects of convulsions, jerking and facial congestion that are brought about by a fit of epilepsy. He would then put them to good use in Act III when the Moor is overcome by his rage and emotion and falls in a swoon. The Italian newspaper 'Adriatico' of the 24 November, 1913 reported that Arrigo Boito felt duty bound to visit Calleja in his dressing room after the third act, to congratulate him for his excellent portrayal which he rated as the finest since Tamagno."

- Emy Scicluna, GRANDI TENORI

1107. LINDA CANNETTI: *MADAMA BUTTERFLY – Mai più danzar / Morte di Butterfly*. 10½" Milano Fonotipia 92986/87 (XPh 4841/42). A to M-A, lovely copy has occasional pressing pits, endemic to masters. MB 25

1108. LINDA CANNETTI: *FAUST – Le Roi de Thulé / Air des Bijoux (in Italian)*. 10½" Milano Fonotipia 92637/38 (XPh 4323/24). A to M-A, lovely copy has sl.faded labels & faintest rubs, inaud. MB 25

1109. LINDA CANNETTI: *LA TRAVIATA – Addio del passato / Ah! fors' è lui*. 10½" Milano Fonotipia 92736/35 (XPh 4459/60). A to M-A, lovely copy has faintest rubs, inaud. MB 25

1110. LINDA CANNETTI & BETTINO CAPPELLI: *LA TRAVIATA – Un di felice / Libiamo, libiamo*. 10½" Milano Fonotipia 92731/32 (XPh 4448/49). A-, lovely copy has, primarily Sd.1, It.rubs, inaud. MB 15

"Cannetti studied with Melchiorre Vidal in Vienna and made her début in 1899 at Fossombrone in FAUST. Later that year she sang in LOHENGRIN with the tenor Francesco Bravi, whom she subsequently married. His early death brought her career to a temporary halt, but upon its resumption in 1909 she achieved her greatest success to date as Chrysothemis in the Italian premiere of ELEKTRA, at La Scala. In 1913 she appeared in another Strauss premiere in Italy, that of FEUERSNOT, and at Turin in 1914 sang the title role in the world premiere of Zandonai's FRANCESCA DA RIMINI. Other notable events included commemorative performances of Boito's MEFISTOFELE under Arturo Toscanini and a personal triumph in Buenos Aires in Italo Montemezzi's L'AMORE DEI TRE RE. She retired in 1928. Her recordings show warmth of voice and emotion, with a quick, somewhat uneven vibrato, probably more acceptable than than it is now."

- Ashot Arakelyan, *Forgotten Opera Singers*

1111. GEORGINA CAPRILE: *LA BOHEME – Mimi Pinson (Leoncavallo) / L'AMICO FRITZ – Bel cavaliere*. 10½" Milano Fonotipia 92575/76 (XPh 3986/87). A-, lovely copy has faintest rubs & few superficial scrs, inaud.; Sd.2 primarily has ipc. MB 10

"Daughter of tenor Uberto Caprile, Giorgina was raised in a musical milieu and studied voice in Milano with Carignani. Her début was at the Rome Costanzi, February, 1900, in L'AMICO FRITZ, followed a month later by Mimi in LA BOHÈME. Noted for her acting as well as her beauty, Caprile found her niche in roles requiring particular dramatic skills....In addition to success throughout Italy, she was a favorite in South America, particularly as Violetta, and also appeared in Russia. Caprile recorded for the Italian Gramophone Company on their status Red Label and was also a Fonotipia artist."

- Zillah Dorset Akron

1112. EMMA CARELLI: *LA GIOCONDA – Suicidio! / TOSCA – Vissi d'arte*. 9 ½" etched label **H & D** Pathé 4378/79, center start, announced. A to M-A, lovely copy has hint of grey on peaks. MB 25

1113. MARIE CHARBONNEL & PAUL PAYAN: *LOUISE - Crois-tu qu'il m'aime! / MARIE CHARBONNEL & PAUL PAYAN: O, mon enfant*. 10½" brown & gold French Odéon 111538/111508 (6046/6050). A-, very fine copy has It.rubs & a few superficial scrs.. MB 20

"Marie Charbonnel made her opera début in 1901 at the Grand Théâtre de Lyons in SAMSON ET DALILA (Dalila) and then appeared there in WERTHER, CARMEN, AND ORPHÉE. She made her Paris Opéra début as Dalila on 2 June 1908. During that season, she also participated in the first Paris Opéra performances of GÖTTERDÄMMERUNG (First Norm) and DAS RHEINGOLD (Erda), and sang in HAMLET, AÏDA, and RIGOLETTO. The following year, she sang in SIEGFRIED, DIE WALKÜRE and HENRY VIII. She made her début at the Opéra-Comique on 27 October 1910 in CARMEN, followed by performances in GALATHÉE, LOUISE and DER FLIEGENDE HOLLÄNDER. She appeared in Switzerland, Germany, Belgium, and Monaco, and gave a number of recitals, notably at the Salle Gaveau in Paris. Her resplendent voice is immediately recognizable, and her secure technique places her in the front rank of French contraltos."

- Christopher Norton-Welsh, *Marston Program Notes*

1114. FERNANDA CHIESA, CARLO ALBANI & LUIGI MANFRINI:

I LOMBARDI - Qual voluttà, 2s. 10½" Milano Art Label 'Disco Commemorativo – Omaggio a Verdi' Fonotipia 1813/1913. A-, lovely copy, few rubs & lt. mks, inaud. MB 15

"The pièce de resistance is the 'Disco Commemorativo Omaggio a Verdi', issued in 1913 in observance of Giuseppe Verdi's centenary. Verdi had been dead only 12 years, and the record is made by the regular cast and orchestra belonging to La Scala in 1913. For some listeners, this version will have a vibrancy and drama more thrilling than the more famous recording by Caruso, Alda and Journet. So if one desires to hear the music of Verdi much as Verdi himself heard it, then Fonotipia is the place to go."

- Uncle Dave Lewis, ALL MUSIC GUIDE

1115. ESPERANZA CLASSENTI: *El Geloso (Danza Habanera) (Alvarez) /*

Las Hijas del Zebedeo – Al pensar en el dueño (Carceleras) (Chapi).

10½" Milano Fonotipia 59455/54 (XPh 1579/1575-2).

A to M-A/A-, lovely copy has, Sd.2 only, lt.rubs & faintest nr, inaud. MB 25

1116. ESPERANZA CLASSENTI: *GLI UGONOTTI – La tenera parola / O lieto suol della*

Turena (Meyerbeer), 2s. 10½" brown & gold Milano Odeon 59127/28 (XPh 1554/1681).

A to M-A, choice copy has, Sd.2 only, one tiny scr, inaud. MB 25

"Born in Havana in 1882, Classenti went to Madrid, where in 1896 she studied piano at the Conservatory, then studied singing under Anthony Ponsini and with Melchiorre Vidal in Milano, making her début in 1900 at Spalato in OTELLO. After retiring she devoted her to teaching and spent the last years in the Casa di Riposo Giuseppe Verdi in Milan."

- Zillah Dorset Akron

1117. FERRUCCIO CORRADETTI: *Se!... (Denza) / FEDORA – Egli mi disse.*

10½" Milano Fonotipia 39554/53 (XPh 1699-2/1698).

A-/A-B, very decent copy has, Sd.2 primarily, lt.rubs, inaud. MB 10

1118. FERRUCCIO CORRADETTI: *BARBIERE – Manca un foglio /*

MANON – Ne bronchez pas, soyez gentille (in Italian).

10½" Milano Fonotipia 92176/77 (XPh 3170/85). M-A, superlative copy. MB 15

1119. FERRUCCIO CORRADETTI: *IL TROVATORE – Il balen / Per me ora fatale.*

10½" Milano Fonotipia 92294/95 (XPh 3199/3481). M-A, superlative copy. MB 15

1120. FERRUCCIO CORRADETTI: *FORZA – Fate la Carità*

(Fra Melitone – beggars scene), 2s. 10½" Milano Fonotipia 39882/83 (XPh 2175/76).

A-, lovely copy has faint rubs, inaud. MB 10

1121. FERRUCCIO CORRADETTI & NAZZARENO de ANGELIS:

FRA DIAVOLO - Io son, signori, un infelice / Grazie al cielo (1st 1907 Version).

10½" Milano Fonotipia 62046/47 (XPh 2511/2471).

A-, very fine copy has lt.rubs & a few superficial scrs. MB 20

1122. FERRUCCIO CORRADETTI, ERNESTINA TEBRO, ALFREDO CECCHI:

IL TROVATORE – Di geloso amor / Miserere. 10½" Milano brown & gold Odeon 37011/36

(Xm31/94). B-/A-B, very decent copy has very lt.rubs, inaud.;

Sd.1 primarily has greying, primarily at end. MB 10

1123. FERRUCCIO CORRADETTI & NAZZARENO de ANGELIS:

FRA DIAVOLO - Io son, signori, un infelice / Grazie al cielo (2nd 1907 Version).
10½" Milano Fonotipia 92096/97 (XPh 3025/28). M-A, extraordinary copy. MB 45

1124. FERRUCCIO CORRADETTI:

CRISPINO E LA COMARE - Una volta un ciabattino (Ricci) / LE MASCHERE - Descrizione di Tartaglia (Mascagni). (Sd.2 an Important **Creator Record**, 17 Jan., 1901, Teatro Costanzi, Roma). 10½" Milano Fonotipia 39699/39857 (Xm551/XPh2165). *The registers have no Fonotipia issue with the number for Sd.1.* A to M-A, superb copy has hint of grey on peaks. MB 45

1125. FERRUCCIO CORRADETTI & ORESTE LUPPI: *FRA DIAVOLO - Duetto dei briganti*

/ GAETANO PINI-CORSI & GIUSEPPINA BALDASSARE: Quell'uom dal fiero aspetto.
10½" Milano Fonotipia Odeon 37030/37621 (Xm 67/1058). M-A, extraordinary. MB 35

"Gaetano Pini-Corsi debuted c.1881 in Empoli as Ernesto in DON PASQUALE. In 1886 at the Teatro Comunale in Catania he appeared as Elvino in Bellini's LA SONNAMBULA, then later he specialized in comprimario roles and was known as a Mime, David and Cassio. From 1892 to 1906 Pini-Corsi appeared frequently as a guest at La Scala. In 1899 he sang there as David in DIE MEISTERSINGER and also created the role of Mime in the Italian première of SIEGFRIED. On 17 Feb., 1904 he sang Goro in the La Scala première of Puccini's MADAMA BUTTERFLY, and in 1907 he took part at the Teatro Comunale in Bologna in the première of Montemezzi's PAOLO E FRANCESCA."

- Ashot Arakelyan, Forgotten Opera Singers

1126. FERRUCCIO CORRADETTI & ORESTE LUPPI: *FORZA – Del mondo disinganni (Padre Guardiano & Fra Melitone) / La Scala Chorus: LA GIOCONDA – Feste e pane.*

10½" Milano Fonotipia 39376/37067 (XPh 472/----). A to M-A, beautiful copy has numerous infinitesimal pressing bumps; very end Sd.1 has minuscule scr. MB 15

"Ferruccio Corradetti sang in the premieres of two prize-winning operas of the Sonzogno competition: 15 May, 1904 in MANUEL MENENDEZ of Lorenzo Filati, one day later, on the 16th, in LA CABRERA of Gabriel Dupont (with Gemma Bellincioni as his partner). In 1910 he created the title role at the premiere of the opera MALBRUK of Leoncavallo, and in 1913 at the Teatro Costanzi, Rome in the premiere of Tommasini's UGUALE FORTUNA. In 1914 he went to North America where he first guested in Boston, then later in New York. He was married to soprano Bice Adami; his daughter, Iris Adami-Corradetti, also became a glorious singer and pedagogue."

- Zillah Dorset Akron

1127. ROBERT COUZINOU [on labels as 'Cousinou']: *LA TRAVIATA – Il Provenza il mar (in French) / BENVENUTO CELLINI – De l'art splendeur immortelle (Diaz).*

10½" brown & gold French Odéon 111611/11592 (XP 6129/6105).

A-B, acceptable copy has lt.rubs & a few superficial scr.; 'heat' mk will sound. MB 15

1128. JULIA MERTEN-CULP, w.Erich Wolff (Pf.): *Es blinkt der Tau / Der Asra*

(both Rubinstein). 10½" brown & gold German Odéon 64010/64007 (xA 2179/2182).

A to M-A, beautiful copy has, Sd.2 only, faintest rubs, inaud. MB 75

1129. JULIA MERTEN-CULP, w.Erich Wolff (Pf.): *Frauenliebe und Leben – Ich kann's nicht fassen / Du Ring an meinem Finger (Schumann).* 10½" brown & gold German Odéon

30645/46 (xA 892-2/893). A to M-A, lovely copy has, Sd.2 primarily, faint rubs, inaud. MB 75

"It is remarkable how a young singer of twenty-six could bring out so wonderfully the bleak and stark tragedy of this [Cycle]. Culp informs the words with such meaning that it is as if she had lived a long life full of bitter experience....Not even Elisabeth Schumann, in her famous recording of the Cycle, approaches her."

- Floris Juynboll, THE RECORD COLLECTOR, May, 1986

1130. CHARLES DALMORÈS: *LE PROPHÈTE – Roi du ciel*.
10½" RCA shellac Test Pressing of B 4395-3, POM-25 March, 1908, choice mid-1930s
'Elaine' pressing, w.RCA spiderweb verso. Typed label.
M-A, superb copy has minuscule pap.scr, positively in aud. MB 15

1131. CARLO DANI: *DON PASQUALE – Cercherò lontana terra / Com'è gentil*.
10½" Milano Fonotipia 39965/66 (XPh 2320/21).
M-A, superb copy has various minuscule pimples, merely cosmetic. MB 15

1132. CARLO DANI: *LUCIA – Fra poco a me ricovero; Tu che a Dio, 2s*.
10½" Milano Fonotipia 39971/72 (XPh 2336/37).
A, lovely copy has lt.rubs & tiny superficial scrs, inaud. MB 10

1133. CARLO DANI: *TOSCA – Recondita armonia / MANON LESCAUT –
Donna non vidi mai*. 10½" Milano Fonotipia 39959/60 (XPh 2335/38).
A, lovely copy has lt.rubs, inaud. MB 10

1134. CARLO DANI & AIDA GONZAGA: *RIGOLETTO – Giovanni, ho dei rimorsi; Èi sol
dell'anima, 2s*. 10½" Milano Fonotipia 62020/21 (XPh 2284/85). M-A, superb copy. MB 20

"Dani made his début in 1894 in Firenze as Duke in RIGOLETTO. In 1898 he again appeared as Duke and Edgardo, but this time at the Teatro Alfieri in Livorno, where he sang together with Titta Ruffo. Then, at the Teatro Politeama in Pisa, he sang the role of Manrico in IL TROVATORE. In the 1902-03 season he appeared at the Metropolitan opera where he sang in RIGOLETTO, PAGLIACCI, LA TRAVIATA, LA BOHÈME and DON PASQUALE with Marcella Sembrich and Antonio Scotti. At the Teatro Coliseo in Buenos Aires he guested in 1907 as Elvino in LA SONNAMBULA, as Alfredo in LA TRAVIATA (with Luisa Tetrazzini), as Almaviva in IL BARBIERE DI SIVIGLIA and as Nemorino in L'ELISIR D'AMORE. In 1907 he was also sang at the Teatro Politeama of São Paulo. In 1913 he appeared in his native Firenze, Teatro Della Pergola as de Grioux in MANON. Dani made his Metropolitan Opera début as the Duke in RIGOLETTO on 5 December, 1902 opposite Marcella Sembrich as Gilda, Louise Homer as Maddalena, Antonio Scotti in the title role and Marcel Journet as Sparafucile. His contract required him to be available for a four-month season. In addition to the Duke, his roles were Alfredo, Canio, Rodolfo, and Ernesto in DON PASQUALE. Dani sang at the Met only during 1902-03. The next season his roles, except Ernesto, were assumed by Enrico Caruso."

- Ashot Arakelyan, Forgotten Opera Singers

1135. NAZZARENO de ANGELIS: *SIMON BOCCANEGRA – A te estremo addio;
Il lacerato spirito, 2s*. 10½" Milano Fonotipia 92440/41 (XPh 3752/53).
M-A, superlative copy. MB 45

"During his 36-year career, de Angelis appeared on stage on more than 1500 occasions, performing a repertoire of 57 different operas. He was especially celebrated for his powerful portrayal of the title rôle in Boito's MEFISTOFELE, which he sang at least 500 times between 1906 and 1938. Making his début at La Scala in 1907, and appearing often under the baton of La Scala's principal conductor, Arturo Toscanini, in 1913, he created there the rôle of Archibaldo in Montemezzi's L'AMORE DEI TRE RE. He also sang at the Paris Opéra, in 1909, as the High Priest in Spontini's LA VESTALE. Other than singing at the Lyric Opera of Chicago during the years 1910-11 and 1915-20, de Angelis' career was based almost entirely in Europe. He did, however, make a sequence of acclaimed appearances at the Teatro Colón in Buenos Aires, beginning with the 1911 season.

de Angelis possessed one of the most impressive bass voices produced by Italy; his was a big, dark and well blended vocal instrument with strong top notes and plenty of stamina and carrying power. Chronologically, de Angelis succeeded the famous late-19th century basses Francesco Navarini and Vittorio Animondi and anticipated the rise to prominence in the 1920's of Ezio Pinza and Tancredi Pasero. He made his first recordings in 1907/08 for Fonotipia, and his last in the late 1920's and early '30s for Columbia. In 1931, he recorded MEFISTOFELE in Milano. It is the only rôle that he recorded in its entirety."

- David Cutler THE RECORD COLLECTOR, 2014

1136. NINA de CHARNY: *Canta l'amore* / DIEGO GIANNINI: *Catena e vase* (Ricciardi).
10½" dark blue paper label **H & D** Pathé 2036.
A to M-A, superb copy has, Sd.1 only, wee rub. MB 10

"Nina de Charny, described as an eccentric and tormented personality, was born in 1889 in Napoli. As of 1909 she was already touring Italy, then appearing in London in 1910 as a singer of Neapolian songs. Between 1916 and 1923 she recorded in New York for Victor, Pathé and Okeh. She recorded many songs by immigrant Italian writers and was one of the principal leading forces behind the Italian-American stage.

- Simona Frasca, ITALIAN BIRDS OF PASSAGE

1137. MAURICE DECLÉRY: *La Charité* (J. B. Faure) / BARBIERE – *Air de Figaro*
(in French). 10½" brown & gold Belgian Odéon 36665/64 (XP 839/838).
A-B, acceptable copy has lt.rubs & a few lt. scrs.; wee hlc at edge. MB 10

1138. A. DELCROIX: *IL TROVATORE - Miserere*.

7" black Brussels Zonophone 1152, w.Zonophone logo on verso, *only form of issue, 1901*.
A-B, very decent copy has cosmetic lt. rubs & superficial scrs. MB 20

1139. JEAN DELMAS: *PATRIE – Pauvre martyr obscur* (Paladilhe) /
MAXIMILIEN BOUVET: *JOCONDE – Dans un délire extrême* (Nicolò).
8¾" etched label **H & D** Pathé 2494/2590, center start, announced.

A to M-A, superlative copy. MB 45

1140. JEAN-FRANÇOIS DELMAS: *FAUST - Vous qui faites l'endormie*.

10½" black & beige French Odéon LX 39051 (XPh 510).

A to M-A, choice copy has mere hint of grey on peaks, positively inaud. MB 45

1141. JEAN-FRANÇOIS DELMAS: *LES HUGUENOTS – Bénédiction des Poignards*
(Meyerbeer) / *PATRIE – Pauvre martyr* (Paladilhe). 10½" brown Parl. Odeon PO 128
(XPh 512/513), (w.Delmas' signature embossed in shellac). M-A, superlative copy. MB 45

"Delmas made his début at the Paris Opera on 28 September 1886 as Saint-Bris (LES HUGUENOTS), which began a long association with that house, leaving him little time to sing outside of France. The notable exceptions were the Mariinsky in Saint Petersburg, the San Carlo in Lisbon, and the Monte Carlo Opera House in Monaco. Delmas was particularly successful in the major Wagnerian roles including Hans Sachs, Wotan, and Hagen. He was also a well-known interpreter of the standard French repertoire including FAUST, SIGURD, GUILLAUME TELL, and SAMSON ET DALILA. Delmas holds the record of taking part in more creator-roles than any other singer in the Paris Opera's history: Twenty-one, including Massenet's LE MAGE (Amour, 16 March 1891), THAÏS (Athanaël, 16 March 1894), and ARIANE (Périthous, 28 October 1906). Delmas had an incredible range, "...which was equally powerful in bottom F of the bass register as it was at the top of G of the tenor's. (Georges Pioch, MUSICA, November 1905) and his voice possessed warmth and authority. He recorded for G&T, Pathé, Zonophone, Fonotipia, Odéon, and Opéra-Saphir. All of Delmas' records are highly sought by collectors worldwide."

- Vincent Giroud, Marston Program Notes

1142. GIUSEPPE de LUCA: *Occhi di fata* (Denza) /

DANNAZIONE E FAUST - Serenata (Berlioz). 10½" Milano Fonotipia 39169/68 (XPh 228/211).

A to M-A, superb copy has numerous minuscule pimples. MB 20

1143. GIUSEPPE de LUCA: *BARBIERE – Largo al factotum* /

DINORAH – Sei vendicata assai. 10½" brown & gold Milano Odeon 59093/94
(XPh 2306/13). M-A, superb copy has a few faintest rubs, inaud. MB 15

1144. GIUSEPPE de LUCA: *NOZZE – Aprite un po' gli occhi / Se vuol ballare*.
10½" brown & gold Odeon 59097/98 (XPh 2358/59). A to M-A, superb copy. MB 20

"Although he had nothing like the brazen power of a Titta Ruffo or any of the other large-voiced baritones of his time, Giuseppe de Luca made up in refinement what he may have lacked in sheer volume. His mastery of vocal technique allowed him to produce a finely concentrated tone that carried well and to sing with nearly undiminished quality into advanced age. In his stagecraft, too, de Luca was adept, creating memorable characterizations without ever chewing the scenery. Over his long career, he made many recordings, nearly all of them representing him at his best....Equally accomplished as a dramatic singer and a comic actor, de Luca left numerous recordings confirming the consummate level of his art."
- Erik Eriksson, almusic.com

1145. GIUSEPPE de LUCA: *Mia sposa sarà la mia bandiera* (Rotoli) /
GERMANIA – Ferito, prigionier (Franchetti). 10½" brown & gold Milano Fonotipia 59088/87
(XPh 2327/79). A to M-A, superb copy has wee pressing bump, Sd.1. MB 20

1146. FERNANDO de LUCIA: *Matinata* (Leoncavallo) / *A suon di baci* (Baldelli).
10½" Milano Fonotipia 92695/96 (XPh 4491/92).
A-B, very decent copy has rubs & various lt. scrs, mainly cosmetic. MB 15

1147. FERNANDO de LUCIA: *Salve Maria* (Mercadante), 2s.
10½" shellac white *Photo Label* Phonotype C 2018/19.
A to M-A, exceptional copy has faintest rubs, inaud.; Sd.2 only has long
cosmetic 'pressure' mk, not to edge, entirely harmless. MB 45

1148. FERNANDO de LUCIA: *Mamma mia che vo' sapè* (Fonza) /
Ammore che gira (Buongiovanni). 10½" Milano Fonotipia, blank label
test pressing for 92723/24 (XPh 4476/71). A to M-A/A-, lovely copy has lt.rubs, inaud.;
Sd.2 only has scuff & few minuscule scrs, inaud. MB 15

1149. FERNANDO de LUCIA: *Scètate / Napulitanata* (both Costa).
10½" Milano Fonotipia 92713/14(XPh 4461/86). A-B, very decent copy has lt.rubs, inaud.;
Sd./2 only has sev.lt.scrs, merely cosmetic. MB 15

1150. FERNANDO de LUCIA: *Comm' o zucchero* (Fonza) / *Era di Maggio* (Costa).
10½" Milano Fonotipia 92711/12 (XPh 4470/83).
A-B, very decent copy has lt.rubs, inaud. MB 15

1151. FERNANDO de LUCIA: *Serenata napoletana* (Costa) /
Chi sa? (Tosti). 10½" Milano Fonotipia 92717/18 (XPh 4479/63).
A-B, very decent copy has rubs & various lt. scrs, mainly cosmetic. MB 15

1152. FERNANDO de LUCIA: *'O sole mio* (di Capua) / *Luna nova* (Costa).
10½" Milano Fonotipia 92701/02 (XPh 4488/65). A-B, very decent copy has lt.rubs & scrs,
mainly cosmetic; Sd.1 only has long scr, ltly audible. MB 15

1153. FERNANDO de LUCIA: *'Matenata* (Nardella) / *Serenata scumbinata* (Valente).
10½" Milano Fonotipia 92697/98 (XPh 4469/66). A/A-B, very decent copy has lt.rubs & scrs,
mainly cosmetic; Sd.1 only has tiny scr, possibly ltly audible. MB 15

1154. FERNANDO de LUCIA: *Dopo! (Tosti) / Occhi di fata (Denza)*
10½" shellac white *Photo Label* Phonotype C 2404/06.
A-B, very decent copy has lt.rubs, inaud.; Sd.2 only has various
It scuffs & scrs, mainly cosmetic; Sd.1 has wee ec to 1st groove. MB 35

1155. FERNANDO de LUCIA: *ANDREA CHÉNIER – Improvviso (1917 Version)*, 2s.
10½" shellac white *Photo Label* Phonotype C 1806/07.
M-A, spectacular copy. *Contemporaneous Paris label stickers*. MB 65

1156. FERNANDO de LUCIA: *FEDORA - Amor ti vieta /
Mia madre, la mia vecchia madre* .
10½" shellac white *Photo Label* Phonotype C 1788 / 1846.
M-A, spectacular copy has infinitesimal fingernail scr, beg. Sd.1. MB 65

1157. FERNANDO de LUCIA: *I PESCATORI DI PERLE – Della mia vita /
BARBIERE – Se il mio nome* (w.interjections by *Maria Resemba*) (1918 Version).
10½" shellac white *Photo Label* Phonotype C 1897 / 1945. M-A, spectacular copy.
Contemporaneous Paris label sticker remains, Sd.1. MB 65

1158. FERNANDO de LUCIA: *I PESCATORI DI PERLE – Mi par d'udir /
I PURITANI – A te, o cara* (1921 Version). 10½" shellac white *Photo Label*
Phonotype C 2394 / 2528. A-, lovely copy has very lt. rubs, inaud. MB 45

1159. FERNANDO de LUCIA: *TOSCA – E lucevan le stelle /
Recondita armonia* (1917 Versions). 10½" shellac white *Photo Label* Phonotype
C 1760/87. M-A, spectacular copy has 2 faintest pap.rubs, barely visible & inaud.
Contemporaneous Paris label stickers remain. MB 65

1160. FERNANDO de LUCIA: *ANDREA CHÉNIER - Come un bel di di maggio /
I PESCATORI DI PERLE – Mi par d'udir*. 10½" shellac white *Photo Label* Phonotype
C 2392/94. B/A-B, very decent copy has lt.rubs, inaud.; Sd.1 has wee ec to 1st groove &
sev. wee scrs, inaud. *Contemporaneous Napoli label stickers remain*. MB 35

1161. FERNANDO de LUCIA, w.Resemba, Novelli, Schottler, etc.:
BARBIERE - Ecco qua! / Ma signor...Zitto tu! 10½" shellac white
Photo Label Phonotype C 1991/98. A to M-A, lovely copy has very lt. rubs, inaud. MB 35

1162. LAURA DEL LUNGO: *SAMSON ET DALILA – Mon coeur s'ouvre à ta voix /
Amour, viens aider* (in Italian). 10½" Milano Fonotopia 92788/89(XPh 4418/4359).
M-A, spectacular copy. MB 20

"Laura del Lungo made her début at the Teatro Unione in Viterbo, 1906. She was subsequently a leading singer at the Khediviale in Cairo for several seasons, in addition to being heard in various Italian houses in operas such as AIDA, CARMEN, MIGNON, LOHENGRIN, LA FAVORITA, and Mascagni's PARISINA[from which she recorded for Fonotopia extended excerpts under the composer's direction."

- Ashot Arakelyan, *Forgotten Opera Singers*

1163. MARIA de MACCHI: *LUCREZIA BORGIA – Come è bello / POLIUTO – Di qual soavi lagrime* (both Donizetti). 10½" brown & gold German Odeon IRCC 'G' RX 59135/36 (XPh 1916/2554), POM-1906, (*w. de Macchi's signature embossed in shellac*). A-B, fine copy of choice 1930s pressing, produced for IRCC, has lt.rubs, inaud. MB 35

1164. MARIA de MACCHI: *NORMA – Casta diva / Ah! bello a me ritorna*. 10½" Milano Fonotipia 39495/96 (XPh 478/484). A to M-A, lovely copy has, beg. Sd. 1 only, minor 'heat' mk, causing very faint swish. MB 25

"de Macchi studied with Virginia Boccabadati in Milan. In 1899 she made her début at the Teatro Grande in Brescia as Laura in LA GIOCONDA. In 1892 she performed at the Teatro Annibal Caro in Civitanova Marche as Leonora in LA FORZA DEL DESTINO. In 1901 de Macchi performed at La Scala in Milan in the title role of Goldmark's LA REGINA DI SABA. Guest performances followed in Prague (1901), Bucharest (1903) and Berlin (1902). On 16 Aug., 1902 she appeared at the Teatro Verdi in Vicenza in the premiere of Orefice's CECILIA. On 5 Dec. 1904 she made her Metropolitan Opera début singing the title role in LUCREZIA BORGIA with Enrico Caruso and Edyth Walker. At the Met she also performed in GLI UGONOTTI, AIDA and CAVALLERIA RUSTICANA. In 1909 she appeared for the last time at the Teatro Lirico in Milan as Carmen." - Ashot Arakelyan, Forgotten Opera Singers

1165. CHARLES DENIZOT: *PAGLIACCI – No, Pagliaccio, non son!* / CHARLES DENIZOT & Mme La CABELLY: *C'est bien, sur l'heure, chasse-moi* (*In French*). 10½" brown & gold French Odéon 111448/56 (XP 5943/45). A-, very decent copy has lt.grey, lt.rubs & faint scrs, inaud.; Sd.1 only has faintest nr, inaud. (*Sd.2 label promotes Mme LaCabelly as being 'Soprano de Métropolitan Opéra!*) MB 10

"Denizot began his stage career appearing not only at the Grand Théâtre of Geneva, but also at the opera houses of Nice, Bordeaux, Algiers and at the festival in the arena of Fréjus. In 1922, together with the bass-baritone Guy Beckman, he founded 'Association Artistique Beckmans-Denizot', which organized opera performances at the Grand Théâtre of Geneva. He appeared there as a singer, director and conductor. In 1943 he appeared at the Grand Théâtre of Geneva in the premiere of J. Dupérier's opera LE MALADE IMAGINAIRE. Later he was active in Geneva as a singing teacher" - Ashot Arakelyan, Forgotten Opera Singers

1166. EMMY DESTINN: *Uz mou milou / Mela jsem chlapce* (*both Czech Folksongs*). 10½" dark blue & gold German Odeon 29071/72 (xB 1010/13). A+, lovely copy has a few lt.rubs, inaud.; Sd.2 only has infinitesimal superficial scr, inaud. MB 15

1167. EMMY DESTINN: *Ave Maria* (Bach-Gounod) / MADAMA BUTTERFLY – *Un bel di!* (*both 1908 Versions*). 10½" black, brown & beige German Odeon Rx 99430/31 (xB 4746/4744). A to M-A, beautiful copy has, Sd.1 only, few faintest superficial scrs, inaud. MB 12

1168. EMMY DESTINN: *Stark wie der Tod ist die Liebe* (*Das Hohenlied*) (Mendelssohn) / PRODANÁ NEVESTA – *Kdybych se co takového* (*in German*). 10½" US-Fonotipia 50024/26 (xB 1015/1018). A to M-A, lovely copy has, few faintest rubs, inaud. MB 12

1169. EMMY DESTINN: *NOZZE – Porgi amor / MIGNON – Connais-tu le pays?* (*both in German*). 10½" US-Fonotipia 50153/50023 (xB 1662/1014). A to M-A, superb copy has, faintest rubs, inaud. MB 10

1170. EMMY DESTINN: *NOZZE – Porgi amor* (*in German*) / TANNHÄUSER – *Dich, teure Halle*. 10½" brown & gold German Odeon 50153/59 (xB 1662/61). A to M-A, lovely copy has a few lt.rubs, inaud. MB 12

1171. EMMY DESTINN: *ROBERT LE DIABLE* – *Va! dit elle / Quand je quitter la Normandie (in German)* (Meyerbeer). 10½" brown & gold German Odeon 64837/55 (xB 3613/12). A to M-A, lovely copy has a few lt.rubs, inaud. MB 15
1172. EMMY DESTINN: *MIGNON* – *Connais-tu le pays? / Je connais un pauvre enfant (both in German)*. 10½" brown & gold German Odeon Rx50023/25 (xB 1014/16). A to M-A, superb copy. MB 15
1173. EMMY DESTINN: *MIGNON* – *O Vièrge Marie / Je connais un pauvre enfant (both in German)*. 10½" US-Fonotipia 50232/50025 (xB 2089/1016). A to M-A, superb copy. MB 15
1174. EMMY DESTINN: *MIGNON* – *O Vièrge Marie (in German) / DER FLIEGENDE HOLLÄNDER* – *Traft ihr das Schiff*. 10½" brown & gold German Odeon 50232/50166 (xB 2089/1663). A to M-A, superlative copy. MB 15
1175. EMMY DESTINN: *MIGNON* – *O Vièrge Marie (in German) / TANNHÄUSER* – *Allmächt'ge Jungfrau*. 10½" black, brown & beige German Odeon Rx 50232/50171 (xB 2089/1708). A to M-A, lovely copy has, Sd.2 only, few wee dust scrs, inaud. MB 12
1176. EMMY DESTINN: *CARMEN* – *Séguidille / Habanera (both in German)*. 10½" black, brown & beige German Odeon Rx 50231/30 (xB 2088/87). A to M-A, lovely copy has few lt.rubs & few insignificant scrs, inaud. MB 12
1177. EMMY DESTINN: *CARMEN* – *Séguidille / Habanera (both in German)*. 10½" US-Fonotipia 50231/30 (xB 2088/87). A to M-A, spectacular copy. MB 15
1178. EMMY DESTINN: *CARMEN* – *En vain pour éviter / Les tringles des sistres (in German)*. 10½" US-Fonotipia 64815/64920 (xB 3591/3611). A to M-A, superb copy has faintest rubs, inaud. MB 12
1179. EMMY DESTINN: *SAMSON ET DALILA* – *Mon coeur s'ouvre à ta voix (in German)*. 10½" dark blue US Okeh 70403 (xB 5290). A to M-A, spectacular copy. MB 15
1180. EMMY DESTINN: *AÏDA* – *Ritorna vincitor (Complete, in German)*, 2s. 10½" US-Fonotipia 50027/28 (xB 1011/12). A to M-A, superlative copy. MB 15
1181. EMMY DESTINN: *AÏDA* – *Ritorna vincitor (Complete, in German)*, 2s. 10½" white label German Odeon test pressing for German Odeon (xB 1011/12). A-, lovely copy has lt.rubs, inaud. MB 10
1182. EMMY DESTINN: *DER FREISCHÜTZ* – *Wie nahte mir der Schlummer; Und ob die Wolke (1908 Version)*, 2s. 10½" US-Fonotipia 64842/43 (xB 3592/93). A to M-A, superlative copy. MB 15

1183. EMMY DESTINN: LOHENGRIN – *Euch Lüften, die mein Klagen* (1911 Version). 10½” dark blue US Okeh 70401 (xB 5288). A to M-A, superlative copy. MB 12

1184. EMMY DESTINN: LOHENGRIN – *Euch Lüften, die mein Klagen* (1906 Version) / TANNHÄUSER – *Allmächt'ge Jungfrau*. 10½” brown & gold German Odeon 50170/71 (xB 1664/1708). A to M-A/A-, lovely copy has, Sd.2 only, faintest rubs & few lt.mks, positively inaud. MB 10

1185. EMMY DESTINN: MADAMA BUTTERFLY – *Un bel di / Tu, tu piccolo iddio*. 10½” brown & gold German Odeon X 99431/37 (xB 4744/45). A-, lovely copy has very lt.rubs & 2 minuscule scrs, inaud.; Sd.2 label has white numeral identification. MB 10

1186. EMMY DESTINN & RUDOLF BERGER: LOHENGRIN – *Ach könnt ich deiner / RUDOLF BERGER: Atmest du nicht*. 10½” black, brown & beige / brown & gold German Odeon Rx 50650/50651 (xB 4685/4740). A to M-A, lovely copy has lt.rubs, inaud.; wee label sticker, Sd.1. MB 12

“Destinn made her official début as Santuzza in CAVALLERIA RUSTICANA in August of 1898 at the Kroll Opera in Berlin and she sang Elisabeth in the 400th performance of TANNHÄUSER there. Soon after, she became a member of the Berlin Hofoper, making her début as Santuzza, and remained there until 1908. Her international career was launched in Bayreuth, singing the role of Senta in 1901. At the Berlin Hofoper, Destinn premiered in Leoncavallo's ROLAND VON BERLIN (Elsbeth, 13 December 1904.) On 5 December 1906, she sang the title role in the German premiere of Strauss' SALOME under the composer's baton. She was engaged by the Metropolitan Opera in 1908, and on 10 December 1910 she created the role of Minnie in the world premiere of Puccini's LA FANCIULLA DEL WEST.”
- Vincent Giroud, Marston Program Notes

1187. ADAMO DIDUR: LES CONTES D'HOFFMANN – *Je me nomme Coppélius / LA SONNAMBULA* – *Vi ravviso*. 10½” grey paper label **H & D** Pathé 27506, recorded 1918, New York. A to M-A, lovely copy has, Sd.2 only, few microscopic pap.scrs, inaud. MB 12

1188. ADAMO DIDUR: FAUST - *Le veau d'or / Vous qui faites l'endormie* (in Italian). 10½” US-Fonotipia 39485/86 (XPh 1650/51). A to M-A, lovely copy has lt.rubs, inaud. MB 20

1189. ADAMO DIDUR: FAUST - *Vous qui faites l'endormie* (in Italian). 10½” US-Fonotipia 39486 (XPh 1651). M-A, superlative copy. MB 15

1190. ADAMO DIDUR: MEFISTOFELE – *Ecco il mondo / ADAMO DIDUR & GIOVANNI ZENATELLO: – *Strano figlio del Caos ... Se tu mi dono*. 10½” US-Fonotipia 39510/09 (XPh 1628/31). A to M-A, superb copy. MB 15*

1191. ADAMO DIDUR: DER FREISCHÜTZ - *Hier im ird'schen Jammertal*. 10½” Milano Fonotipia 92024 (XPh 2677). M-A, spectacular copy. MB 15

1192. ADAMO DIDUR: LA JUIVE - *Vous qui du Dieu vivant / BETTINO CAPPELLI: LOHENGRIN – *Nun sei bedankt* (both in Italian). 10½” Milano Fonotipia 92224/92976 (XPh 3182/1899). M-A, superb copy has occasional pap.scr or rub, positively inaud. MB 15*

"Adamo Didur made his operatic début in Rio de Janeiro in 1894, after which he appeared in Russia. He sang at La Scala, Milan, in 1903–1906, and at the Royal Opera House, Covent Garden, in 1905. He also appeared with the Warsaw Opera from 1899 to 1903. Later, he travelled to Argentina, singing in Buenos Aires, 1905–1908. Didur's North American début came at the Manhattan Opera House in 1907. Didur made his Metropolitan Opera début on 14 November 1908, singing Ramfis in AIDA. He remained with the company for a quarter of a century and became one of its principal bass singers. It was at the Met in 1913 that he appeared in the title role in BORIS GODUNOV in the American premiere of Mussorgsky's opera. He also created roles in three Puccini operas at the Met, namely, FANCIULLA DEL WEST and the IL TABARRO and GIANNI SCHICCHI segments of IL TRITTIICO. He also appeared in the world premiere of DIE KÖNIGSKINDER. His last appearance at the Met was in THE TALES OF HOFFMANN on 11 February 1932. "Didur's large, sonorous and magnificently rich-toned voice was in its prime between the late 1890s and the World War I period."

- Zillah Dorset Akron

1193. GASTON DULIÈRE: *La Marseillaise (de l'Isle) / Le Chant du départ (Méhul)*. 10½" dark blue & gold 'Art Label' Aérophone 1152/53. A-B, very fine copy has lt.rubs & scuffs. MB 12

1194. MICHEL DUFOUR: *CARMEN – Chanson du Toréador / LES NOCES DE JEANNETTE – Grand Air (Massé)*. 10½" brown & gold French Odéon 36796/98 (XP 2733/34). A+, lovely copy has occasional faint rub, inaud.; Sd.1 has 2 infinitesimal scrs, inaud. *Dufour's Autograph is affixed, Sd.2 label.* MB 15

"Endowed with a beautiful voice and passion for the theater, Michel Dufour came to Paris and studied with Léon Melchissédec. He was hired at the Opéra-Comique and enjoyed a great career there singing Figaro in BARBIÈRE, with extraordinary verve, very great not only as a singer but as an actor. From that time Michel Dufour did several creations (27 Nov., 1897 – Massenet's SAPHO (Restaurant Patron); 2 Feb., 1900 – Charpentier's LOUISE (the Songwriter); 10 May, 1898 in d'Indy's FERVAAL (Gwelkingubar), etc. He left the Opéra-Comique in 1900 to sing at the Grand Theatre Khedivial Cairo."

- Le Guide Musicale

1195 LOUIS DUPOUY: *LES DRAGONS DE VILLARS – Quand le Dragon a bien trotté (Maillart) / Le LES MOUSQUETAIRES AU COUVENT – Pour faire un brave Mousquetaire (Varney)*. 10½" dark red & gold 'Art Label' Aérophone 1301/02. A, superb copy has lt.rubs & scuffs, inaud. MB 20

"Louis-Jean-Emile Dupouy was born in Paris and made his début at the Gaité-Lyrique in 1908, where he sang Ourias in MIREILLE. (He was on loan from the Opéra-Comique, where he appeared as early as 1907). There he mostly sang a variety of comprimario roles. His most important assignments seem to have been Alfio in CAVALLERIA RUSTICANA and d'Orbel (Germont père) in LA TRAVIATA. He took part in some premiers (SNÉGOUROTCHKA in 1908) and creations, including SOLANGE by Gaston Salvayre, from which he recorded an aria, though not from his stage role. He would be completely forgotten today had he not made over forty sides for Gramophone (with operetta items made under the name Jean Duez) and other companies between 1909 and 1913. All of his recordings reveal a good voice and fine style."

- Christopher Norton-Welsh, Marston Program Notes

1196. ERNST van DYCK: *Dichterliebe – Ich grolle nicht / Die Myrthen – Du bist wie eine Blume* (both Schumann). 10½" white & gold Columbia IRCC 6 (XPh 535/539), POM-1905 (w. van Dyck's signature embossed in shellac), an extremely Limited Edition, Numbered Copy #33. M-A, exceptional copy. MB 45

X1197. KARL ERB: *DIE MEISTERSINGER – Morgenlich leuchtend (Preislied) / Am stillen Herd*. 10½" beige, black & brown German Odeon Rx 98000/16 (xB 5745/44). A-B, very decent copy has lt. rubs & numerous lt. cosmetic scrs, mainly. MB 12

1198. KARL ERB: *RIGOLETTO – Questa o quella? / La donna è mobile* (both in German). 10½" beige, black & brown German Odeon Rx 98054/55 (xB 6068/69). A-B, very decent copy has lt. rubs & cosmetic mks, mainly cosmetic. MB 12

"...the recital magician Karl Erb...had been a member of the Munich ensemble all the way back in the days when Bruno Walter wielded the baton on the conductor's podium of the opera house. 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

1199. LÉON ESCALAÏS: ROBERT LE DIABLE - Sicilienne / L'AFRICAINNE – Ô Paradis! 10½" Milano Fonotopia 39414/26 (XPh 498/491).
A-B, very decent copy is somewhat cloudy; Sd.1 primarily has lt.grey on peaks. MB 125

1200. LÉON ESCALAÏS: ROBERT LE DIABLE - Sicilienne / LÉON ESCALAÏS,w.LUPPI, SALA, ALGOS, MASOTTI, CORRADETTI & MAGINI-COLETTI: LES HUGUENOTS - Un mot bon droit j'ai confiance! (both in Italian). 10½" brown & gold German Fonotopia-Odeon HRS 2008 (XPh 498/473-2), POM-12 Jan., 1905 / 18 Nov., 1905, (w.Escalaïs' signature embossed in shellac). A, Lovely Copy of this choice mid-1930s pressing has very lt.rubs & hint of grey on peaks, inaud. MB 575

"Léon Escalaïs is the prototypical French heroic tenor, a French Tamagno with penetrating power, flawless registration, and peeling high notes, all produced with little apparent effort...his voice was undoubtedly the most voluminous in his category...."
- Gary A.Galo, ARSC Journal, Vol. 41, #1, Spring 2010

"Escalaïs' Paris Opéra début was in GUILLAUME TELL (Arnold) on 12 October 1883, just three months after graduating from the Conservatory, where he had won first prize in song and second prize in opera. Also in 1883 at the Paris Opéra, he sang Eléazar in LA JUIVE, and in 1884 he sang the title role in ROBERT LE DIABLE (opposite his soon-to-be-wife and fellow-Conservatory graduate, Marie-Antoinette Lureau, who sang Alice), and Raoul in LES HUGUENOTS. Escalaïs made his La Scala début in LA JUIVE (Eléazar) on 31 January 1881 to poor reviews; created the role of Lusignan in Paul Vêrange's ZAÏRE (28 May 1890, Paris Opéra); and also at the Paris Opéra on 16 March 1891, he sang in Massenet's LE MAGE (Zarastro.) After 1892, he left the Paris Opéra following a falling out with the management. He then sang at a number of the major French provincial houses, Marseilles being chief among them. He made an important début at the Teatro de São Carlos in December 1905, again singing Eléazar in LA JUIVE. He returned to the Paris Opéra during the 1907-1908 season, where he sang in GUILLAUME TELL (Arnold) and in AÏDA (Radames.) For the 1909-1910 season, Escalaïs performed numerous roles at the French Opera House at New Orleans to ecstatic acclaim; this marked the opera house's 50th anniversary as well as his own. He was a well-liked figure in the opera world whose voice will be remembered for its trumpet-like brilliance. His stunning high notes are unique on records. He recorded exclusively for Fonotopia."

- Vincent Giroud, Marston Program Notes

1201. MARIA FARNETI: LA WALLY - Ebben? ne andro lontana / Prendi, fanciul e serbala. 10½" Milano Fonotopia 69199/69200 (XPh 5094/95).
A, very decent copy has lt.rubs, inaud. MB 45

"Maria Farneti was well known as an interpreter of verismo operas. In 1899 she debuted at the prestigious Teatro Regio of Turin in its premiere performance of Mascagni's IRIS to an enormous reception. She appeared in the U.S. in 1902 under Mascagni's direction and was a great success in Buenos Aires, where she created Mascagni's ISABEAU in 1911. In 1912 Farneti sang in the local premiere of PAOLO E FRANCESCA at Genoa and later in the local premiere of ISABEAU at Naples. She sang in the local premiere of ISABEAU at Brescia and in February of 1913 she sang in the Rome premiere to unanimously favorable reviews and huge audience response. The summer found her on another long visit to South America, and ISABEAU was again the centerpiece. The tour began at Buenos Aires' Coliseo and included stops at Rosario, Cordoba, Montevideo, Rio de Janeiro and Sao Paulo. In addition to ISABEAU, Farneti sang in LOHENGRIN, IRIS, MADAMA BUTTERFLY, Nepomuceno's ABUL and MEFISTOFELE. Bernardo de Muro, who was to perform Folco nearly four hundred times during a twenty five year career, sang with Farneti in the two Mascagni operas throughout the tour. Maria [was invited by] Umberto Giordano to appear in the Italian premiere of MADAME SANS GENE, an offer that was immediately accepted."

- Ashot Arakelyan, Forgotten Opera Singers

1202. GIUSEPPINA FINZI-MAGRINI & ELVINO VENTURA: RIGOLETTO – *Èi sol dell'anima* / LA TRAVIATA – Parigi, o cara.
10½" Milano Fonotipia 39681/82 (XPh 1902/11). A to M-A, superb copy. MB 15

1203. NINI FRASCANI: *Crepuscolo triste* (Giordano) / *Ave Maria* (Bach-Gounod).
10½" Milano Fonotipia 92643/44 (XPh 4309-2/10).
A/A-B, very decent copy has lt. rubs, & superficial tiny scrs., inaud. MB 15

1204. NINI FRASCANI & GIOVANNI ZENATELLO: *AiDA – Misero appien mi festi* /
La Scala Chorus: *LA FAVORITA – Opening chorus.* 10½" US-Fonotipia 39528/37169
(XPh1663/xm391). A to M-A, superb copy. MB 15

"Nini Frascani made her début at Naples in LA FAVORITA. In 1903 she was at La Scala as Fricka in the Italian première of Wagner's RHEINGOLD and appeared there also as Principessa in ADRIANA LECOUVREUR. In 1909 she appeared as Neris in an important première of Cherubini's MEDEA. In 1905 she guested at the Teatro San Carlo in Naples in the première of Leopoldo Mugnone's opera VITA BRETONNE. In 1904 she sang at Covent Garden, in 1906 and from 1914-15 with great success she appeared at the Teatro Colón in Buenos Aires. In 1906 in this same theatre she sang in Franchetti's LA FIGLIA DI JORIO, in RIGOLETTO and in WALKÜRE. In 1909 she again appeared at the Teatro San Carlo in Naples, this time as queen in Thomas' AMLETO, in 1911 at the Teatro Regio in Parma she guested as Laura in LA GIOCONDA. Since 1909 she had at Scala a persistently successful career; she participated there in among other works in 1911 in the première of Dukas' AriANE ET BARBE-BLEUE. In 1913 she appeared at the Verdi-commemorative celebrations in many big Italian theaters. She married the tenor Gaetano Tommasini and appeared with him in North America. In 1921 with Favorita Opera Company in Manhattan Theatre, New York, later with San Carlo Opera Company. During the 1930s she picked up her career and then lived in Milan where she opened together with Gaetano Tommasini an opera studio

- Ashot Arakelyan, Forgotten Opera Singers

1205. EDOARDO GARBIN: ZAZÀ – *È un riso gentil* (CREATOR Record
10 Nov., 1900, Teatro Lirico, Milano) / LA FAVORITA – *Una vergin un angiol di Dio.*
10½" Milano Fonotipia 39075/29 (XPh 60/61). A-, fine copy has lt.grey on peaks;
Sd.1 only has superficial scrs, inaud. MB 15

1206. EDOARDO GARBIN: ZAZÀ – *Mai più, Zazà* (CREATOR Record, 10 Nov., 1900,
Teatro Lirico, Milano) / MANON - *Ah! fuyez, douce image* (in Italian).
10½" Milano plain label Test Pressing for Fonotipia 92253/52 (XPh 3452/3376).
A to M-A, splendid copy has wee nd, both sides; Sd.2 only has faintest rubs, inaud. MB 15

1207. EDOARDO GARBIN: MANON LESCAUT – *Dona non vidi mai* /
CAVALLERIA – *Siciliana.* 10½" Milano Fonotipia 39116/39039 (XPh 62/86).
A to M-A, splendid copy has few superficial scrs. MB 15

1208. EDOARDO GARBIN: ADRIANA LECOUVREUR – *Non più nobile* /
TOSCA – *E lucevan le stelle.* 10½" Milano Fonotipia 39036/43 (XPh 54/57).
A-, fine copy has lt.grey on peaks. MB 15

1209. EDOARDO GARBIN & MARIO SAMMARCO: LA BOHEME –
O Mimi, tu più non torni / GIANNINA RUSS & ORESTE LUPPI: *FORZA – Venite fidente alla
croce.* 10½" Milano Fonotipia 39223/39064 (XPh 254/40). A to M-A, splendid copy. MB 20

"Garbin's teachers in Milan were Alberto Selva and Vittorio Orefice. He made his début (1891) as Don Alvaro in

LA FORZA DEL DESTINO, in Vicenza. Then he performed in Milan (Teatro Dal Verme) and Naples (Teatro San Carlo). In 1892 he sang at the Teatro Carlo Felice in Genoa in the premiere of Franchetti's CRISTOFORO COLOMBO. He repeated the role of Guevara in 1897 at La Scala. He sang Fenton in 1893 in the premiere of Verdi's FALSTAFF, while his wife, the soprano Adelina Stehle created the role of Nannetta. They appeared together for many years, principally in the Puccini operas. In 1900 he sang the role of Dufresne at the Teatro Lirico in Milan in the premiere of Leoncavallo's ZAZÀ. Garbin guested also in Vienna, Berlin, Lisbon, Barcelona and at the opera houses of Odessa and Warsaw. In 1905 at the Teatro Vittorio Emanuele in Turin he took part in the premiere of the Montemezzi's opera GIOVANNI GALLURESE."
- Ashot Arakelyan, Forgotten Opera Singers

1210. JOSÉ GARCIA: *I LOMBARDI – De mia letizia infondere / La Scala Chorus: O Signor che dal tetto natio.* 10½" Milano brown & gold Fonotipia-Odeon 37212/11(Xm 451/448).

M-A, spectacular copy has, Sd.2 only, 2 infinitesimal mks, positively inaud. MB 20

"José Garcia studied singing under Goula and Reynes and made his début in Spain. He went to Italy and made his Italian début in 1903 at the Politeama Piana of Badia Polesine in CAVALLERIA RUSTICANA and PAGLIACCI."

- Ashot Arakelyan, Forgotten Opera Singers

1211. JULES GAUTIER: *SI J'ÉTAIS ROI – J'ignorais son nom* (Adam).

9 ½" etched label **H & D** Pathé 483, center start, announced.

A to M-A, lovely copy has hint of grey on peaks. MB 25

"In fact, there was only one Gautier and his name was definitely Jules. Only in [later years about recordings] does one find his first name [erroneously] listed as Franz. Perhaps the confusion over names was caused by the fact that the great dramatic tenor Paul Franz's real name was Franz Gautier."

- Vincent Giroud, Marston Program Notes

1212. NICOLA GEISSE-WINKEL: *IL TROVATORE – Il balen / PETER MÜLLER:*

MARTHA – Ach so fromm. 10½" dark red paper label **H & D** Pathé 26005,

recorded 1913/12, Berlin. A-, fine copy has lt.rubs & occasional superficial scr. MB 15

"After short engagements in Aachen and Mainz, in 1905 Geisse-Winkel began his real career at the Hoftheater in Wiesbaden and remained active till 1931. In 1908 he appeared for the first time at the Bayreuth Festival and remained until 1912. He made successful guest appearances in Vienna, Munich, Budapest, Amsterdam, the Hague and at the opera houses in Switzerland. In addition to his work on the stage, he was a famed concert singer; he sang in 1910 in the premiere of the 8th symphony by Gustav Mahler in Munich. Peter Müller made his début at the Hofoper in Stuttgart, in MARTHA, 1890. In 1897 he made guest appearances at the Opernhaus in Frankfurt. He performed also at the Stadttheater in Zürich (1900), Opernhaus in Leipzig (1897), Hoftheater in Wiesbaden (1901) and Karlsruhe (1909), Hofoper in München (1904). In 1894 he sang at the Stuttgarter Oper in the premiere of Ferdinand Langer's DER PFEIFER VON HARDT."
- Ashot Arakelyan, Forgotten Opera Singers

1213. ÉTIENNE GIBERT: *FAUST – Salut ô mon dernier matin /*

LA REINE DE SABA – Inspirez-moi (both Gounod). 10½" dark blue 'Art Label'

Aérophone 1092/93. A, superb copy has mere hint of grey on peaks, inaud. MB 20

1214. ÉTIENNE GIBERT: *LE ROI D'YS – Vainement ma bien aimée /*

HÉRODIADE – Adieu donc, vins objets. 10½" dark green 'Art Label' Aérophone 1094/95.

A, superb copy has mere hint of grey on peaks, inaud. MB 20

"Étienne Gibert made his début at the Opéra-Comique in 1889 as Chevalier Roland in Massenet's ESCLARMONDE. He remained through 1892, then moved to the Grand Opéra in 1893 where he mostly sang heavy tenor parts. He remained active for five years at the Grand Opéra in Paris where he also appeared as Lohengrin and as Tannhäuser. In 1895 he appeared at Monte Carlo as Faust in Boito's MEFISTOFELE and as Rinaldo in Gluck's ARMIDA, and gave a guest performance at the Théâtre de la Monnaie in Brussels. In the 1901-02 season he was engaged at the Metropolitan opera where he sang in ROMÉO ET JULIETTE and in FAUST. For Paris he created two important parts: In 1892 he sang at the Opéra-Comique as Turiddu in CAVALLERIA RUSTICANA and in 1899 at the Théâtre Nouveau the title role in TRISTAN. In 1909 he appeared at the Théâtre Trianon-Lyrique in the title role of Grétry's RICHARD COEUR-DE-LION."

- Zillah Dorset Akron

1215. MARIO GILION: *GERMANIA – Studenti! Udite* (Franchetti) / *ANDREA CHÉNIER – Improvviso* (1906 Version). 10½” pink Milano Fonotipia Test Pressing for 39801/02 (XPh 2077/2108). A to M-A/A-B, beautiful copy has, Sd.2 only, minuscule harmless & inaud edge patina, plus sev.lt.audible scrs. MB 15

1216. MARIO GILION: *L’AFRICANA – O Paradiso!* / *GUGLIELMO TELL – O muto asil.* 10½” Milano Fonotipia 92241/40 (XPh 2293/95). A-, lovely copy has lt.rubs & infinitesimal scrs, inaud. MB 25

1217. MARIO GILION: *SAMSON ET DALILA – Arrêtez, o mes frères!* / *DIE WALKÜRE - Winterstürme* (both in Italian). 10½” Milano Fonotipia 92743/ (XPh 4386/88). A-B, lovely copy has lt.rubs & few lt.scrs. MB 35

1218. MARIO GILION: *OTELLO – Dio mi potevi scagliar / Niun mi tema.* 10½” Milano Fonotipia 92244/45 (XPh 3307/06). A to M-A, superb copy has, Sd.2 only, faintest rubs, inaud. MB 25

1219. MARIO GILION: *OTELLO – Ora e per sempre addio / BALLO – Ma se m’e forza perderti.* 10½” Milano Fonotipia 92661/62 (XPh 3435/4384). A to M-A, superb copy. MB 25

1220. MARIO GILION: *ANDREA CHÉNIER – Improvviso* (1908 Version),2s. 10½” Milano Fonotipia 92242/43 (XPh 3296/97). A to M-A, beautiful copy has lt.grey on peaks. MB 15

1221. MARIO GILION: *IL TROVATORE – Di quella pira / Ah si, ben mio.* 10½” Milano Fonotipia 39654/53 (XPh 2084/85). A to M-A, beautiful copy has lt.grey on peaks; Sd.2 only has very few infinitesimal scrs, inaud.; 2 additional holes have been neatly drilled through labels. MB 15

1222. MARIO GILION & FRANCESCO MARIA BONINI: *IL TROVATORE – [Tacea la notte]...Deserto sulla terra / FORZA – [Solenne in quest’ora]...Or muoio tranquillo.* 10½” Milano Fonotipia 39812/11 (XPh 2109/11). A to M-A, superb copy has mere hint of grey on peaks, inaud. MB 25

“Gilion supposedly began his career as a baritone, then made his tenor début in 1901 at the Teatro Sociale in Monza as Vasco in L’AFRICAINA. That same year, Gilion appeared in Modena singing Raoul in LES HUGUENOTS and Arnold in WILLIAM TELL, his two most prominent roles. He also sang in Budapest, Warsaw, Venice, and Buenos Aires. Gilion appeared at the Paris Opéra in 1910 as Arnold, and the next year as Radames. He recorded exclusively for Fonotipia singing primarily in Italian. His sides sung in French are unquestionably his rarest records

- Vincent Giroud, Marston Program Notes

1223. EUGENIO GIRALDONI: *OTELLO – Credo in un Dio crudel / Era la notte.* 10½” Milano Fonotipia 39446/45 (XPh 1512/13). B-, very decent copy has lt. rubs & various lt.scrs, a few are audible. MB 15

“Giraldoni successfully created the role of Scarpia in Puccini’s TOSCA (Teatro Costanzi,1900). He followed this with success at La Scala, the Rome Teatro, and the Metropolitan Opera and Covent Garden (where he also sang their first Scarpia). He was a widely admired Boris, a part he first sang at Buenos Aires in 1909. He was also Italy’s first Eugen Onégin in 1900, and Golaud in the Rome première of PELLÉAS ET MÉLISANDE. He was considered the best singer of Gérard in ANDREA CHÉNIER, and in 1906 took part in the première of Alberto Franchetti’s LA FIGLIA DI IORIO.”

- Ashot Arakelyan, Forgotten Opera Singers

1224. RINALDO GRASSI & PASQUALE AMATO:

LA GIOCONDA – O grido di quest'anima, 2s. 10½" Milano Fonotopia C 92565/66 (XPh 4044/45-2). A to M-A, exceptional copy. MB 15

1225. NIELS HANSEN: *PAGLIACCI – Vesti la giubba (1st 'Take')* /

NIELS HANSEN & ALBERT HØEBERG: *MADAMA BUTERFLY – Amore o grillo (both in Danish).* 10½" black, brown & beige German Odeon 116039/038 (kP 40/39), POM-1912. A to M-A, superlative copy has, Sd.2 only, few superficial scrs, inbaud. MB 15

1226. NIELS HANSEN: *PAGLIACCI – Vesti la giubba (2nd 'Take')* /

NIELS HANSEN & ALBERT HØEBERG: *MADAMA BUTERFLY – Amore o grillo (both in Danish).* 10½" brown & gold German Odeon 116039/038 (kP 40-2/39), POM-1912. A to M-A, superlative copy. MB 15

1227. NIELS HANSEN: *Gurre (Hvor Nilen vander Ægyterens Jord) (Henrik Rung) /*

Vort Hjem (Alfred Toft). 10½" brown & gold German Odeon 116019/030 (kP 20/31), POM-1912. A to M-A, superlative copy. MB 15

1228. NIELS HANSEN: *EVANGELIMANN – Selig sind, die Verfolgung leiden (Kienzel) /*

PAGLIACCI – Vesti la giubba (2nd 'Take') both in Danish). 10½" brown & gold German Odeon 116026/039 (kP 27/40-2), POM-1912. A to M-A, superlative copy. MB 15

"Niels Hansen made his début in Copenhagen as Rodolfo in a 1909 production of LA BOHEME at the Danish Royal Theatre, starting a career as one its favorite tenors for 40 years. He went to Paris and studied with Jean de Reszké in 1911. Lauritz Melchior was Hansen's understudy at the Danish Metropolitan Opera for a little time in 1921. He was appointed as Kongelig Kammersanger (Royal Chamber Singer), a prestigious title given only to about 50 opera singers since 1700, by the monarch Christian X."
- Zillah Dorset Akron

1229. POUL HANSEN: *LIDEN KIRSTEN – Sverkel's Romance /*

POUL HANSEN & IDA MÖLLER: *Tavleboardsduet.* 10½" brown & gold German Odeon 116005/06 (kP 6/7), POM-1912. A to M-A, superlative copy. MB 15

"Hansen made his operatic stage début in Copenhagen at the Royal Danish Theatre in 1908 as a tenor, when he appeared as Sverkel in the romantic opera LIDEN KIRSTEN. He later travelled to Berlin, where he studied under both Louise Reuss-Belce and Lilli Lehmann. He extended his vocal range during his time in Berlin and by 1919 he was able to take on both tenor and baritone roles. During his career he mastered 150 roles using both singer ranges, but tended to prefer operettas. As a young tenor he was popular in heroic leads and appeared in several classical Wagner interpretations, including the title roles in LOHENGRIN, TANNHÄUSER and PARSIFAL and as Walther von Stolzing in DIE MEISTERSINGER VON NÜRNBERG. Hansen also performed the roles of Don José in Bizet's CARMEN and the hunter Konrad in the romantic opera HANS HEILING by Heinrich Marschner. As a baritone he took on the title character in Verdi's RIGOLETTO."
- Thomas Staedeli

1230. FRIEDA HEMPEL: *Air and Variations on 'Deh Torna, Mio Bene, Mio Tenere Amor'*

for soprano (in German) (Proch), 2s. 10½" brown & gold German Odeon 99217/18 (xB 4330/31). A to M-A, superlative copy. MB 15

1231. FRIEDA HEMPEL: *Il bacio (in Italian, 1907 Version) (Arditi) /*

EMMY DESTINN: *Ave Maria (Bach-Gounod).* 10½" black, brown & beige German Odeon Rx 99995/48 (xB 2273/4746). A, beautiful copy has, Sd.2 primarily, superficial rubs & scrs, inaud.; infinitesimal edge patina, beg.Sd.1 only. MB 12

1232. FRIEDA HEMPEL: *Il bacio (in Italian, 1907 Version) (Arditi) / MARTHA – Letzte Rose (The Last Rose of Summer) (Flotow)*. 10½" brown & gold German Odeon X 50249/54 (xB 2273/70). A, beautiful copy has superficial rubs & scrs, inaud.; Sd.1 only has a few dust scrs, inaud. MB 12

1233. FRIEDA HEMPEL: *NOZZE – Deh vieni, non tardar (in German) / ENTFUHRUNG – Ach, ich liebte*. 10½" brown & gold German Odeon 50335/50135 (xB 2644/1510). A-, very fine copy has lt.rubs & superficial scrs, inaud.; Sd.1 only has lt nr, mainly cosmetic. MB 20

1234. FRIEDA HEMPEL: *LES HUGUENOTS – O beau Pays de la Touraine (in German)*, 2s. 10½" brown & gold German Odeon 64968/69 (xB 3827/28). A to M-A, superlative copy has, Sd.2 only, sev.faintest rubs, inaud.; label stkr, Sd.1. MB 20

1235. FRIEDA HEMPEL: *LA TRAVIATA – Ah! fors' è lui / Sempre libera! (1906 Version, in German)*. 10½" brown & gold German Odeon 50247/50132 (xB 1507/08-2). A-B, very fine copy has lt.rubs & superficial scrs.; Sd.2 only has 2 wee pressing bumps. MB 10

1236. FRIEDA HEMPEL: *LA TRAVIATA – Sempre libera! (1907 Version, in German)*. 10½" dark blue US Okeh 70101 (xB 2272-2). M-A, glorious copy. MB 15

1237. FRIEDA HEMPEL & HERMANN JADLOWKER: *LA BOHEME – O soave fanciulla (in German)*, 2s. 10½" brown & beige German Odeon X 99941 (xB 5375). A-B, very fine copy has lt.rubs & superficial scrs.; wee edge bite, not to grooves. MB 10

1238. FRIEDA HEMPEL & HERMANN JADLOWKER: *CARMEN – Me voici (Micaëla & Don José) (in German)*. 10½" brown & beige German Odeon LX 99900 (xB 5178). M-A, glorious copy has few faintest rubs, inaud. MB 15

1239. FRIEDA HEMPEL & HERMANN JADLOWKER: *CARMEN – Un baiser (Micaëla & Don José) (in German)*. 10½" brown & beige German Odeon LX 99901 (xB 5179). M-A, glorious copy has few faintest rubs, inaud. MB 15

1240. FRIEDA HEMPEL & HERMANN JADLOWKER: *CARMEN – Me voici / Un baiser (Micaëla & Don José) (in German)*. 10½" black, brown & beige German Odeon Rx 98069/70 (xB 5178/79). M-A, glorious copy has few faintest rubs, inaud.; Sd.1 label has faint nr.; Sd.2 label **AUTOGRAPHED** by Hempel. MB 20

1241. FRIEDA HEMPEL & FRANZ NAVÁL: *CAVALLERIA – Comare Lola ...Vado a casa; brindisi / Kark Cond. Hofoper Chorus: A casa, a casa (both in German)*. 10½" brown & gold German Odeon 50605/99238 (xB 4357/56). M-A, glorious copy w.faintest rubs, inaud. MB 12

1242. FRIEDA HEMPEL & HERMANN JADLOWKER: *LUCIA – Sulla tomba* (in German). 10½” brown & beige German Odeon X 99905 (xB 5188).

M-A, glorious copy has few faintest rubs, inaud.;
label **AUTOGRAPHED** by Hempel. MB 20

“In 1911, Richard Strauss gave Hempel the choice of the three feminine roles in ROSENKAVALIER for the Berlin premiere and she chose the Marschallin. From 1912–1919 she was on the roster of the Metropolitan Opera, making her début on 27 December 1912 as Marguerite de Valois in LES HUGUENOTS. Just under a year later on 9 December 1913, Hempel appeared as the Marschallin in the American premiere of DER ROSENKAVALIER. In 1919 she left the Metropolitan Opera and on 6 October 1920, the centenary of Jenny Lind’s birth, Hempel began giving a series of recitals in which she impersonated the ‘Swedish nightingale’ performing repertoire made famous by Jenny Lind, and wearing period costumes. These concerts were so successful that she continued giving them as well as other standard recitals until her retirement in 1951.” - Vincent Giroud, Marston Program Notes

1243. HEINRICH HENSEL: *TIEFLAND – Ich grüss noch einmal meine Berge /*
MAX DAWISON: *Tanzlied des Sebastiano* (d’Albert).

10½” dark blue German Odeon X 52691/25979 (xB 5634/4404).

A-, very fine copy has lt.rubs; Sd.2 only has a few superficial scrs.; wee hlc at edge. MB 10

1244. MARGUERITE HERLEROY: *Berger ta voix m’appelle [Thème varié]*
(Saint-Saëns) / ISABELLA SVICHER: *Il Bacio* (Arditi).

10½” brown & gold French Odéon 99765/97355 (XP 5233/---)

A-, superb copy has lt.rubs & scrs, inaud. MB 175

“Herleroy’s vocal studies were with Pauline Viardot-Garcia in Paris, making her concert début at Monte-Carlo in 1906. Her first operatic appearance was in 1908 as Frasquita at the Gaité in Paris, followed by the Opéra-Comique singing roles such as Manon, Micaëla and Prince Charming in Massenet’s CENDRILLON. At Monte Carlo she was Freia in that house’s first performance of DAS RHEINGOLD in 1909. Herleroy was first heard at the Paris Opéra in 1921 as Thaïs. Aside from France she appeared at Covent Garden and in Spain, as well as St. Petersburg, Brussels and Holland. Her only recordings were three rare sides and a few privately issued electrical recordings.”

- Lawrence Holdridge & Richard T. Soper, BELGIAN OPERA HOUSES AND SINGERS, p.223

1245. ALBERT HØEBERG: *CARMEN – Air du Toréador /*
LOHENGRIN – Mein Herr und Gott (both in Danish).

10½” brown & gold German Odeon 1 16033/034 (kP 34/35), POM-1912.

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

1246. ALBERT HØEBERG: *DON GIOVANNI – Deh, vieni alla finestra*
(in Danish) / ELVERSKUD – *Oluf’s Ballade* (Gade).

10½” brown & gold German Odeon 1 16040/041 (kP 41/42), POM-1912.

A to M-A, superlative copy has, Sd.1 only 2 wee pressing bumps. MB 15

“Albert Alexander Høeberg was a Danish baritone who débuted in 1909 in the opera CAIN of Eugen d’Albert. Until 1939, he was one of the leading singers at the Royal Theatre in roles as Wotan in DIE WALKÜRE, Marskting in KING AND MARSHAL and the title role in THE FLYING DUTCHMAN. He was appointed royal chamber singer in 1917. On film, in 1943 he played the role of the bishop of Carl Th. Dreyer’s DAY OF WRATH.”

- Zillah Dorset Akron

1247. GRACE HOFFMAN: *Swiss Echo Song* (Bishop) / PEER GYNT – *Solveig’s Song*
(Grieg). 10½” dark green paper label **H & D** Pathé 25008, original for of issue 1917.

M-A, glorious copy. MB 10

1248. KATHLEEN HOWARD: *FAUST – Faites-lui mes aveux /*
KATHLEEN HOWARD & PAUL ALTHOUSE: *IL TROVATORE – Ai nostri monti*
(both in English). 10½” grey paper label **H & D** Pathé 27509, only form of issue, 1917.

M-A, glorious copy. MB 10

1249. HERMANN JADLOWKER: *LOHENGRIN - Atmest du nicht*.
10½" dark blue US Okeh 70203 (xB 2666). A to M-A, spectacular copy. MB 15

1250. HERMANN JADLOWKER: *LOHENGRIN – In fernem Land*.
10½" dark blue US Okeh 70202 (xB 2665-2). A to M-A, spectacular copy has infinitesimal dust scr, positively inaud. MB 15

1251. HERMANN JADLOWKER: *DIE MEISTERSINGER – Morgenlich leuchtend (Preislied) / EVANGELIMANN – Selig sind, die Verfolgung leiden (Kienzel)*.
10½" brown & gold German Odeon 64344/57 (xB 2664/62).
M-A, glorious copy has few faintest rubs & scrs, inaud.; very fine ulc appears Sd.2. MB 10

1252. HERMANN JADLOWKER: *DIE MEISTERSINGER – Am stillen herd*.
10½" dark blue US Okeh 702031 (xB 2663). A-, very fine copy has lt.rubs & few superficial scrs, merely cosmetic. MB 10

"Hermann Jadlowker was one of the most unusual tenors of the twentieth century. His recorded voice has a slightly baritone timbre, but he also was able to produce high notes with ease and exhibit unbelievable agility....Jadlowker's voice and skills were unique. How many tenors could sing Lohengrin or Otello one night, Almaviva or Fra Diavolo the next, and do justice to all four of them?"

-Tom Kaufman, Marston Program Notes

1253. HERMANN JADLOWKER: *IL TROVATORE – Ah si, ben mio (in German)*.
10½" lilac & brown German Odeon JX 118516 (xB 4055-2).
M-A, lovely copy has few faintest rubs, inaud. MB 15

1254. HERMANN JADLOWKER: *BALLO – Di tu se fedele / CAVALLERIA – Viva il vino (both in German)*. 10½" brown & gold German Odeon 64362/63 (xB 2674/82). A-, very fine copy has lt.rubs & few superficial scrs, merely cosmetic. MB 10

1255. HERMANN JADLOWKER & MARIA LABIA: *BALLO – Non sai tu che se l'anima mia (in German)* JADLOWKER & ERNA DENERA: *TANNHAÜSER – Den Gott der Liebe sollst du preisen*. 10½" brown & gold German Odeon X.50634/99372 (xB 4564/76).
A to M-A, lovely copy has lt.rubs, inaud. MB 15

"Maria Labia made her operatic debut in Stockholm, 1905, as Mimi in LA BOHÈME. In 1907 she had great success at the Berlin Komische Opera. She was similarly received at Hammerstein's Manhattan Opera, 1908–1910, the Vienna Opera, and many other important houses. She was La Scala's first Salome (1913) and at Rome's Costanzi she created Giorgetta in the 1919 Italian premiere of Puccini's IL TABARRO. Her sister, Fausta, was also a noted soprano."

- Ward Marston

1256. SALOMEA KRUSZELNICKA: *ADRIANA LECOUVREUR - Io son l'umile ancilla / ADELINA STEHLE & EDOARDO GARBIN*: *Ma dunque é vero*.
10½" dark green & gold German Fonotipia-Odeon HRS-1017 (XPh 2213/95),
POM-8 Dec., 1906 / 21 Dec., 1904, (*w.Kruszelnicka's signature embossed in shellac*).
A to M-A, superlative copy of choice mid-1930's Pressing. MB 75

1257. SALOMEA KRUSZELNICKA: *ADRIANA LECOUVREUR - Io son l'umile ancilla / MEFISTOFELE – L'altra notte*. 10½" Milano Fonotipia 39922/21 (XPh 2213/12).
A to M-A, superlative copy has minuscule edge patina, Sd.2 only, inaud. MB 45

1258. SALOMEA KRUSZELNICKA: *AÏDA - Ritorna vincitor*, 2s.
10½" Milano Fonotipia 92086/87 (XPh 2849/50). A-, superlative copy. MB 65

"Salomea Kruszelnicka [was praised] both by audiences and prominent early twentieth-century collaborative musicians who deeply admired her vocal and acting abilities. Arturo Toscanini, for instance, was pleased to conduct her in several roles and secured an invitation for her to perform at the Metropolitan Opera (which never came to pass). Richard Strauss reportedly said that Kruszelnicka's interpretations of both title roles in his operas ELEKTRA and SALOME were 'perfect'. Giacomo Puccini was deeply indebted to her for stepping in to rescue the title role in MADAMA BUTTERFLY, therefore helping to revive the now famous opera after its disastrous début.... Kruszelnicka's achievements as a singer and dramatic interpreter at the beginning of the twentieth century certainly allow her a place of prominence on any list of great singers who unquestionably have advanced the art of singing and the dramatic interpretation of opera and song literature.

- Mark Bailey, Marston Program Notes

1259. CHRISTINE LANGENHAN: *Kde domov můj? / Nehnevěj se máti drahá*
(both Czech Folksongs). 8¾" red & dark blue Emerson 1411 (3540-2/3543).
A-B, very decent copy has cosmetic lt.rubs & few tiny scrs. MB 15

1260. LISE LANDOUZY: *GUILLAUME TELL – Sombres forêts /*
LISE LANDOUZY, LAUGER-DUBOIS, AFFRE & BILLOT: *ROMÉO – Dieu de bonté.*
10½" brown & gold French Odéon 56101/59 (XP 3550/3678-2).
A to M-A, superlative copy has, Sd.1 only, 2 microscopic scrs, positively inaud. MB 30

1261. LISE LANDOUZY: *L'AFRICAINNE – Adieu mon beau rivage /*
LES HUGUENOTS – Nobles seigneurs, salut! 1
10½" brown & gold French Odéon 56078/56110 (XP 3502/3578).
A to M-A, lovely copy has, Sd.2 only, lt.rubs & few microscopic scrs, inaud. MB 20

1262. LISE LANDOUZY: *LE PARDON DE PLOËRMEL - Ombre légère* (Meyerbeer) /
LISE LANDOUZY, LAUGER-DUBOIS, DUBOIS, BILLOT & RÉGIS:
LUCIA - Chi mi frena (in French). 10½" brown & gold French Odéon 56088/56140
(XP 3518/3641). A-B, very decent copy has lt.rubs and various lt.scrs, mainly
cosmetic. MB 15

1263. LISE LANDOUZY & GASTON DUBOIS: *LAKMÉ - Ah! c'est l'amour /*
MANON - N'est-ce plus ma main? 10½" brown & gold French Odéon 56134/72
(XP 3654/3752). M-A, superlative copy. MB 30

1264. LISE LANDOUZY & ÉDOUARD CODOU: *MANON - Toi, vous;*
N'est-ce plus ma main (Duo de St Sulpice, 2s. 10½" brown & gold French
Odéon 56030/31 (XP 2799/2800), announced. A, lovely copy has lt.grey on peaks;
Sd.2 only has a few superficial mks, inaud. MB 20

1265. LISE LANDOUZY & AMELIA TALEXIS: *LE ROI D'YS – En silence pourquoi souffrir? /*
LAKMÉ – Dôme épais. 10½" brown, beige & gold French Odéon 56128/45 (XP3623/30).
A to M-A, superlative copy. MB 30

1266. LISE LANDOUZY, BILLOT & RÉGIS: *LA FILLE DU RÉGIMENT –*
Grand Air, 2s. 10½" brown & gold French Odéon 56099/56129 (XP 3516/3633).
B, very decent copy has rubs and various scrs, ltly audible. MB 15

"Landouzy was a stalwart of the Opéra-Comique where she made her début as Rosina in *IL BARBIÈRE DI SIVIGLIA* (11 November 1889). She also appeared in various French provincial houses, notably Royan, Nice, and Aix-les-Bains. Outside France, she frequently appeared at the Monnaie and Monte Carlo. Landouzy created the role of Marie d'Angleterre in Messager's *LA BASOCHE* (30 May 1890, Opéra-Comique) and Clorinde in Pierné's *LA FILLE DE TABARIN*. She also participated in the French premiere of Verdi's *FALSTAFF* (Nanette) in the presence of the composer at the Opéra-Comique on 18 April 1894. Her recording legacy is particularly important. There is no difficulty in reconciling her recorded voice with her solid reputation."

- Vincent Giroud, Marston Program Notes

1267. LILLI LEHMANN: *LOHENGRIN – Attest du nicht / DIE MEISTERSINGER – Morgenlich leuchtend (Preislied)* (both in Italian). 10½" Milano Fonotipia 94212/13 (XPh 3612/3707). B/A to M-A, very fine copy has, Sd.1 only, rubs & faint scrs plus 1 long scr, certainly audible. MB 35
1268. LILLI LEHMANN: *Freudvoll und leidvoll* (Schumann) / *Heidenröslein* (Schubert). 10½" brown German Odeon IRCC 'M' 50390/89 (xB 3142/38), POM-2 July, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice mid-1930s pressing has, Sd.2 only, faintest rub, inaud. MB 35

1269. LILLI LEHMANN: *Intermezzo* (Schumann) / *Du bist die Ruh'* (Schubert). 10½" brown German Odeon IRCC 'N' 50372/50432 (xB 3133/37), POM-2 July, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice mid-1930s pressing has, Sd.2 only, faintest pap.rub, inaud. MB 35

1270. LILLI LEHMANN: *LA TRAVIATA – Ah! fors' è lui; Sempre libera* (in Italian), 2s. 10½" red Eng.Odeon Ux.52741/42 (xxB 2976/77), POM-18 June, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice 1931 pressing. MB 45

1271. LILLI LEHMANN: *LA TRAVIATA – Alfredo, Alfredo, in questo core* (in Italian) / *FIDELIO – Abscheulicher!* (part 1). 10½" red Eng.Odeon Ux.52699/52597 (xB 3047/49), POM-22 June, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice 1931 pressing. MB 35

1272. LILLI LEHMANN: *NOZZE – Porgi amor* (in German) / *DIE WALKÜRE – Du bist der Lenz*. 10½" Parl.-Odeon PO 63 (xB 3150/471), POM-5 July, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy MB 15

1273. LILLI LEHMANN: *DON GIOVANNI – Don Ottavio, son morta! / Or sai che l'onore*, 2s. 10½" red Eng.Odeon Ux.52577/78 (xB 1478/79), POM-20 July, 1906, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice 1931 pressing. MB 65

"...this traversal of Donna Anna's rage scene is the classic example of Lilli Lehmann in titanic mode. Heaven help any of the other singers in a performance of DON GIOVANNI who couldn't keep the pace with her....altogether one of Lehmann's most impressive recordings...."

- James Dennis, THE RECORD COLLECTOR, 1981

1274. LILLI LEHMANN: *DON GIOVANNI – Non mi dir / Fors' è un giorno il cielo*, 2s. 10½" red Eng.Odeon Ux.52575/76 (xB 3045/46), POM-22 June, 1907, (w.Lehmann's signature embossed in shellac). M-A, spectacular copy of choice 1931 pressing. MB 65

1275. LILLI LEHMANN & HEDWIG HELBIG: *NOZZE – Sull'aria! Che soave zeffiretto / COSÌ FAN TUTTE – Prederò quel brunettino (both in German)*.

10½" red Eng.Odeon Ux.52605/52600 (xB 3060/61), POM-25 June, 1907.

M-A, spectacular copy of choice 1931 pressing. MB 45

[Lehmann]...sent a thrill through the house which was intensified fourfold when her clarion tones rang out....Mme Lehmann's voice was a full-toned dramatic soprano, immense in volume and resonance, and of voluptuous quality....In moments of tragic fury her voiced peeled like a trumpet...her tone production was that of a consummate singer....What seems to me most important to record was the impressive grandure of her greatest operatic impersonations. This grandure was inherent in the woman."
- W. J. Henderson, *THE ART OF SINGING*, pp.365-67

1276. LILLI LEHMANN: *NORMA – Casta Diva / LILLI LEHMANN & HEDWIG HELBIG*:

Ah! sì, fa core e abbracciami (in German). 10½" red Eng.Odeon Ux.52698/06

(xB 2978/3063), POM-18 / 25 June, 1907, (w.Lehmann's signature embossed in shellac).

M-A, spectacular copy of choice 1931 pressing. MB 65

1277. JULIEN LEPRESTRE: *LES DRAGONS DE VILLARS – Ne parle pas, Rose (Maillart) /*

MANON – Ah! fuyez, douce image. 10½" brown & gold French Odéon 36431/32

(XP 2138/39). A, fine copy has lt.rubs, inaud

"Having made his début in 1890 as Faust at the Théâtre des Arts in Rouen, Leprestre was hired at the Théâtre de la Monnaie. While at Brussels, he took part in the world premiere of Jan Blockx's MAÎTRE MARTIN in November 1892. The young tenor was also featured in the local premieres of WERTHER in January 1893 (a few days after it opened at the Opéra-Comique) and Alfred Bruneau's L'ATTAQUE DU MOULIN the following year. His success in WERTHER must have been brought to Massenet's attention, since in September 1894, Leprestre made his Opéra-Comique début as Des Grieux at an important revival of MANON which marked the role début of Georgette Bréjean-Gravière (not yet Silver), historically the third major exponent of the role, and for whom Massenet subsequently wrote the Fabliau as an alternative to the Gavotte. Leprestre's own début was by no means eclipsed by hers: the Annales du théâtre et de la musique commented on the pleasant timbre of the 'charming tenor', adding that 'the exquisite use he made of his mezza voce reminded us of the unforgettable creator of the part, poor Talazac.' (Jean-Alexandre Talazac, who had premiered the parts of Hoffmann, Gérald, and Des Grieux, had just died on 26 December 1896.) Leprestre sang at the Opéra-Comique for four seasons and during that time was the company's third most regular tenor, after his coeval Edmond Clément and along with Adolphe Maréchal, who joined its roster in 1895. When Leprestre recorded his 11 sides for Odéon in 1905, his operatic career was largely behind him, by then confined to the provinces. They do, however, convey a good impression of this fine singer, then only 41. He can be heard to particular advantage...the resonant, well projected voice, free at the top, is characterized by its clear, attractive, slightly nasal timbre.... Another classic French Opéra-Comique tradition is the effective use of voix mixte and 'covering' at the top. This feature is also in evidence in Sylvain's romance from LES DRAGONS DE VILLARS....As for the MANON aria (missing the middle section as is often the case in early recordings) it is a classic account, vibrant yet free from exaggeration, with a subtle, unaffected use of portamento, and a useful testimony of an important revival of the work, for which Leprestre probably benefited from the composer's advice."
- Vincent Giroud, Marston Program Notes

1278. FÉLIA LITVINNE: *L'AFRICAINNE – Sur mes genoux /*

LOHENGRIN – Einsam in trüben Tagen (in French). 10½" brown German Odeon

IRCC 'T' X 39218/39182 (XPh 695/676), POM-1905, (w.Litvinne's signature

embossed in shellac). M-A, spectacular copy of choice mid-1930's pressing. MB 65

"Litvinne's was one of the most powerful and penetrating female voices to have been captured by the early gramophone. As we listen to her records, we are squarely confronted both with the glories and the flaws of her amazing vocal instrument, and there is no doubt that we are hearing a completely individual voice driven by intense musical and dramatic conviction....In 1904 or 1905, Félia Litvinne recorded five sides in Paris for the Fonotipia label....the operatic sides are available both as original pressings and as 1930s Odeon reissues pressed from the metal masters on superior shellac....[and] we can only be grateful that Litvinne's [operatic] four sides are among the best sounding Fonotipias from this period....Over the past 15 years, I have been searching the great collections of the world to find superior copies of Litvinne's records and I have come to the conclusion that it would practically be a miracle to find unplayed copies of records this old."

- Ward Marston

1279. FÉLIA LITVINNE: *AÏDA – I sacri nomi / CAVALLERIA – Voi lo sapete* (both in French). 10½" red German Odeon IRCC 'S' X 39217/39052 (XPh 694/675), POM-1905, (w. *Litvinne's signature embossed in shellac*). A to M-A, superlative copy of choice mid-1930's pressing has infinitesimal 'dust' mk, Sd.2, inaud. MB 45

1280. ORESTE LUPPI: *MANZONI REQUIEM – Confutatis* (Verdi) / *STABAT MATER – Pro peccatis* (Rossini). 10½" Milano Fonotopia 39588/89 (XPh1703/04). A to M-A, superlative copy has various microscopic 'pimples'. MB 15

1281. ORESTE LUPPI: *DON GIOVANNI – Madamina!*, 2s. 10½" Milano Fonotopia 39412/13 (XPh 1530/31). B, decent copy has rubs & lt.scrs, certainly ltly audible. MB 10

1282. ORESTE LUPPI: *LA FAVORITA – Splendon più belle (1905 Version) / DON CARLOS – Dormiro sol.* 10½" Milano Fonotopia 39318/19 (XPh 326/361). A to M-A, superlative copy. MB 15

1283. ORESTE LUPPI: *LA FAVORITA – Splendon più belle (1908 Version) / La Scala Chorus: Bell'alba foreira.* 10½" Milano Fonotopia 92360/61 (XPh 3443/33). A to M-A, superlative copy has, Sd.2 only, faintest rub, inaud. MB 15

1284. ORESTE LUPPI: *NORMA – Ah! del Tebro (1904 Version) / BARBIERE – La calunnia.* 10½" Milano Fonotopia 39070/39205 (XPh 48/139). A-, lovely copy has lt rubs & grey on peaks. MB 10

"Oreste Luppi made his début in 1892 at the Theatre in Foligno. His main houses were La Scala, the Constanzi, Regio in Turin, Genoa, Florence and Naples. He was the first Prince Gremin in the 1900 La Scala premiere of EUGEN ONÉGIN. Luppi created a number of roles, but his most important creation was in Mascagni's LE MASCHERE. Luppi also guested outside of Italy, including Covent Garden and the Teatro Colón. After his career he taught singing in Milan where he died at Verdi's Casa di Riposo. Oreste Luppi was Fonotopia's star basso, and his records which dated from the company's beginnings were of fine quality and splendid execution. There was more than a hint of Arimondi in the ease and flexibility of style and the expressive use of tone colour, and he pointed his phrases and sang with a clarity and sonority only to be found in the true bass."

- P.G. Hurst, *THE GOLDEN AGE RECORDED*, p.115

1285. ORESTE LUPPI, ANTONIO MAGINI-COLETTI & FERRUCCIO CORRADETTI: *CRISPINO E LA COMARE - Di Pandolfetti medico (Terzetto dei Dottori)* (Ricci), 2s. 10½" Milano Fonotopia 39396/97 (XPh 481/82), POM-22 Nov., 1905. A to M-A, superlative copy of this legendary, delightful performance. MB 25

"I have over a hundred of the early (39000 series) Fonotopias in my collection, and I say without any reservations that this one [above] is the best....Perfect singing, perfect artistry and perfect recording - for what more could one ask?....Comedy and humour are well to the fore in this record and the interpolated 'asides'."

- Hevingham-Root, *RECORD NEWS*, 1950

1286. ANTONIO MAGINI-COLETTI: *La Danza* (Rossini) / *BARBIERE – Largo al factotum.* 10½" Milano Fonotopia 39351/92460 (XPh 443-2/3561). B/A -B, decent copy has, Sd.1 only, grey on peaks; Sd.2 has lt.rubs, inaud.. MB 12

1287. ANTONIO MAGINI-COLETTI: *RIGOLETTO – Cortigiani*, 2s. 10½" Milano Fonotopia 39441/42 (XPh 527/28). A to M-A, choice copy has faintest rubs, inaud.; Sd.2 only has mere hint of nr, positively inaud. MB 15

1288. ANTONIO MAGINI-COLETTI & ELISA PETRI: *FALSTAFF – Quand'ero paggio / LA BOHEME - C'è Rodolfo?* 10½" Milano Fonotipia 39430/39381(XPh 1533/496). A to M-A, superlative copy has, Sd.2 only, few superficial pap.srs, inaud. MB 25

1289. ANTONIO MAGINI-COLETTI & ELISA PETRI: *FALSTAFF – Reverenza! Buon giorno*, 2s. 10½" Milano Fonotipia 39435/36(XPh 1536/37). A-B, very decent unworn copy has lt.rubs & occasional lt.scr, very ltly audible; Sd.2 only has wee pressing bump. MB 15

1290. ALFRED MAGUENAT: *Grenade la jolie (Rousseau) / LES CLOCHES DE CORNEVILLE – J'ai fait trois fois le tour de monde (Planquette)*. 10½" brown & gold French Odéon X 111645/46 (XP 6210/----). A-B, very fine copy has lt.rubs & few lt scrs. MB 10

"Beginning his career in 1908 in character and buffo roles at the Paris Opéra in 1908, Maguenat soon moved to more substantial repertoire. In 1913 he appeared in the Gaïte-Lyrique world premiere of Février's CARMOISINE. From 1914-17 he sang a variety of roles at Monte Carlo, including Amonasro and Germont, as well as principal roles in MADAME SANS-GÈNE (Giordano) and LES CADEAUX DE NOËL (Gunsbourg). Maguenat was also with the Chicago Opera, Covent Garden, 1915-19, and in 1922 made his début at the Paris Opéra as Hérode in HÉRODIADE. He was also part of Melba's 1924 Australian touring company. Beginning in 1914, Maguenat recorded acoustically for Odéon, and is in the electric Columbia set of excerpts from PELLÉAS ET MÉLISANDE (Debussy) with Nespoulous and Dufranne."
- Lawrence F. Holdridge, Marston Program Notes

1291. VALERIA MANNA: *AÏDA – Ritorna vincitor!*, 2s. 10½" pink Fonografia Nazionale Art Label 1055/56. A+, lovely copy has, Sd.2 only, few superficial rubs & scrs, inaud.; Sd.2 only has wee ec, very far from grooves. MB 12

"Valeria Manna made her début in 1916 at the Teatro Comunale of Catanzaro in IL TROVATORE. She had a significant career in the Italian provincial opera houses during the 1920s. In 1926 she made a guest appearance at the festival in the arena of Verona; she gave guest performances in Alessandria, Philadelphia and South America. After end of her carrier she lived as a pedagogue in Bologna, and the tenor Gianni Poggi was one of her pupils."
- Ashot Arakelyan, Forgotten Opera Singers

1292. GUSTAV MATZNER: *DER OBERSTEIGER – Auftritt des Martin / Der alte Bergmann träumt davon (Zeller)*. 10½" brown & gold Berlin Odeon 64810/06 (xB 3529/3531). M-A, spectacular copy has very occasional faintest rub, inaud. MB 15

"Gustav Matzner enjoyed a thriving career in Viennese Operetta at the turn of the last century, especially at the Neues Hamburg Operetten-Theater and in Berlin at the Berliner Theater, in operettas such as DER OBERSTEIGER, PUPPENMÄDEL, DIE LIEBE AUGUSTIN and DIE LUSTIGE WITWE, the latter in which he participated in the 1907 Gramophone recording. This first recording of a substantially complete version of the score was made in 1907 with Marie Ottmann and Gustav Matzner in the lead roles."

- Patrick O'Connor, A VIENNESE WHIRL, Gramophone, Oct., 2005, pp. 48–52

1293. VICTOR MAUREL: *Rondel de l'adieu (de Lara) / Mandolinata (Paladilhe)*. 10½" red German Odeon IRCC 'U' X 39246/45 (XPh 67/68), POM-21 Nov., 1904, (w.Maurel's signature embossed in shellac). M-A, spectacular copy of choice mid-1930's pressing. MB 45

1294. VICTOR MAUREL: *DON GIOVANNI – Deh, vieni alla finestra / OTELLO – Era la notte (Creator, 5 Feb., 1887, La Scala)*. 10½" red Eng. Odeon PO 18 (xPh 66/58-3), POM-21 Nov., 1904, (w.Maurel's signature embossed in shellac). M-A, beautiful copy of choice mid-1930's pressing has occasional faint rub, inaud. MB 45

"Victor Maurel was not only a popular idol, highly regarded by critics, respected by managements, and held in awe by his colleagues...Calvé, then a young woman, remembers him as 'a man of genius'. His dramatic gifts were so extraordinary that they dominated the minds of those who saw him, and almost made them overlook his voice, which was, nevertheless, of unusual quality, full of colour and exceptionally expressive....It was after returning to La Scala, in 1882, and singing the title-role in the first performance of the revised edition of SIMON BOCCANEGRA, that he began an association with Verdi that led to his creation of Iago in OTELLO in 1887, and six years afterwards, the title-role in FALSTAFF. He went on to sing both roles throughout the opera world, in Paris, St. Petersburg, Vienna, London and New York, always to great acclaim. In 1892 Maurel created Tonio in PAGLIACCI at the dal Verme, Milan. It was at Maurel's suggestion that Leoncavallo composed the Prologue, and Tonio originally had the last words: 'la commedia è finita,' a practice which continued as long as Maurel sang the role. In 1894 he made his Met bow as Iago, following it two months later with Falstaff. Henderson, now at the New York Times, was very appreciative...."

- Michael Scott, Marston Program Notes

1295. VICTOR MAUREL: *Ninon* (Tosti) / *Don Giovanni* – *Deh, vieni alla finestra*. 10½" silver & blue **blue shellac** Columbia IRCC 9, (xPh 69-2/66), POM-23 / 21 Nov., 1904, (w.Maurel's signature embossed in shellac). Numbered Copy #50 of a Limited Edition. M-A, spectacular copy of choice **blue shellac** pressing. MB 75

1296. VICTOR MAUREL: *OTELLO* – *Era la notte* (**Creator**, 5 Feb., 1887, La Scala) / *FALSTAFF* – *Quand'ero paggio* (**Creator**, 9 Feb., 1893, La Scala). 10½" white & gold Fonotipia IRCC 4 (XPh 58-3/ XPh 2332), POM-21 Nov., 1904 / 8 Jan., 1907, (w.Maurel's signature embossed in shellac). Numbered Copy #41 of a Limited Edition. M-A, spectacular copy of choice pressing. MB 75

"...[the 'Quand'ero paggio'] is arguably Maurel's most famous recording....He sings three verses, the first two in Italian; the last in French, yet each time varying his tonal quality, and with a lightness of touch and infinitely varying nuance. The over-effusive studio audience [with studio applause] further enhances the charm of the recording....The whole aria is rendered with a verve that almost allows you to 'see' his facial expression....Maurel is truly respectful of Tosti's intentions and he sings con amore with his typical elegance of manner and beautifully enunciated text....It is the work of a masterful artist....One can imagine he would have sung the [Don Giovanni] aria with a melting mezza voce in his prime that would have been bewitching. He is frequently at odds with the pianist but it hardly matters and just adds charm to the recording....It was Verdi who chose Maurel to create Iago and Falstaff, despite the availability of many great Italian baritones. [Maurel] was indeed a unique genius and master of his art. Obviously, Verdi wanted his first Iago to be a master of nuance and vocal colour. He chose well with Maurel....it is a worthy memento of the creator."

- Alfred de Cock, THE RECORD COLLECTOR, 2013

1297. ESTER MAZZOLENI: *IRIS* - *Un dì, ero piccina* / *I VESPRI SICILIANI* – *Arrigo, ah parlami a un core*. 10½" Milano Fonotipia 92543/44 (XPh 4127-2/3837). A to M-A, superlative copy has, Sd.1 only, 3 minuscule dust mks. Choice copy of this important and beautiful rarity! MB 85

1298. ESTER MAZZOLENI: *LORELEY* – *Dove son? donde vengo* / *O forza recondita* (Catalani). 10½" AC Milano Fonotipia C 69269/70 (XPh 5164/65). A to M-A, glorious copy has, Sd.2 only, faint rubs, inaud. MB 45

1299. ESTER MAZZOLENI: *NORMA* - *Teneri figli* / ESTER MAZZOLENI & GIOVANNI ZENATELLO: *In mia man alfin tu sei*. 10½" Milano Fonotipia 92812/11 (XPh 4696/97). A to M-A, lovely copy has lt.rubs; Sd.1 has few superficial scrs, inaud. MB 20

"[Mazzoleni] was considered a great Norma in her timea superb antidote to the vibrato-less, white voiced, seemingly interchangeable sopranos who now abound."

- Vivian A. Liff, AMERICAN RECORD GUIDE, March/April, 2010

1300. ESTER MAZZOLENI & GIOVANNI ZENATELLO: *AIDA - O terra addio / OTELLO - Venga la morte!* 10½" Milano Fonotipia 92809/10 (XPh 4690/4713).
A to M-A, lovely copy has lt.rubs; Sd.2 only has various clusters of very lt.scrs. MB 15

1301. ESTER MAZZOLENI & ELISA PETRI: *LA GIOCONDA - L'amo come il fugor / ESTER MAZZOLENI, ELISA PETRI & EDOUARDO GARBIN MEFISTOFELE – La luna immobile.* 10½" Milano Fonotipia 92424/25 (XPh 3651/3664).
A to M-A, superlative copy has, Sd.2 only, a few wee pressing bumps. MB 35

1302. JOHN McCORMACK: *The Ould Plaid Shawl* (Fahy-Haynes).
10½" dark blue US Odeon 70005 (Lx 3167), POM-7 Sept., 1909.
A-, very fine copy has lt.rubs & wee pressing bumps, inaud. MB 10

1303. JOHN McCORMACK: *Dear little Shamrock.*
10½" dark blue US Odeon 70001 (Lx 1569), POM-4 Dec., 1906.
A to M-A, beautiful copy has wee identification etched in label. MB 20

1304. JOHN McCORMACK: *The Croppy Boy* (McBurney).
10½" red German Odeon 57552 (Am 33014) (Lx 1568), POM-4 Dec., 1906,
(w.Odeon logo embossed on verso). M-A, spectacular copy. MB 20

1305. JOHN McCORMACK: *Savourneen deelish ('Take' 1 [of 2 issued 'takes']) / Mary of Allendale.* 10½" US-Fonotipia 57550/57602 (Lx 2133/2850).
A to M-A, superb copy has few faint rubs, inaud. MB 15

1306. JOHN McCORMACK: *TOSCA – E lucevan le stelle / RIGOLETTO – La donna è mobile.* 10½" pale green & white English Odeon 66191/66201 (Lx 2501/2491),
POM-3 Feb. / 31 Jan., 1908. A-, lovely copy has very faintest scrs & rubs, inaud. MB 20

1307. JOHN McCORMACK: *CAVALLERIA – Siciliana / PAGLIACCI – Vesti la giubba* (both in English). 10½" brown, beige & gold Irish Odeon 57523/24 (Lx 2488/89).
A/A-B, very decent copy has a few faint rubs, inaud.;
Sd.2 only has cluster of dust scrs, most certainly ltly audible. MB 10

1308. MELGATY (here, as MELGATI): *Mes Moutons* (Legay) / *LES CLOCHES DE CORNEVILLE – J'ai fait trois fois le tour du monde* ((Planquette).
10½" **H & D** etched label Aérophone 674/673.
M-A, spectacular copy. MB 15

1309. HANS MELMS: *CARMEN – Air du Toréador / L'AFRICAIN – Ballade des Nelusco* (both in German).
10½" brown & gold Wien Odeon 38347/53 (xB 1375/77). B, decent copy has
lt grey & rubs, inaud.; Sd.2 only has 2 serious nd, positively audible. MB 10

"Melms sang at various minor houses before he came to the Hofoper in October 1902, singing 18 of the "Mahler held Melms in high regard and praised him for his ability to step in at a moment's notice to replace an ailing colleague. Early in 1904 he moved on, but returned to Vienna to sing at the Volksoper from 1907 to 1914."

- Christopher Norton-Welsh, Marston Program Notes

1310. OTTILIE METZGER: *XERXES – Ombra mai fu* (Handel) / *CARMEN – En vain pour éviter* (in German). 10½" brown & gold German Odeon 64948/05 (xB 3720/10). A to M-A, superb copy has, Sd.1 only, very few superficial minuscule scrs, positively inaud. MB 35

1311. OTTILIE METZGER: *BALLO - E' lui, è lui nei palpiti* / *DJAMILEH - Sans doute l'heure est prochain* (in German) (Bizet). 10½" brown & gold German Odeon 64897/96 (xB 3701/02). M-A, spectacular copy. MB 45

1312. OTTILIE METZGER: *EVANGELIMANN - O schöne Jugendtage* (Kienzl) / *SAMSON ET DALILA – Printemps qui commence* (in German). 10½" dark blue German Odeon 51584/83 (xB 3625/26). B-, decent copy has rubs & numeropus lt.scrs, some of them, audible. MB 15

"This splendidly gifted contralto spent three years at Cologne before being named the principal contralto at Hamburg; there she sang with many of the greats of her day, including Caruso during his guest appearances. 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*. She taught in Berlin until her being Jewish made escape necessary; she fled to Brussels. She was deported to Auschwitz in late 1942....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

1313. ANTON MOSER: *Der Doppelgänger / Der Wegweiser* (both Schubert). 10½" brown & gold Wien Odeon 63325/27 (xB 2854/56). M-A, spectacular copy. MB 25

1314. ANTON MOSER: *Der arme Peter / Du bist wie eine Blume* (both Schumann); *Eifersucht und Stolz* (Schubert). 10½" dark blue & gold Wien Odeon 51569/70 (xB 2857/59). M-A, spectacular copy. MB 25

"Anton Moser was admired in Mozart, singing Masetto in the first Salzburg Mozart festival in 1906. Additionally, he portrayed the two Wagner Alberichs, Verdi's Giorgio Germont, and both Falke and Frank in *DIE FLÉDERMAUS*. He sang Frédéric in the local premiere of *LAKMÉ* and the High Priest in *SAMSON ET DALILA*. His records of Schubert songs for Odeon are surprisingly modern in concept."

- Christopher Norton-Welsh, Marston Program Notes

1315. LUCIEN MURATORE: *TOSCA – Recondite armonia / E lucevan le stelle* (in French). 10½" A.P.G.A 1496/97, only form of issue, 1907, both sides announced. A-B, lovely copy has lt rubs & a few superficial cosmetic scrs. MB 35

"In virtually every recording [Muratore] demonstrates a very well-schooled technique. The voice, although of considerable weight, is bright and beautifully controlled. His singing through the *passaggio* allows a smooth transition into his extension (upper register), which contains some very impressive ringing top A naturals and B flats. He had mastery over his *mezza voce*, understood *chiaroscuro* by colouring his tone and was able to produce floated piano head tones, using these vocal effects with good taste. This is coupled with informed phrasing, a good legato and, where required, a true sense of drama....In his singing, Muratore's use of dynamics and tonal colour can convey an effect, at times, of a lovely voice. This is something not given to all singers."

- Alan Bilgora, *THE RECORD COLLECTOR*, 2009

1316. MINNIE NAST: *FRA DIAVOLO* – *Voyez sur cette roch (in German)* (Auber) / *DER WAFFENSCHMIED - Er ist so gut, so brav und biede* (Lortzing).
10½" AC dark-blue Art Label (*Girl at seaside with lyre*) Odeon X 52409/10 (xB 2933/32).
A-/A-B, very decent copy has faintest rubs; Sd.2 only has sev.scrs, ltly audible. MB 45

"Minnie Nast made her début in Aachen in 1897. One year later she joined the Dresden Royal Opera where she remained until retirement in 1919. She is best remembered for her performance as Sophie in the world premiere of DER ROSENKAVALIER at Dresden on 26 January 1911."

- Harold Bruder, Marston Program Notes

1317. FRANZ NAVAL: *Sei mir gegrüsst / SCHWANENGESANG - Leise flehen meine Lieder (Ständchen)* (both Schubert). 10½" brown & gold German Odeon 50607/26 (xB 5771/70). A to M-A, spectacular copy. MB 35

1318. FRANZ NAVAL: *IL TROVATORE - Deserto sulla terra (in German) / DIE LUSTIGEN WEIBER VON WINDSOR - Horch, die Lerche singt im Hain* (Nicolai). 10½" brown & gold German Odeon 50434/05 (xB 2935/36). A to M-A, superb copy has, Sd.1 only, faintest tiny nr & dust mk, barely visible & certainly inaud. MB 35

1319. FRANZ NAVAL: *ALESSANDRO STRADELLA - Jungfrau Maria* (Flotow) / *OBERON - Vater! hör mich fleh'n zu dir!* (Weber). 10½" brown & gold German Odeon 50341/47 (xB 5771/70). A to M-A, superb copy has, Sd.1 only, faintest rub, barely visible & certainly inaud. MB 35

1320. FRANZ NAVAL: *MARTHA - Ach so fromm / FRANZ NAVAL & MARIE DIETRICH: Mag der Himmel Euch vergeben.* 10½" brown & gold German Odeon 50344/50417 (xB 2842/61). A to M-A, lovely copy has faintest rubs & tiny scrs, inaud. MB 25

1321. FRANZ NAVAL & HERMINE BOSETTI: *MARTHA - Blickt sein Auge doch so ehrlich; Letzte Rose, 2s.* 10½" brown & gold German Odeon 50646/47 (xB 4597/98). A to M-A, lovely copy has, Sd.1 primarily, faintest rubs, inaud. MB 25

X1322. FRANCESCO NAVARINI: *LUCREZIA BORGIA – Vieni la mia vendetta / Qualunque sia l'evento.* 10½" gold German Fonotipia-Odeon HRS 1023 (XPh 2397/98), POM-1 Feb., 1907, (w.Navarini's signature embossed in shellac). Numbered Copy #25 of this very limited issue. M-A, spectacular copy of choice mid-1930s pressing. MB 55

"In 1883 Navarini made his La Scala début and sang with success at the Teatro Costanzi of Rome. In 1894 he sang at La Scala in the premiere of the revised version of Verdi's DON CARLOS. In 1892 he took part at the Teatro Carlo Felice, Genoa in the premiere of Franchetti's CRISTOFORO COLOMBO. He made guest appearances in London (1887), Monte Carlo (1900), Prague (1901), St. Petersburg, Madrid, Barcelona, Buenos Aires, Moscow, Odessa and Seville. Navarini achieved shining success especially in Russia. In the 1898-99 season he performed at La Scala in Wagner's MEISTERSINGER under Toscanini. In 1902 he toured the USA with an opera troupe under the direction of Pietro Mascagni and he excited sensation especially as Il Cieco in IRIS. He retired from the stage in 1912. His few rare records were made for Fonotipia in 1906-07."

- Ashot Arakelyan, Forgotten Opera Singers

1323. CARLO NERO: *AÏDA – Celeste Aïda / TOSCA – E lucevan le stelle.* 10½" dark blue paper label **H & D** Pathé 2071, only form of issue, 1922. A to M-A, superb copy has lt.grey on peaks; Sd.2 only has 2 wee scrs, inaud. MB 10

1324. JUSTE NIVETTE: *Le Cor -Poème pittoresque* (Flégier) / *LE PARDON DE PLOËRMEL – En chasse, en chasse, piqueurs adroits!* [*Chant du chasseur*] (Meyerbeer). 10½” brown & gold French Odéon 60604/45 (XP 3876/84). A, lovely copy has, Sd. 2 only, hint of grey on peaks. MB 25

1325. JUSTE NIVETTE: *LE MULETIER DE TARRAGONE — Scène* (Paul Henrion) / *ROBERT LE DIABLE - Noirs démons, fantômes, oublions les cieux (Valse infernale)* (Meyerbeer). 10½” brown & gold French Odéon 60719/60652 (XP 3881/85). A to M-A, spectacular copy has, Sd.2 only, infinitesimal scr, inaud. MB 35

1326. JUSTE NIVETTE: *FAUST – Vous qui faites l’endormie / Il était temps.* 10½” brown & gold French Odéon 60643/39 (XP 3878/80). A to M-A, spectacular copy has, Sd.1 only, very few infinitesimal scr & pressing bump, inaud. MB 35

1327. JUSTE NIVETTE: *LA JUIVE – Si la rigueur et la vengeance* (Halévy) / *LE CAÏD - Enfant chéri des dames — Air du tambour-major* (Thomas). 10½” brown & gold French Odéon 36854/55 (XP 2876/77). A to M-A, beautiful copy has very few infinitesimal scr & rubs, inaud. MB 35

1328. JUSTE NIVETTE: *LA JUIVE – Vous qui du Dieu vivant — Malédiction* (Halévy) / *ROBERT LE DIABLE - Pour les couvents, c’est fini! — Chanson huguenotte* (Meyerbeer). 10½” black, brown & beige French Odéon X 60044/45 (XP 2993/95). A to M-A, lovely copy has lt. rubs, inaud. MB 35

“A leading bass at the Paris Opéra, Nivette first appeared at the Opéra-Comique in 1892, later at the Opéra from 1900 to 1907....He sang in the world Première of Massenet’s *Le Jongleur de Notre-Dame* at Monté-Carlo in 1902.”
- Victor Girard, *THE RECORD COLLECTOR*, 1954

1329. JEAN NOTÉ: *Le Chant du Départ - Chant patriotique* (Méhul) / *La Marseillaise - Hymne national* (de l’Isle). 10½” brown & gold French Odéon 36365/32 (XP 2094/31). A-, fine copy has lt.grey & a few very lt scr, inaud. MB 15

1330. JEAN NOTÉ: *Cantique de Noël* (Adam). 10½” white Test Pressing for French Odéon 33676 (XP608). A-, fine copy has occasional very lt scr, inaud. MB 12

1331. JEAN NOTÉ: *Alleluia d’amour* (J. B. Faure) / *Pensée d’automne* (Massenet). 10½” brown & gold French Odéon 36016/10 (XP 1256/61). A to M-A, lovely copy has faintest rubs, inaud. MB 25

1332. JEAN NOTÉ: *Hymne d’amour* (‘Take’ 1 [of 2 issued ‘takes’]) (Lionnet) / HENRI WEBER: *La Chanson des Tire-Laine* (Casemajor). 10½” brown & gold French Odéon 33138/33534 (XP1183-1/xP174). A-, fine copy has lt.grey & occasional very lt scr, inaud. MB 15

1333. JEAN NOTÉ: *Hymne d’amour* (‘Take’ 2 [of 2 issued ‘takes’]) (Lionnet) / *L’AFRICAINNE - Adamastor, roi des vagues profondes* (Meyerbeer). 10½” brown & gold French Odéon 33936/33722 (XP 1183-2/611). A to M-A, lovely copy has faintest rubs, inaud.; very beg.Sd.1 has greyed grooves, positively audible during initial turns. MB 15

1334. JEAN NOTÉ: *Les bœufs — Chanson rustique* (Dupont) / *JOCELYN - Cachés dans cet asile — Berceuse* (Godard). 10½" brown & gold French Odéon 36363/35 (XP 2092/34). A to M-A, superb copy has faintest rubs, inaud.; Sd.2 only has tiny cluster of cosmetic dust scrs. MB 25

1335. JEAN NOTÉ: *Hosanna — Chant de pâques* (Jules Granier) / *LA COUPE DU ROI DE THULÉ – Il est venu ce jour de lutte* (Eugène Diaz de la Peña). 10½" brown & gold French Odéon 36021/14 (XP 1255/45). A to M-A, spectacular copy has, Sd.2 only, 2 faint rubs, inaud. MB 35

1336. JEAN NOTÉ: *HAMLET – Chanson bachique / Comme une pâle fleur* (Thomas). 8¼" etched label **H & D** Pathé 2744/48, center start, announced. A to M-A, superlative copy. MB 25

1337. JEAN NOTÉ: *HENRI VIII Qui donc commande?* (Saint-Saëns) / *LE ROI DE LAHORE – Promesse de mon avenir* (Massenet). 9 ½" etched label **H & D** Pathé – A.P.G.A. P.103, center start, announced. A to M-A, lovely copy has hint of grey on peaks. MB 25

1338. JEAN NOTÉ: *HÉRODIADE – Vision fugitive / LA FAVORITE - Léonor, viens, j'abandonne.* 10½" brown & gold French Odéon 33999/36006 (XP 1259/60). A to M-A, spectacular copy has, Sd.2 only, 2 faint rubs, inaud. MB 35

1339. JEAN NOTÉ: *LA TRAVIATA – Di Provenza il mar / IL TROVATORE - Il balen del suo sorriso* (both in French). 10½" brown & gold French Odéon 36334/47 (XP 2033/91). A to M-A, superb copy has faintest rubs, inaud.; Sd.2 only has tiny cluster of cosmetic dust scrs. MB 25

1340. JEAN NOTÉ: *GUILLAUME TELL – Prière* (Rossini) / *HENRY VIII - Aria* (Saint-Saëns). 10½" brown & gold French Odéon 33137/33185. A-, fine copy has lt.grey & occasional very lt scrs.; Sd.2 has wee nr. MB 10

"After studying at the Ghent Conservatory, Jean Noté made his concert début in 1883; his opera début followed in Lille in 1885. Noté sang for several years in the provinces, then won a contract with the Paris Opéra, where he made his début in the spring of 1893, in the title role of RIGOLETTO. For the next twenty-nine years, he was a versatile pillar of that company. On 31 May 1904, he sang the Comte de Luna at the Palais Garnier premiere of LE TROUVÈRE. Noté reached Covent Garden in 1897 and sang seven major roles there. During his single season at the Metropolitan Opera, he appeared in ten consecutive Sunday concerts and twenty opera performances. His assignments included FAUST and MANON; he was Escamillo in CARMEN on the night of Maria Gay's début, in a production that included Geraldine Farrar as Micaëla and Caruso as Don José, with Toscanini conducting. Frances Alda was the Gilda to Noté's Rigoletto, which had Louise Homer as Maddalena and Alessandro Bonci as the Duke. He sang at the Opéra until just three weeks before his death, with the RIGOLETTO of 11 March 1922 as his last performance. He died on 1 April."

- Mary Jane Phillips-Matz, Marston Program Notes

1341. GIUSEPPE PACINI: *PAGLIACCI – Prologo / ANDREA CHÉNIER – Un dì m'era di gioia.* 10½" Milano Fonotipia 39002/08 (XPh 12/17). A-, very decent copy has lt. rubs & few superficial mks, inaud.; Sd. 1 has rim chip into ¼", affecting only very beginning of performance. MB 25

"A big-voiced and important baritone, who created roles in Mascagni's GUGLIELMO RATCLIFF and SYLVANO. [Pacini] is shown to advantage in this version of [the Giordano aria]. The tone is dark and voluminous, with broad sweeping phrases in this satisfying rendering."

- Alan Bilgora

1342. REGINA PACINI: *Povera mamma* (Tosti) / *LA BOHEME – Mi chiamano Mimi*.
10½" Milano Fonotipia 39770/69 (XPh 2060/20452).
A to M-A, beautiful copy has, Sd.2 only, very few superficial scrs, inaud. MB 15

1343. REGINA PACINI: *BARBIERE – Una voce poco fà*, 2s.
10½" U.S. Fonotipia 39783/84 (XPh 2053/54). A to M-A, a spectacular copy. MB 15

1344. REGINA PACINI: *LA PERLE DU BRÉSIL – Charmant oiseau / MIREILLE – O légère hirondelle* (both in Italian).
10½" U.S. Fonotipia 39236/39774 (XPh 2055/286). A to M-A, a spectacular copy. MB 15

"Pacini's début came on 5 January, 1888 performing Bellini's LA SONNAMBULA in the San Carlos Theatre in Lisbon. She performed in London, Saint Petersburg, Moscow, Buenos Aires, Warsaw, Madrid, Naples, Montecarlo, Florence and other cities in Europe. Between 1905 and 1906 she recorded arias and songs in Milan with Fonotipia Company. In 1907 she married Dr. Marcelo Torcuato de Alvear, who would become President of Argentina in 1922-1928. From then on she abandoned the stage. In 1934 she instigated the opening of the Casa del Teatro in Buenos Aires."

- Aria Recordings

1345. ARMIDA PARSI-PETTINELLA: *CARMEN – En vain pour éviter / Je vais danser* (in Italian). 10½" US-Fonotipia 92037/94 (XPh 2919-2/2933).
A to M-A, superb copy has few faint rubs, inaud. MB 15

1346. ARMIDA PARSI-PETTINELLA: *ORFEO – Che farò senza Euridice* (Gluck).
10½" pink Milano Fonotipia Test Pressing for 92579 (XPh 3970).
A to M-A, beautiful copy has faintest rubs, inaud. MB 20

1347. ARMIDA PARSI-PETTINELLA: *MIGNON – Connais-tu le pays? (1905 Version)* (in Italian). 10½" US-Fonotipia 39394 (XPh 464). A to M-A, a spectacular copy. MB 15

1348. ARMIDA PARSI-PETTINELLA: *IL TROVATORE – Condotta all'era in ceppi; Il figlio, giunsi a rapir del Conte*, 2s. 10½" Milano Fonotipia 92549/50 (XPh 3962/63).
A to M-A, lovely copy has lt. rubs & few lt. mks, inaud. MB 15

1349. ARMIDA PARSI-PETTINELLA: *LA GIOCONDA - Voce di donna (2nd 1907 Version) / LE ROI DE LAHORE – Serenata di Kaled* (in Italian) (Massenet).
10½" US-Fonotipia 92118/19 (XPh 3014/15-2).
A to M-A, beautiful copy has faintest rubs, inaud. MB 20

1350. ARMIDA PARSI-PETTINELLA: *GIULIETTA E ROMEO – Ah! Se tu dormi* (Vaccai) / *IL TROVATORE – Stride la vampa*. 10½" Milano Fonotipia 39072/39115 (XPh 124-2/122).
B, decent copy has lt.rubs, very lt scrs & lt.grey. MB 10

1351. ARMIDA PARSI-PETTINELLA: *NORMA – Deh! Proteggimi, o Dio! / FAUST – Le parlate d'amor*. 10½" Milano Fonotipia 92060/61 (XPh 2846/51).
B/A to M-A, Sd.1 only has lt.rubs & very lt scrs . MB 10

1352. ARMIDA PARSİ-PETTINELLA: GLI UGONOTTI – Nobles seigneurs, salut! / Non, non, non, vous n'avez jamais (in Italian). 10½" Milano Fonotipia 39645/46 (XPh 1749/1818-2). A to M-A, lovely copy has, Sd.2 only, tiny nd, ltlly audible. MB 25

1353. ARMIDA PARSİ-PETTINELLA: LA FAVORITA – O mio Fernando, 2s. 10½" Milano Fonotipia 92054/55 (XPh 2813/14). A-/A, lovely copy has, Sd.1 only, lt., rubs & long scr, positively inaud. MB 15

1354. ARMIDA PARSİ-PETTINELLA: LA FAVORITA – O mio Fernando (Part 1) / LA GIOCONDA - Voce di donna (1st 1907 Version). 10½" US-Fonotipia 92054/39395 (XPh 2813/463). M-A, spectacular copy. MB 15

1355. ARMIDA PARSİ-PETTINELLA & MARIO SAMMARCO: LA FAVORITA – Ah! L'alto ardor, 2s. 10½" Milano Fonotipia 39683/84 (XPh 1930/31). A to A-, lovely copy has very faint rubs, inaud. MB 15

"[Armida Parsi-Pettinella's] is the kind of voice that we long to her again in our theatres, even though the style in which she sings has gone out of fashion. She is a genuine contralto, happy also in mezzo-soprano roles because she has fully developed all three registers: her chest tones are rich and full, properly supported and not barked or forced in any way, her medium register is warm, her head register beautifully rounded and, if she is not pushing for too big a sound, bell-like and almost of soprano quality."

- Michael Aspinall, *THER RECORD COLLECTOR*, 2015

1356. LINA PASINI-VITALE & ORESTE LUPPI: FORZA– Venite fidente, 2s. 10½" Milano Fonotipia 92527/28 (XPh 4013/14). M-A, beautiful copy has hint of grey on peaks. MB 15

1357. LINA PASINI-VITALE & GIUSEPPE KRISMER: FAUST – Il se fait tard (in Italian), 2s. 10½" Milano Fonotipia 92485/86 (XPh 3866/67). A to M-A, spectacular copy. MB 15

1358. LINA PASINI-VITALE & GIUSEPPE KRISMER: TOSCA – Non la sospiri / GIUSEPPE KRISMER: O dolce mani. 10½" Milano Fonotipia 92483/84 (XPh 3864/65). A-, lovely copy has few insignificant rubs & mks, inaud. MB 15

1359. LINA PASINI-VITALE & FERRUCCIO CORRADETTI: MADAMA BUTTERFLY – Ora a noi, 2s. 10½" Milano Fonotipia 92523/24 (XPh 3975/76). A-, lovely copy has few insignificant rubs, inaud.; Sd.2 only has tiny pap.scr, inaud. MB 15

"After study in Rome Lina Pasini-Vitale made her début at the Teatro Dal Verme, Milan, as Cecilia in Cilea's LA TILDA (1892). Early in her career she was successful at La Scala and in Rome and Turin as Pietro Mascagni's Iris and Suzel (L'AMICO FRITZ), Micaëla, Mimi and Gretel. In 1897 she married the conductor Edoardo Vitale. From 1914 she was widely known in Wagnerian operas, singing Kundry in the South American premiere of PARSIFAL at Buenos Aires, and appearing as Brünnhilde at Rome in 1926. She retired in 1928, after singing Kundry at Naples. Her sister Camilla Pasini was also a singer."

- Ashot Arakelyan, *Forgotten Opera Singers*

1360. GINO M. PATTI: CAVALLERIA - Siciliana / ANTONIO PEROTTI: Viva il vino. 10½" dark blue paper label **H & D** Pathé 2076. A to M-A, spectacular copy. MB 15

1361. PAUL PAYAN: *BARBIERE – La Calunnia (in French) / L'ÉTOILE DU NORD – O jours herux.* 10½" **H & D** Aérophone 908/911. A-, lovely copy has hint of grey on peaks. MB 12

1362. PAUL PAYAN: *MANON – Épouse quelque brave fille / HERODIADE – Astres étincelants.* 10½" brown & gold French Odéon 97474/75 (XP 4857/61). M-A, spectacular copy has, alas, long hlc. MB 10

"Paul Payan studied with Jacques Isnardon (*Opéra-Comique*), Léon Melchissédec (*opera*) and Auguste de Martini (*singing*). Albert Carré, Director of the *Opéra-Comique*, engaged Payan and he made his début there on 6 September 1907 as the First Philosopher in *Louise*. His lengthy career at the *Comique* encompassed dozens of secondary roles including 16 creations. Less regularly, he appeared in important roles such as Sarastro (*DIE ZAUBERFLÖTE*), Lothario (*MIGNON*), Vulcain (*PHILÉMON ET BAUCIS*), and Basilio (*IL BARBIERE DI SIVIGLIA*). Payan also sang at many French provincial opera houses where he had great success. His work outside of France included the Chicago Opera (1921–1922), the Colón (1924), and Covent Garden (1928–1929)."

- Ward Marston

1363. ELISA PETRI: *Sogno (Tosti) / Occhi turchini (Denza).* 10½" Milano Fonotopia 39823/24 (XPh 241/42). A to M-A, superb copy has very occasional faintest rub, inaud. MB 25

1364. ELISA PETRI: *L'ideale (Tosti) / L'Ombra di Carmen (Tirindelli).* 10½" Milano Fonotopia 39449/39023 (XPh 118/1508). A–B, lovely copy has very lt.rubs, hint of grey on peaks & 2 wee scrs, inaud.; microscopic nd, Sd.1. MB 15

1365. ELISA PETRI: *BARBIERE – Il vecchietto cerca moglie / BALLO – Re dell'abisso.* 10½" Milano Fonotopia 92907/08 (XPh 4790/4803). A to M-A, superb copy has lt.rubs, inaud.; Sd.1 only has insignificant scr, inaud. MB 15

1366. ELISA PETRI & FERRUCCIO CORRADETTI: *L'ELISIR – Io son ricco e tu sei bella / Veneziani Cond. Coro di Donne: MACBETH – Coro delle Streghe.* 10½" Milano Fonotopia 39890/39924 (XPh 2206/2243), (although XPh 2218 is embossed, Sd.2!). A to M-A, superb copy. MB 15

1367. ELISA PETRI & FERRUCCIO CORRADETTI: *FORZA – Ah! que' sublimi cantici ... Chi siete? / LINDA DI CHAMOUNIX – Ah, che il ciel vi bendica.* 10½" Milano Fonotopia 39842/43 (XPh 2194/2155). B/A-B, lovely copy has lt. rubs & lt. scrs, inaud.; both labels have neatly written cyrillic. MB 10

"Elisa Petri debuted in 1889 at the Teatro Costanzi in Rome as Raffaella in the Italian premiere of Paladilhe's *PATRIE*. In South America as well she often appeared in the 1894-95 season and again in 1899 at the Teatro de la Opera in Buenos Aires, at the opera houses of Rio de Janeiro and Montevideo as well as in the concert hall. In Italy she appeared practically in all leading theaters with success (*Teatro Argentina, Teatro Costanzi in Rome (in among other things the premiere of Pietro Vallini's IL VOTO, 27 Nov., 1895), Teatro Pagliano and Teatro della pergola in Florence, Teatro San Carlo in Naples (among other roles in 1895 as Sieglinde in DIE WALKÜRE, in 1896 as Mimi in the premiere there of Puccini's LA BOHÈME, in 1911 as Amneris in AIDA and as Laura in LA GIOCONDA), Teatro Carlo Felice in Genoa and La Scala, Milan*). At La Scala she sang in 1902 as Marguerite in Berlioz's *LA DAMNATION DE FAUST*, in 1907 as Brangäne in *TRISTAN UND ISOLDE*. In May, 1897 she appeared in Verdi's *FALSTAFF* in the opening of the newly-built Teatro Massimo in Palermo. In 1912 she guested at the Teatro Comunale in Bologna as Brangäne, in 1912 in the same house as Ortrud in *LOHENGRIN*."

- Ashot Arakelyan, Forgotten Opera Singers

1368. ALBERT PICCALUGA: *Le Chant du patre* (Lemaire) / *Les Larmes* (Reyer).
10½" A.P.G.A 2277/80, only form of issue, 1907, both sides announced.

A to M-A, exceptional copy has, very beg. Sd. only, greyed grooves. MB 15

"Among those 'minor' companies that flourished in France before the end of the first decade, there is one that stands out above all the others for its originality of organization and its technical excellence. A.P.G.A. (L'Association Phonique des Grands Artistes) was founded in May, 1906...with a group of ten artists: Agustarello Affre, Charlotte Agussol, André Gresse, Jean Noté, Alice Verlet, Henri Weber, Bergeret, Dranem, Mayol & Polin....The records were uniform in size: 27cm. or about 10½ inches....All A.P.G.A. records play at an average speed of 86 r.p.m., and I know of many that go well over 90. These extraordinary speeds might have accounted for the lack of sales....However, when pitched properly, these records are astoundingly good – I might venture to say better than any other needle-cut record of the period."

- Victor Girard, *THE RECORD COLLECTOR*, 1954

1369. NINO PICCALUGA: *ANDREA CHÉNIER* – *Come un bel dì di maggio*.

10½" Milano Fonotipia K 152001 (XPh 5274), (w. *Fonotipia* logo embossed on verso).

B, very decent copy has lt. rubs & scuffs, possibly ltly audible. MB 10

1370. NINO PICCALUGA: *TOSCA* – *E lucevan le stelle*.

10½" Milano Fonotipia K 152003 (XPh 5279), (w. *Fonotipia* logo embossed on verso).

B, very decent copy has lt. rubs & scuffs, possibly ltly audible. MB 10

1371. ALFRED PICCAVER: *Mattinata* (Leoncavallo).

10½" black, beige & gold German Odeon Lx 99943. (xB 6541),

(w. Odeon logo embossed on verso). M-A, spectacular copy. MB 20

1372. ALFRED PICCAVER: *Mattinata* (Leoncavallo) / *Torna a Surriento* (de Curtis).

10½" black, beige & gold German Odeon Lx 99943/47. (xB 6541/45). A-/B, very

decent copy has few lt. rubs, inaud.; Sd.2 only has visible scuffs, also inaud. MB 12

1373. ALFRED PICCAVER: *CARMEN* - *La fleur que tu m'avais jetée* (in German).

10½" dark blue US Odeon 72901 (xB 5664).

A to M-A, beautiful copy has a few faint rubs, inaud. MB 15

1374. ALFRED PICCAVER: *CARMEN* - *La fleur que tu m'avais jetée* /

IL TROVATORE - *Ah! sì, ben mio* (both in German).

10½" black, beige & gold / brown, beige & gold German Odeon 99929/32 (xB 5664/59-2).

A to M-A, choice copy has a few faint rubs & mks, inaud. MB 15

1375. ALFRED PICCAVER: *ROMÉO* - *Ah! lève-toi, soleil!*

10½" brown, beige & gold German Odeon X 99943. (xB 6541),

(w. Odeon logo embossed on verso).

A to M-A, superb copy has lt. rubs & insignificant scr, inaud. MB 15

1376. ALFRED PICCAVER: *RIGOLETTO* - *Parmi veder le lagrime* / *Questa o quella*
(in Italian). 10½" brown, beige & gold German Odeon X 99930/33 (xB 5663/57),

Sd.2 label **AUTOGRAPHED** by Piccaver. A-, lovely copy has faint rubs, inaud. MB 20

1377. ALFRED PICCAVER: RIGOLETTO - *La donna è mobile*.
10½" brown, beige & gold German Odeon X 99934(xB 5658-2), label
AUTOGRAPHED by Piccaver & inscribed to George T. Keating
(a duly famous collector, benefactor of Historical Sound Recordings, Yale University).
A to M-A, superb copy has very few greyed grooves at end. MB 25

1378. ALFRED PICCAVER: RIGOLETTO - *Parmi veder le lagrime / ROMÉO - Ah! lève-toi, soleil!* 10½" brown, beige & gold German Odeon X 99930/28
(xB 5663/65), *Sd. 1* label **AUTOGRAPHED** by Piccaver & inscribed to George T. Keating
(a duly famous collector, benefactor of Historical Sound Recordings, Yale University).
A to M-A, superlative copy. MB 25

"...in fact Alfred Piccaver was a superb operatic tenor. There is no other English-born tenor I can think of who even comes close. He was born in Northern England and emigrated at a young age, with his parents, to America. He spent his early youth in the US, and studied in New York. He never felt at home in America, however, and later became an English citizen....his career was almost exclusively in Vienna, where he made his début in 1910, and was an instant success. He would go on to sing over 25 years at the Staatsoper, enjoying an enormous success there. He was so fond of Vienna and the Viennese way of life that he essentially became a permanent resident. Gatti-Casazza, general manager of the Metropolitan Opera, reportedly offered him a very lucrative contract in the 1920's to sing at the Met, but he declined, simply because he was so happy in Vienna. The result of this snub was that he was never again offered an opportunity to sing at the Met. This might sound like a head-strong and foolish move on Piccaver's part (today it certainly would be) but one needs to remember that the Met was not the international house then that it is today. On the contrary, Vienna, a major European cultural center, would have out-ranked it. He was given a state funeral, so permanently had his memory been etched upon the Viennese."
- Edmund St Austell

1379. IDA RAPPINI: DON SEBASTIANO – *Terra adorata* (Rappini's début role in 1890, *Teatro Sociale of Cento*) / & ROSINA STORCHIO: LINDA DI CHAMOUNIX – *Al bel destin* (both Donizetti). 10½" Milano Fonotipia 92776/75 (XPh 4507/17).
A-B, very decent copy has lt. rubs & minuscule scrs, mainly cosmetic. MB 15

1380. MAURICE RENAUD: Le Soir (1903 Version) (Gounod).
9 ½" etched label **H & D** Pathé 3384, center start, announced.
A to M-A, lovely copy has hint of grey on peaks. MB 25

"Renaud is often termed, and rightly, the French Battistini: there's the same smoothness of tonal emission throughout his range, the same seamless line, the same care in matching text to that line. In other words, there's an object-lesson here in the aristocratic art of the French school, derived from Lassalle and Maurel, Renaud's great predecessors."
- Alan Blyth, GRAMOPHONE, March, 1998

1381. JEAN RIDDEZ: LA COUPE DU ROI DE THULÉ – *Il est venu ce jour de lutte* (Eugène Diaz de la Peña) / ÉMILIE DALMÉE: LOHENGRIN – *Air d'Elsa*.
9 ½" purple Lyrophone 197/147, announced.
A-B, very decent copy has cosmetic rubs & lt.scrs. MB 15

"Jean (Arthur) Riddez sang at the Paris Opéra, 1900-10, débüting in the title role of RIGOLETTO and sang as well Reyer's SIGURD and SALAMMBO, 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 débüted in Massenet's HÉRODIADE (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 débüted 24 June, 1947 at the Opéra-Comique in Paris, but soon abandoned her career."
- Héléne Panneton, HISTORICA CANADA

1382. LUCIEN RIGAUX: *CARMEN – Air du Toréador / FAUST – Jusqu'aux premiers feux*. 10½" brown, beige & gold French Odéon 60525/14 (XP 3743/----). A to M-A, exceptional copy. MB 15

1383. LUCIEN RIGAUX: *RIP – Vive la Paresse (Planquette) / LA PETITE MARIÉE – Le jour ou tu te marieras (Lecocq)*. 10½" brown & gold French Odéon 60452/60528 (XP 3620/3752). A, -lovely copy has faint rubs & very occasional tiny scr, inaud. MB 15

"Rigaux's Paris Opéra début was as Beckmesser in DIE MEISTERSINGER on 16 April 1902. The following season, he made his début at the Opéra-Comique as Pelléas, and also sang the role of Clément Marot in Messenger's LA BASOCHE. In 1909–1911, Rigaux returned to the Paris Opéra, singing Valentin in FAUST, and reprising Beckmesser."

- Vincent Giroud, Marston Program Notes

X1384. GIANNINA RUSS: *FEDORA – O grandi occhi / GIANNINA RUSS & EDOARDO GARBIN: Tutto tramonta, tutto dilegua*. 10½" Milano Fonotipia 92254/55 (XPh 3360/3501). A to M-A/A-, lovely copy has. Sd.2 only, very lt.rubs, inaud. MB 15

1385. GIANNINA RUSS: *LA BOHEME – Mi chiamano Mimi (1906 Version) / GIANNINA RUSS, w. Alessandro Genesini (Violin): Il Libro santo (Pinsutti) ('Take' 1 of 2 issued 'Takes')*. 10½" Milano Fonotipia 39308/39056 (XPh 373/2066). A to M-A, superb copy has, Sd.1 only, faint pressure mk, inaud. MB 15

1386. GIANNINA RUSS: *LA BOHEME – Mi chiamano Mimi (1906 Version) / GIANNINA RUSS, w. Alessandro Genesini (Violin): Il Libro santo (Pinsutti) ('Take' 2 of 2 issued 'Takes')*. 10½" Milano Fonotipia 39308/39056 (XPh 373/2066). A to M-A, superb copy. MB 15

1387. GIANNINA RUSS: *LA BOHEME – Donde lieta usci / MANON LESCAUT – In quelle trine morbide*. 10½" Milano Fonotipia 92230/31 (XPh 3348-2/55). A-, lovely copy has very lt.rubs & hint of grey on peaks, inaud. MB 15

1388. GIANNINA RUSS: *IL TROVATORE – Tacea la notte / ERNANI – Ernani, involami*. 10½" US-Fonotipia 92232/33 (XPh 3357/61). A to M-A, lovely copy has, Sd.1 only, a few microscopic dust mks, positively inaud. MB 25

1389. GIANNINA RUSS: *FORZA – La Vergine degli Angeli / LA BOHEME – Mi chiamano Mimi*. 10½" US-Fonotipia 39031/39308 (XPh 2127/373). A to M-A, superb copy has, Sd.2 only, faintest nr, positively inaud. MB 15

1390. GIANNINA RUSS: *CAVALLERIA – Voi lo sapete / SIBERIA – Nel suo amore (Giordano)*. 10½" US- Fonotipia 92228/29 (XPh 3345/70). A–B, very decent copy has rubs, inaud.; Sd.1 only has tiny scuff. MB 10

.....Worth singling out is a quite magnificent 'Voi lo sapete' from CAVALLERIA RUSTICANA – a truly heartfelt and radiantly sung version, which almost takes this music to a higher plane."

- Vivian Liff, CLASSICAL RECORDINGS QUARTERLY, Autumn, 2010

1391. GIANNINA RUSS: *AĪDA – Ritorna vincitor; I sacri nomi*, 2s. 1 0½” Milano Fonotipia 39354/55 (XPh 400-A/400-B), POM-28 Oct., 1905, (*w.Russ’ signature embossed in shellac*).
A to M-A, beautiful copy has very occasional faintest rub, inaud. MB 25

1392. GIANNINA RUSS: *AĪDA – Ritorna vincitor; I sacri nomi*, 2s. 10½” brown Parl. Odeon PO 108 (XPh 400-A/400-B), POM-28 Oct., 1905, (*w.Russ’ signature embossed in shellac*). M-A, spectacular copy. MB 45

1393. GIANNINA RUSS: *NORMA - Casta diva* (‘Take’ 2 of 2 issued ‘Takes’). 10½” pale & dark blue US-Okeh 72601 (XPh 2209-2). M-A, spectacular copy. MB 20

1394. GIANNINA RUSS: *NORMA - Casta diva* (‘Take’ 2 of 2 issued ‘Takes’). 10½” Milano Fonotipia 39892 (XPh 2209-2). M-A, spectacular copy. MB 20

“The sheer beauty of [Russ’] voice transcends the limitations of the acoustic recording. It has an immediately recognisable timbre, and her use of it embodies many of the virtues of an earlier generation of singers. She was considered the most accomplished Norma of her time, and ‘Casta Diva’ remains one of the finest versions from the acoustic era.”

- Vivian A. Liff, CLASSIC RECORD COLLECTOR, Summer, 2003

1395. GIANNINA RUSS: *NORMA - Casta diva* (‘Take’ 2 of 2 issued ‘Takes’) / La Scala Chorus: *Non parti*. 10½” Milano Fonotipia 39892/93 (XPh 2209-2/2210). M-A, spectacular copy has, Sd.2 only, a few wee dust mks, barely visible, inaud. MB 20

1396. GIANNINA RUSS & VIRGINIA GUERRINI: *NORMA - Ah, bello a me ritorna / Deh, con te li prendi*. 10½” Milano Fonotipia 69061/62 (XPh 4935/46). A/A-, very decent copy has lt.rubs, inaud.; Sd.2 only has various very lt.scrs, ltly audible, if at all. MB 15

1397. GIANNINA RUSS & VIRGINIA GUERRINI: *NORMA - Mira, o Norma / Cedi, deh cedi*, 2s. 10½” Milano Fonotipia 69063/64 (XPh 4947-2/4948). M-A, spectacular copy has a few faintest rubs, barely visible & positively inaud. MB 35

1398. GIANNINA RUSS & VIRGINIA GUERRINI: *Norma - Sola, furtiva al tempo / Ah si, fa core*. 10½” Milano Fonotipia 69065/66 (XPh 4949/50). M-A, Superlative Copy has, Sd.1 only, infinitesimal rub, barely visible & inaud. MB 35

“Norma became one of Russ’ most frequently performed and acclaimed roles. ‘Casta diva’, included here, receives a worthy performance. The attractive, silvery shimmer on the voice suits this moonlit aria, whilst the poised vocal line and accurately executed downward scales demonstrate a skilled florid technique. A further instance of this is even more masterfully revealed in Meyerbeer’s L’AFRICAINNE where the concluding bars offer a technical agility and trill that would be the envy of many coloratura sopranos. Russ has the ability to lighten her tone for such passages and thus is able easily to encompass roles almost throughout the entire soprano repertoire.”

- Vivian Liff, CLASSICAL RECORDINGS QUARTERLY, Autumn, 2010

1399. GIANNINA RUSS, w.Alessandro Genesisi (Violin): *Ave Maria* (Bach-Gounod) / *FORZA – La vergine degli angeli*. 10½” Milano Fonotipia 39046/31 (XPh 2065-2/2127-2). M-A, spectacular copy. MB 15

1400. GIANNINA RUSS: *Il Libro Santo* (Pinsuti) / GIANNINA RUSS, w. Alessandro Genesisi (Violin): *Leggenda Valacca* ('Take' 1 of 2 issued 'Takes') (Braga). 10½" US-Fonotipia 39056/49 (XPh 2066/67). A to M-A, superb copy. MB 12

1401. GIANNINA RUSS: *MESISTOFELE – Spunta l'aura pallida / LA TRAVIATA – Addio del passato*. 10½" Milano Fonotipia 92236/37 (XPh 3347/51) A to M-A, beautiful copy has faintest rubs, inaud. MB 25

1402. GIANNINA RUSS, VIRGINIA GUERRINI & FERRUCCIO CORRADETTI: *AMICA – Più presso al ciel* (Mascagni) / GIANNINA RUSS, w. VENTURA & CORRADETTI: *LA TRAVIATA – Prendi, quest'è l'immagine*. 10½" Milano Fonotipia C 39388/80 (XPh 476/454). M-A, Superlative Copy. MB 35

"Russ' voice, of marvelous timbre and silvery brightness, homogeneous and resonant in every register, was emitted with a fluidity and lightness truly 'belcantistic'.... probably the only Italian singer in the first twenty years of the 20th century who succeeded in expressing completely the old formula of the 'soprano drammatico d'agilità'." - Rodolfo Celletti

1403. MARIO SAMMARCO: *L'AFRICAINA – Adamastor, re dell'acque profonde / OTELLO – Inaffia l'ugola*. 10½" Milano Fonotipia 92337/36 (XPh 3483/84). A to M-A, superb copy. MB 35

1404. MARIO SAMMARCO: *TANNHAÛSER – O du mein holder Abendstern (in Italian) / BALLO – Eri tu*. 10½" US-Fonotipia 39272/70 (XPh 327/329). A to M-A, superb copy has very lt.rubs, inaud. MB 15

"The years of Mario Sammarco's career saw a glut of great Italian baritones....Sammarco's voice was clearly a fine one, sturdy, rounded and easy at the top....so many rare and historically interesting 78s."
- Patrick Bade, *INTERNATIONAL CLASSIC RECORD COLLECTOR*, May, 1995

1405. ÉMILE SCARAMBERG: *FEDORA – Amor ti vieta (in French) / WERTHER – J'aurais sur me poitrine*. 10½" Paris Fonotipia 39173/79 (XPh 673-3/662). A-B, very decent copy has lt.rubs & a few wee scrs; minor 'heat' damage at edge. MB 75

1406. ÉMILE SCARAMBERG: *WERTHER – Pourquoi me réveiller? / MIREILLE – Anges du Paradis*. 10½" Milano Fonotipia 39186/89 (XPh 760-3/686). A-B/ A to M-A, lovely copy has, Sd.1 primarily, lt.rubs & a few wee scrs, inaud. MB 85

"Émile Scaramberg's [recordings] are undeniably among the great treasures of pre-1914 French singing. They reveal a remarkably phonogenic voice of considerable intrinsic beauty, effortlessly produced, even throughout its range, admirably supported, and particularly impressive in piano singing. Equally importantly, they show Scaramberg to be a committed performer, a tasteful yet generous artist who, not just seemingly undaunted by the unenviable conditions under which the recordings were made, always conveys the impression that he is going to try to give the performance of his life. One can only marvel at the thought of the extraordinary roster of forts ténors the Paris Opéra had on its roster when he sang there between 1903 and 1907: Affre, Rousselière, Alvarez, Muratore, and others. On the evidence of his recorded legacy, Scaramberg may have been the best of them."
- Vincent Giroud, *Marston Program Notes*

1407. PIERO SCHIAVAZZI: *CAVALLERIA – Avete altro a dimmi? / Addio alla madre*. 10½" Milano Fonotipia 39902/03 (XPh 2186/85). A to M-A, lovely copy has lt rubs & infinitesimal scrs, inaud. MB 15

"Schiavazzi was charmed by the dynamic style of Verismo and devoted himself to the verismo school of which he soon became one of the most representative singers. His voice had a charming timbre of pure tenor color which was described as having a glossy texture and golden quality."
- Ashot Arakelyan, *Forgotten Opera Singers*

1408. LEO SLEZAK: PAGLIACCI – *Vesti la giubba* (in German).
10½" dark blue US Okeh 72001 (xB 5673). A-, very fine copy has lt.rubs, inaud. MB 10

1409. LEO SLEZAK: RIGOLETTO – *La donna è mobile* (in German) /
TANNHÄUSER- *Dir töne Lob*. 10½" brown & gold German Odeon 38015/38303
(xB 1435/36). B, very decent copy has rubs & lt.scrs, some surely audible. MB 10

1410. GABRIEL VALENTIN SOULACROIX & JEANNE LECLERC: LES DRAGONS DE VILLARS – *Allons ma chère* (Maillart) / LE PRÉ AUX CLERCS – *Les rendez-vous de noble compagnie* (Hérolde). 10½" brown & gold French Odéon 36152/60 (XP 1718/19).
M-A, exceptional copy has, Sd.2 only, 2 minuscule mks, inaud. MB 35

1411. GABRIEL VALENTIN SOULACROIX: LES DRAGONS DE VILLARS –
Pour imiter son charme séducteur (Maillart) / MARTHA – *Chi mi dirà* (in French) (Flotow).
10½" brown & gold French Odéon 33425/33440. A-, fine copy has lt.rubs, inaud.;
occasional minuscule scrs, merely cosmetic. MB 25

1412. GABRIEL VALENTIN SOULACROIX: LES DRAGONS DE VILLARS –
Le sage qui s'éveille (*Chanson à boire*) (Maillart) / LE MAÎTRE DE CHAPELLE - *Air* (Paer).
10½" brown & gold French Odéon 33426/33444. A, fine copy has lt.rubs, inaud.;
occasional minuscule scrs, mainly cosmetic. MB 25

1413. GABRIEL VALENTIN SOULACROIX: IL TROVATORE – *Il balen* (in French).
9 ½" etched label **H & D** Pathé 3690, center start, announced.
A to M-A, lovely copy has infinitesimal scr, inaud.. MB 25

1414. GABRIEL VALENTIN SOULACROIX: BARBIERE – *Air de Figaro* (in French) /
LA FAVORITE – *Pour tant d'amour*. 10½" brown & gold French Odéon 33394/33430.
A, fine copy has lt.rubs, inaud.; occasional lt scrs, mainly cosmetic. MB 25

1415. GABRIEL VALENTIN SOULACROIX: RICHARD COEUR DE LION –
O Richard, o mon Roi (Grétry) / JEAN NOTÉ: HAMLET – *Être ou ne pas être*.
10½" brown & gold French Odéon 33396/33188. M-A, superb copy has lt.rubs, inaud.;
Sd.1 only has sev.minuscule scrs, inaud. MB 25

1416. GABRIEL VALENTIN SOULACROIX: LA VÉRITABLE MANOLA – *Avec Castagnettes*
(Bourgeois) / SOULACROIX & JEANNE LECLERC: *Au clair de la lune* (Lully).
10½" brown & gold French Odéon 33423/36165. M-A, exceptional copy. MB 45

"Gabriel-Valentin Soulacroix...had an extremely striking career, encompassing a number of prestigious opera houses and an unlikely array of roles. During his seven seasons in Brussels, he was a regular spring guest at Covent Garden, where he made his début in 1881. This came to an end with his engagement at the Opéra-Comique, where he was a favorite as Figaro and where Hérolde's ZAMPA was revived for him. He was the first Clément Marot in Messenger's LA BASOCHE (1890) as well as Ford for the French premiere of FALSTAFF (1894), among many other creations. After nine seasons at the Opéra-Comique, he left to star in a successful revival of Planquette's RIP at the Gaîté, where he also created the same composer's title role in PANURGE (1895).

- Christopher Norton-Welsh, Marston Program Notes

1417. ROSINA STORCHIO: *LINDA DI CHAMOUNIX – O luce di quest'anima / FRA DIAVOLO – Si domani, si domani.* 10½" Milano Fonotopia 39402/39597 (XPh 1794/1502). A to M-A/A-, beautiful copy has faint rubs, inaud.; Sd.2 only has few lt.mks & hint of grey on peaks. MB 25

"Storchio was an important Italian lyric soprano who starred in the world premieres of operas by Puccini, Leoncavallo, Mascagni and Giordano. Renowned throughout her homeland for her vivacious acting and sparkling stage presence, she possessed a smallish voice which deteriorated prematurely due to hard use, over-parting, and flaws in her technique. Storchio studied at the Milan Conservatory before making her operatic debut as Micaëla in Bizet's CARMEN at Milan's Teatro Dal Verme in 1892. Three years later, she debuted at Italy's most famous opera house, La Scala, performing in Massenet's WERTHER. Milan became her home base from then on, but she also appeared during the pre-World War I period at theatres in other key Italian cities, including Rome and her native Venice. She toured South America and Spain, too, and undertook singing engagements in Paris and Moscow, unwisely venturing parts as heavy as that of Tosca. In 1921, by which time her voice was in marked decline, she sang in Chicago and New York. Her final public performance was as Cio-Cio San in Puccini's MADAMA BUTTERFLY at Barcelona in 1923. (She had sung this same part in the first performance of Butterfly, at La Scala, in 1904.) Storchio left a small legacy of 78-rpm gramophone recordings made during the early years of the 20th century."
- Ashot Arakelyan, *Forgotten Opera Singers*

1418. RICCARDO STRACCIARI: *LUCIA – Cruda, funesta smania / FAUST – Dio possente (1905 Version.* 10½" Milano Fonotopia C 39058/39166 (XPh 125/193). M-A, lovely copy has, Sd.1 only, lt. grey on peaks. MB 25

1419. RICCARDO STRACCIARI: *FAUST – Dio possente (1909 Version / Stammi ad udir (Death of Valentin).* 10½" Milano Fonotopia 92456/57 (XPh 3775/ 67). A-, very decent copy; Sd.2 primarily has lt.rubs & scuffs, inaud. MB 10

1420. RICCARDO STRACCIARI: *LA FAVORITA – Vien Leonora / A tanto amor.* 10½" Milano Fonotopia 92428/29 (XPh 3770/76). A to M-A, beautiful copy has, Sd.2 only, infinitesimal scr, inaud. MB 15

1421. RICCARDO STRACCIARI: *LA TRAVIATA - Di Provenza il mar / TANNHÄUSER – O du mein holder Abendstern (in Italian).* 10½" Milano Fonotopia 92458/59 (XPh 3792/3777). A to M-A, lovely copy has occasional faint rub, inaud.; Sd.1 only has pressing bump. MB 15

1422. RICCARDO STRACCIARI: *LA GIOCONDA – Pescator, affonda l'esca / La Scala Chorus: Feste e pane.* 10½" Milano Fonotopia 92426/27 (XPh 3759/58-2). M-A, superlative copy. MB 25

1423. RICCARDO STRACCIARI: *TOSCA – Già, mi dicon venal.* 10½" pale & dark blue US-Fonotopia 72103 (XPh 5003). A-B, very decent copy has lt.rubs, inaud.; lt.grey on peaks; tiny edge scrape, not to grooves. MB 10

1424. RICCARDO STRACCIARI & FERNANDA CHIESA: *LA TRAVIATA - Pura siccome un angelo; È grave il sacrificio; Dite alla giovine, 2s.* 10½" Milano Fonotopia C 69159/60 (XPh 5084/85). A to M-A, beautiful copy has hint of grey on peaks. MB 15

1425. RICCARDO STRACCIARI: *I DUE FOSCARI – O vecchio cor / PASQUALE AMATO*: *OTELLO – Inaffia l'ugola*. 10½" Milano Fonotipia C 39626/92760 (XPh 1816/3948). M-A, superlative copy. MB 25

1426. RICCARDO STRACCIARI: *BALLO - Eri tu / IL TROVATORE – Il balen*. 10½" Milano Fonotipia 92621/22 (XPh 3825/26). A to M-A, lovely copy has faintest rubs, inaud. MB 15

"I remember the baritone Riccardo Stracciari's wonderful vocal control. One was first aware of a large, ringing and joyful sound, rich in overtones. Every note held left behind a lingering echo, like the sound made by striking a teaspoon on Baccarat glass. I don't know why, but even though half a century has elapsed since I heard it, this echo is still in my ears." - Sergej Levik, THE LEVIK MEMOIRS, pp.105-06

1427. MIHÁLY TAKÁCS: *There is only one girl in the world* (Elemer Szirmai [Janos Nemeth]; [Sarasate used this in his 'Zigeunerweisen' without any change] / *Blue forget-me-not* (Lajos Serly –Antal Kazaliczky) (well-known Hungarian songs). 10½" brown & gold Budapest Odeon 35245/48 (hX 766-2/785). B-, acceptable copy has rubs, lt.grey & various scrs, positively audible. MB 20

"Takács made his his stage debut In 1883, at the National Opera in Budapest, and up to his death he was a famed member of the National Opera. In 1902 he sang in Budapest in the premiere of Goldmark's GÖTZ VON BERLICHINGEN. In 1903 he sang Scarpia in the Budapest premiere of Puccini's TOSCA. In 1893 he sang Biterolf at the Bayreuth Festival in TANNHÄUSER. His repertoire included roles in operas of Mozart, Meyerbeer, Wagner, Rossini and Verdi." - Ashot Arakelyan, Forgotten Opera Singers

1428. AMELIA TALEXIS: *PIQUE DAME – Ah, la mia mente non regge / LA GIOCONDA – Suicidio!* (1905 Version). 10½" Milano Fonotipia 39309/15 (XPh 356/388). A-/B-, decent copy has lt.rubs, inaud.; Sd.2 has lt.grey on peaks. MB 15

1429. AMELIA TALEXIS: *IL TROVATORE – Tacea la notte / AMELIA TALEXIS & MARIO GILION*: *Ah! che la morte ognora (Miserere)*. 10½" Milano Fonotipia 92407/06 (XPh 3461/31-2). A to M-A, superb copy has, Sd.2 only, infinitesimal scr, positively inaud. MB 35

1430. AMELIA TALEXIS & FERRUCCIO CORRADETTI: *CAVALLERIA – Turridu, mi tosse l'onore / GIUSEPPE ARMANINI & FERRUCCIO CORRADETTI*: *Avete altro a dirmi*. 10½" Milano Fonotipia 92134/35 (XPh 2890/2985). A to M-A, superlative copy has, Sd.2 only, 2 infinitesimal pressing bumps, inaud. MB 35

1431. AMELIA TALEXIS & EDOARDO GARBIN: *MADAMA BUTTERFLY – Vogliatemi bene, 2s*. 10½" Milano Fonotipia 92258/59 (XPh 3448/49-2). A to M-A, superb copy has wee pressing bump, inaud. MB 35

1432. AMELIA TALEXIS & GASTON DUBOIS: *LA TRAVIATA – Brindisi / IL TROVATORE – Ah! che la morte ognora (Miserere)* (1907 French Version). 10½" brown & white French Odéon 60521/34 (XP 3778/18). A-, lovely copy has few very lt.scrs, mainly cosmetic. MB 15

1433. AMELIA TALEXIS & JUSTE NIVETTE: *LES HUGUENOTS – Dans la nuit toute seule, 2s*. 10½" brown & gold French Odéon 60644/51 (XP 3883/82). A-B, very decent copy has occasional lt.scr.; Sd.1 only has lt.nr, faintly audible. MB 12

1434. AMELIA TALEXIS & LUCIEN RIGAUX: *FAUST – Seigneur, daigne permettre*, 2s. 10½" brown & white French Odéon 60541/20 (XP 3776/77).

A-/A, lovely copy has superficial rubs & very lt.scrs, positively inaud. MB 15

"As evidenced by her recordings, Amélie Talexis' voice was powerful with a wide range and a secure technique, equally comfortable in French and Italian. Talexis died tragically in a freak accident in the bathroom of a hotel in Calais on her way to London at 36 years of age."

- Vincent Giroud, Marston Program Notes

1435. HANS TÄNZLER: *FIDELIO – Gott! Welch Dunkel hier / DIE MEISTERSINGER - Fangel an!* 10½" brown & white German Odeon 99354/56 (xB 4654/56).

A-, lovely copy has superficial rubs & very lt.scrs, positively inaud. MB 15

"In 1914 Hans Tänzler was engaged by the Court Theatre of Brunswick, where he appeared till 1918. As a guest he also performed at the Dresden Court Opera (1903), Municipal Theatre of Hamburg (1905), in the 1907-08 season in Frankfurt am Main, in 1910 at the German Theatre of Prague, in 1911 at the Court Theatre of Wiesbaden, in 1914 at the Berlin Court Opera. From 1907-09 he guested at the Court Opera of Munich, in 1906, 1908 and 1912 at the Vienna Court Opera. Tänzler also appeared in Paris, Budapest, Warsaw, Spain and Russia. In 1912 he sang at the Grand Opéra in Paris in TRISTAN UND ISOLDE. During the 1920's he went to North America and became a pedagogue in Los Angeles. From 1927-29 he lived in Berlin and appeared still as a guest at Berlin State Opera among other things as Tristan and in EVANGELIMANN (1927). From 1929-31 he participated in the America tour as a member of the German Opera Company and had a great success in Wagner's operas. Tänzler made a few records for Odeon and Pathe (1909/19)

- Ashot Arakelyan, Forgotten Opera Singers

1436. TAVIGNANO: *GUILLAUME TELL – Asile héréditaire / WERTHER – J'aurais sur ma poitrine*. 10½" red & gold 'Art Label' **H & D** Aérophone 8086 (4171/75).

A to M-A, superlative copy has, Sd.1 only, 2 infinitesimal scrs, inaud. MB 20

1437. LUISA TETRAZZINI: *LUCIA – Spargi d'amaro pianto*. 10½" black Zonophone 10000 (3515), *only form of issue*, 8 Sept., 1904. A-B, very decent copy has lt. rubs & superficial scrs; hint of grey on peaks; minor ulc, of absolutely no consequence. MB 20

1438. LUISA TETRAZZINI: *Rigoletto – Caro nome*. 10½" black Zonophone 10001 (3511), *only form of issue*, 8 Sept., 1904. A-B, very decent copy has lt. rubs & superficial scrs; hint of grey on peaks. MB 20

1439. LUISA TETRAZZINI: *Rigoletto – Caro nome*. 10½" white 'Tetrazzini Record' label superimposed over Zonophone 10001 (3511), *only form of issue*, 8 Sept., 1904.

A-, lovely copy has lt.rubs & tiny ndl cut, ltly audible sev. turns. MB 15

1440. ALBERT VAGUET: *PAGLIACCI – Vesti la giubba (in French) / WERTHER – Pourquoi me réveiller?* 9½" etched label **H & D** Pathé 157/191, *center start, announced*.

A to M-A, lovely copy has, Sd.1 only, sev.faint scrs; wee ipc, not to grooves & lt.grey throughout. MB 10

1441. ALBERT VAGUET: *La Libellule / Les trois roses* (both Farjall).

8¼" etched label **H & D** Pathé 3683/85, *center start*.

A to M-A, lovely copy has, Sd.1, tiny scuff. MB 20

1442. ALBERT VAGUET: *L'étoile d'amour* (Delmet) / *Rancoeur lasse* (Oble)

8¼" etched label **H & D** Pathé 4928/4983, *center start, announced*.

A to M-A, lovely copy has hint of grey on peaks. MB 20

1443. ALBERT VAGUET: *Chanson (Marty) / LES CLOCHES DU RHIN – Ervine, écoute-moi* (**CREATOR** Record, 6 Aug., 1898, Académie Nationale de Musique, Paris) (Samuel Rousseau). 8¼" etched label **H & D** Pathé 3536/37, center start, announced. A to M-A, superlative copy. MB 35

1444. ALINE VALLANDRI: *GRISÉLIDIS – Il partait au printemps (Massenet) / LE ROI D'YS – Air de Rozenne (Lalo)*. 9 ½" etched label **H & D** Pathé 680/685, center start. A to M-A, superlative copy. MB 25

1445. ELVINO VENTURA: *MANON LESCAUT – Donna non vidi mai / LUIGI LONGOBARDI & AMELIA TALEXIS: IL TROVATORE – Sull'orrida torre (Miserere)*. 10½" Milano Fonotopia 39293/39347 (XPh 323/396). A, fine copy has lt. rubs & occasional minuscule scrs, inaud. MB 25

"Elvino Ventura made his début in 1894 at the Teatro Epicarmo in Noto and soon was widely recognized as one of the most important tenors in Italy. In 1896 he appeared at the Teatro Regio in Turin as Marziale in Buzzi-Peccia's FORZA DELL'AMORE. In 1900 he sang at the Teatro Carlo Felice in Genoa the role of Alfredo in LA TRAVIATA. The next year, Ventura appeared at the Teatro Massimo in Palermo as Osaka in Mascagni's IRIS with Fausta Labia (the wife of the famous tenor Emilio Perea), one of his most famous roles. In 1901 he created the role of Florindo in the premiere of Mascagni's LE MASCHERE at the Teatro La Fenice in Venice. In 1909, with the Castellano Opera Company, he was heard in Holland and Belgium. He appeared in almost all significant Italian opera stages, also made guest appearances in London, Paris, Buenos Aires, Madrid, St. Petersburg and Warsaw. In his book, Titta Ruffo wrote that he had the honour to sing with Elvino Ventura and soprano Pandolfini in LA TRAVIATA."

- Ashot Arakelyan, *Forgotten Opera Singers*

1446. DANIEL VIGNEAU: *L'AFRICAINE – Fille des Rois / Quand l'amour m'entraîne* (Meyerbeer). 10½" brown & gold French Odéon 97325/97336. A, fine copy has lt.rubs, inaud.; occasional minuscule scrs, mainly cosmetic; lt.grey, Sd.2 only. MB 15

1447. DANIEL VIGNEAU: *RICHARD COEUR DE LION – O Richard, o mon Roi (Grétry) / FAUST – Mort de Valentin*. 10½" dark red paper label **H & D** Pathé 26001 (4659/4658). M-A, choice copy. MB 10

1448. CÉSAR VEZZANI: *WERTHER – J'aurais sur ma poitrine / TOSCA – E lucevan le stelle (in French)*. 10½" orange French Odéon X 111899/93 (XP 6405/12-2). M-A, exceptional copy. MB 45

"Vezzani was one of those rare tenors who had nearly everything: a large and gorgeous voice, a ringing top, a high degree of intelligence, the ability to sing with great sensitivity (listen to his excerpts from WERTHER), and excellent musicianship."

- Tom Kaufman, *Marston Program Notes*

1449. CÉSAR VEZZANI: *GUILLAUME TELL – Asile héréditaire / SIGURD – Esprits, gardiens* (Reyer). 10½" brown & gold / brown, beige & orange French Odéon X 111288/111340 (XP 5790-2/5789-2). A, lovely copy has faint rubs & various minuscule scrs, inaud. MB 15

1450. CÉSAR VEZZANI: *L'AFRICAINE – Pays merveilleux / PAGLIACCI - Vesti la giubba (in French)*. 10½" orange French Odéon X 111339/37 (XP 5788/86-1), Sd. 2 is 'Take' 1 (of 2 issued 'takes'). A to M-A-, beautiful copy has, alas, very faint hic. MB 12

1451. CÉSAR VEZZANI: *L'AFRICAIN* - Pays merveilleux / PAGLIACCI - *Vesti la giubba* (in French). 10½" brown & gold French Odéon X 111339/37 (XP 5788/86-2), Sd. 2 is 'Take' 2 (of 2 issued 'takes'). B, decent copy has lt grey on peaks, audible & numerous scrs. MB 10

1452. CÉSAR VEZZANI & PAUL PAYAN: *TOSCA – E sempre lava!* /

ROSE HEILBRONNER: *Vissi d'arte* (both in French).

10½" brown & gold French Odéon X 111558/97562 (XP 6096/4980). B, very decent copy has various lt. scrs, minimally audible; each side has ec, not to grooves. MB 12

"César Vezzani's clarion voice and robust approach has won for him a secure place in the pantheon of great French tenors of the 20th Century. He made more than 170 sides, most of which were issued only in France and are, today, eagerly sought by collectors....Heilbronner was born in Paris, where she made her début at the Opéra-Comique in 1907. She sang lighter soprano roles such as Mélisande in ARIANE ET BARBE-BLEUE, Micaëla in CARMEN, Eurydice in ORPHÉE ET EURYDICE, and Rozenn in LE ROI D'YS. She also made occasional appearances at the Paris Opéra and at the Gaité-Lyrique (CENDRILLON), as well as in many theaters and casinos in the French and Belgian provinces up to the First World War. After the First World War she continued her career in particular at La Monnaie (1910–1921), and in provincial theaters. She devoted herself thereafter mainly to concert work in France and Belgium during the late 1920s."
- Ward Marston

1453. FRANCESCO VIÑAS: *AÏDA – Celeste Aïda*. 10½" US-Fonotipia 39136 (XPh 161).

A+, beautiful copy has lt rubs & very few faintest mks, inaud. MB 20

"Viñas 'Celeste Aïda' is one of the very best, once we have accepted the fact that it is all going to be rather loud. His legato is exemplary, as is his use of portamento, though Verdi's score calls for even more. His technical mastery is evident in the descending phrase on 'vicino al sol', five bars before the end, which he begins on a beautiful and quite soft F and continues to diminish in volume as he descends."
- Michael Aspinall, Marston Program Notes

1454. FRITZ VOGELSTROM, ANNIE KRULL & HERMANN WEIL:

TANNHÄUSER – O Fürstin / FRITZ VOGELSTROM & KARL ARMSTER: *Der Sängerkrieg*.

10½" brown & gold German Odeon 50701/04 (xB 4927/35). A to M-A, extraordinary. MB 10

"Vogelstrom's first operatic appearance was in Mannheim, 1905, as Tamino in DIE ZAUBERFLÖTE. He became most closely identified with Wagner and appeared in several Wagnerian roles at Bayreuth early in his career. From 1912 through 1929 he was a leading tenor in Dresden, participating there in the house premieres of Strauss's ARIADNE AUF NAXOS (1912) and DIE FRAU OHNE SCHATTEN (1919). He was a guest in many German and Austrian houses, as well as at Covent Garden. After retiring, he taught. Vogelstrom was an energetic recording artist, having graced several labels, including Pathé, Parlophon, and Homocord."
- Ward Marston

1455. HERMANN WEIL: *LA TRAVIATA – Di Provenza il mar* / *FAUST– Mort de Valentin*

(both in German). 10½" brown & gold / brown, beige & orange German Odeon Rx 99551/53

(xB 4946/52). A to M-A, lovely copy has, Sd.1 only, rubs & faintest nr, inaud.; Sd.2 only has wee closed blister. MB 15

"German baritone Hermann Weil made his début at the Municipal Theatre of Freiburg in the part of Wolfram in Wagner's TANNHÄUSER. He spent the majority of his career in Stuttgart but appeared in Bayreuth in 1911, 1912, 1924, and 1925 in the roles of Günther (GÖTTERDÄMMERUNG), Amfortas (PARSIFAL), and as Hans Sachs in DIE MEISTERSINGER. He sang these three roles as well as Friedrich and Herald (LOHENGRIIN), Wolfram (TANNHÄUSER), Wanderer (SIEGFRIED), Wotan (DIE WALKÜRE and DAS RHEINGOLD), and Kurwenal (TRISTAN UND ISOLDE) during his six seasons at the Metropolitan Opera (1911-1917)."
- Historic Opera

1456. KAPITON ZAPOROZHETS: *SADKO – Song of the of the Varyag Guest*

(Rimsky-Korsakov) / *ASKOLD'S TOMB –Unknown's Aria - In olden days our*

forefathers lived (Verstovsky). 10½" brown & gold Russian Odeon 22405 (497/500),

(Sd.1 label appears both sides). A to M-A, lovely copy has a few lt.rubs

& few minuscule scrs, inaud.; Sd. 2 only has label run. MB 45

"Kapiton Denisovich Zaporozhets made his operatic début as a member of the Zimin Private Opera Company, performing there from 1909 to 1920. While there, on 7 October 1909, he created the role of General Polkan in the world premiere of Rimsky-Korsakov's *LE COQ D'OR*. He toured with the Royal Opera in 1909 and performed the role of Pimen at the Paris Opéra in a production of *BORIS GODUNOV*. From 1910 to 1914 he sang at the Bolshoi Opera. In 1913 he appeared in two famous productions of *KHOVANTSCHINA*, one at the Théâtre des Champs Elysées and again at the Drury Lane Opera in London, in both instances singing Khovansky to Chaliapin's Dosifei. He made further guest appearances in Rome and in the United States before WW I. After this and during the Russian Revolution he left Russia to reside in Paris. He sang repeatedly at the Monte Carlo in such roles as Kontchak in *PRINCE IGOR*, Ramfis, Sparafucile, Colline and Gudal in Rubinstein's *THE DEMON*. He made guest appearances at the Teatro Colón in 1924, most notably in their premiere of *PIQUE DAME*. In 1926 he became closely associated with the Opéra Russe Ensemble and was heard in Paris as Sparafucile, Varlaam and in a celebrated production of Rimsky-Korsakov's *THE LEGEND OF THE INVISIBLE CITY OF KITEZH*".

– Harold Bruder, Program Notes for the VRCS 2006 Issue

1457. GIOVANNI ZENATELLO: *Vieni* (Denza) / PAGLIACCI – *Un tal giocco*.
10½" pink Milano Fonotipia Test Pressing for 39996/95 (XPh 2454/2399).
A to M-A, beautiful copy has, Sd.2 only, minuscule pressing bump, harmless & inaud. MB 25
1458. GIOVANNI ZENATELLO: *LA FANCIULLA DEL WEST* – *Ch'ella mi creda libero / Or son sei mesi*. 10½" Milano Fonotipia 92851/52 (XPh 4544/4709-2).
A-, lovely copy has very lt. rubs & occasional superficial scr, inaud. MB 35
1459. GIOVANNI ZENATELLO: *MEFISTOFELE* – *Dai campi, dai prati / Giunto sul passo*.
10½" Milano Fonotipia 92205/04 (XPh 3398/99).
A to M-A, lovely copy has few faint rubs, inaud. MB 20
1460. GIOVANNI ZENATELLO: *OTELLO - Niun mi tema / La Scala Chorus: Fuoco di gioia*. 10½" Milano Fonotipia 39973/39856 (XPh 2376/2192-2).
A, lovely copy has lt. rubs & superficial scrs, inaud. MB 15
1461. GIOVANNI ZENATELLO: *OTELLO* – *Ora e per sempre, addio / GIOVANNI ZENATELLO & PASQUALE AMATO: Sì, pel ciel*.
10½" brown Parl. Odeon PO 107 (XPh 4049/70), POM-1 / 6 Oct., 1909,
(w.Zenatello's signature embossed in shellac). A to M-A, spectacular copy. MB 25
1462. GIOVANNI ZENATELLO & MARIA BARRIENTOS: *LUCIA* – *Sulla tomba / La Scala Chorus: DIE MEISTERSINGER* – *Kirchenchor (in Italian)*.
10½" Milano Fonotipia 39825/26 (XPh 1653/2172).
A, lovely copy has few infinitesimal cosmetic scrs. MB 15
1463. GIOVANNI ZENATELLO & NINI FRASCANI:
AIDA – *Misero appien mi festi / La Scala Chorus: LA FAVORITA* – *Opening chorus*.
10½" US-Fonotipia 39528/37169 (XPh1663/xm391).
A to M-A, superb copy has, Sd.1 only, 2 infinitessiml pap.scrs, inaud. MB 10
1464. GIOVANNI ZENATELLO: *LA TRAVIATA* – *De' miei bollenti spiriti / Questa donna conoscete? (1906 Version)*. 10½" Milano Fonotipia 39663/64 (XPh 1802/03).
B/A-B, very decent copy has lt. rubs & scrs, inaud. MB 10

1465. GIOVANNI ZENATELLO: *LA TRAVIATA – De' miei bollenti spiriti / Questa donna conoscete? (1908 Version)*. 10½" Milano Fonotopia 92206/07 (XPh 3392/85). A to M-A, spectacular copy. MB 35

1466. GIOVANNI ZENATELLO & ADAMO DIDUR: *MEFISTOFELE – Se tu mi dono / RINALDO GRASSI & LINA PASINI-VITALE: Dimmi se credi, Enrico*. 10½" Milano Fonotopia 39509/92567 (XPh 1631/4032). A-, very decent copy has lt rubs & few wee scrs, inaud. MB 15

1467. GIOVANNI ZENATELLO & MARIO SAMMARCO: *LA BOHEME – Nei cieli bigi*. 10½" Milano Fonotopia 92611 (XPh 4072), (w.Odeon logo embossed on verso). A-, lovely copy has faintest rubs & sev. infinitesimal cosmetic scrs. MB 15

1468. ALICE MAGDALA, ZORAÏDA SARZANINI, PIERO STRAZZA, PRUDENZA, RENATO MERONI, MEDARDO MEDOSI & GAETANO MAZZANTI: *LA BOHEME – Quando m'en vo / SARZANINI, STRAZZA, MAZZANTI, PRUDENZA, MERONI & MEDOSI: Questa è Mimi*. 10½" Milano brown & gold Fonotopia-Odeon 11001/11000. A to M-A, lovely copy has very faint rubs, inaud. MB 15

1469. STETTINGER SÄNGER (Robert und Fritz Steidl, Albert Boehme, Carl Roehl & Carl Nebe): *Heitere Weisen* (Meisel), 2s. 10½" brown & gold German Odeon 64317/64330 (xB 2608/11). A to M-A, beautiful copy has faintest rubs, inaud.; Sd.1 has 2 tiny scrs. MB 12

1470. JAN KUBELIK: *LE CARNAVAL DES ANIMAUX – Le Cygne* (Saint-Saëns). 10½" pale & dark blue US-Fonotopia 72305 (XPh 4557). A to M-A, spectacular copy. MB 20

1471. JAN KUBELIK: *Souvenir (1907 Version, 'Take' 1 (of 2 issued 'takes')) (Drkla) / Der Zephir* (Hubay). 10½" US-Fonotopia 39162/39925 (XPh 2402/2228). A to M-A, beautiful copy has faintest rubs. MB 15

1472. JAN KUBELIK: *LE CARNAVAL DES ANIMAUX – Le Cygne* (Saint-Saëns). 10½" pale & dark blue US-Fonotopia 72305 (XPh 4557). A to M-A, spectacular copy. MB 20

1473. JAN KUBELIK: *Serenade #1 in A (1910 Version)* (Drkla). 10½" Milano Fonotopia 39193 (XPh 4307). A to M-A, beautiful copy has minor cosmetic scuff. MB 15

1474. JAN KUBELIK: *Serenade #1 in A (1905 Version) / Souvenir (1907 Version, Take' 2 (of 2 issued 'takes'))* (both Drkla). 10½" Milano Fonotopia 39193/62 (XPh 284-2/2402-2). A to M-A, spectacular copy. MB 20

1475. JAN KUBELIK: *Serenade #1 in A (1905 Version, Take' 1 (of 2 issued 'takes')) / Souvenir (1905 Version)* (both Drkla). 10½" Milano Fonotopia 39193/62 (XPh 284/271). A to M-A, beautiful copy has, Sd.1 only, minor cosmetic scuff. MB 15

1476. JAN KUBELIK: *Serenata* (d'Ambrosio) / *Scherzo-tarantelle* (Wieniawski). 10½" US-Fonotopia 39191/39884 (XPh 271/2231). M-A, choice copy has, Sd. 1 only, infinitesimal pap. scr, inaud. MB 15

1477. JAN KUBELIK: *Kinderszenen - Träumerei* (Schumann) / *Faust – Fantaisie brillante (Aria de Mefisto)* (Gounod-Wieniawski). 10½" US-Fonotopia 39194/64 (XPh 285-2/273-2). A to M-A, spectacular copy has very few faint patinas, inaud. & of no consequence. MB 20

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