

CYLINDERS

2M WA = 2-minute wax, 4M WA = 4-minute wax, 4M BA = Edison Blue Amberol, OB = original box and top, OP = original descriptive pamphlet.

Repro B/T = Excellent reproduction Edison orange box and printed top. All others in clean, used boxes. Any mold on wax cylinders is always described.

All cylinders not described as in OB (original box with generic top) or OB (original box and original top) are boxed (most in good quality boxes) with tops and are standard 2 1/4" diameter. All grading is visual and refers to the cylinders rather than the boxes. Any major box problems are noted.

CARLO ALBANI [t]

1039. Edison BA 28116. LA GIOCONDA: Cielo e mar (Ponchielli). *Repro B/T. Just about 1-2. \$30.00.*

MARIO ANCONA [b]

1001. Edison 2M Wax B-41. LES HUGUENOTS: Nobil dama (Meyerbeer). **Announced by Ancona.** *OB. Just about 1-2. \$75.00.*

BLANCHE ARRAL [s]

1007. Edison Wax 4-M Amberol 35005. LE COEUR ET LA MAIN: Boléro (Lecocq). **This and the following two cylinders are particularly spirited performances.** *OB. Slight box wear. Just about 1-2. \$50.00.*

1014. Edison Wax 4-M Amberol 35006. LA VÉRITABLE MANOLA [Boléro Espagnole] (Bourgeois). *OB. Just about 1-2. \$50.00.*

1009. Edison Wax 4-M Amberol 35019. GIROLFÉ-GIROFLA: Brindisi (Lecocq). *OB. Just about 1-2. \$50.00.*

PAUL AUMONIER [bs]

1013. Pathé Wax 2-M 1111. LES SAPINS (Dupont). *OB. 2. \$20.00.*

MARIA AVEZZA [s]. See **FRANCESCO DADDI** [t]

ALESSANDRO BONCI [t]

1037. Edison BA 29004. LUCIA: Fra poco a me ricovero (Donizetti). *OB (original purple strip around cover). Lightest cover wear. Cylinder is just about 1-2. \$35.00.*

LUCREZIA BORI [s]

1008. Edison BA 28122. LA BOHÈME: Mi chiamano Mimi (Puccini). **Recorded in 1910. From her first recording session.** *Repro B/T. Just about 1-2. \$35.00.*

FLORENCIO CONSTANTINO [t]

1027. Edison BA 28150. MIGNON: Ah! non credevi tu (Thomas). **Announced by Constantino.** *OB and original brochure. Just about 1-2. \$30.00.*

1032. Edison BA 28161. AIDA: Celeste Aida (Verdi). **Announced by Constantino.** *Just about 1-2. \$25.00.*

FRANCESCO DADDI [t]. Naples, 1864-Chicago, 1945.

His musical studies were at the Naples Conservatory as a tenor and a pianist. Making his operatic debut at the Teatro dal Verme in 1891, he created the role of Beppe (Arlecchino) in the world premiere there of Leoncavallo's *Pagliacci* the following season. He was also in the Rome premiere of Mascagni's *Le Maschere* in 1901, this having been preceded by a season at London's Covent Garden Royal Opera House. He emigrated to the U.S. in 1907, appearing first with Hammerstein's Manhattan Opera. A few seasons later he switched from his speciality of tenor comprimario parts to bass roles, including Dr. Bartolo in *Il Barbiere di Siviglia*, appearing with the Chicago Opera. He became a leading Chicago voice teacher and this remained his home until his death.

1006. Edison BA 22422. LA SPAGNOLA (di Chiara). With **MARIA AVEZZA** [s]. *Repro B/T. Just about 1-2. \$20.00.*

1000. Edison BA 22413. PAGLIACCI: Scena e Serenata d'Arlecchino (Leoncavallo). **Creator performance.** With **MARIA AVEZZA** [s]. *Repro B/T. Small piece of plaster missing (not to grooves, harmless). Cons. 2. \$50.00.*



FRANCESCO DADDI [r.] and bass
JAMES GODDARD

PETER DAWSON [bs-b]

1003. Edison BA 23002. THORA (Adams). *OBT. Lt. box wear. Just about 1-2.* \$15.00.
 1002. Edison BA 23335. THE TRUMPETER (J. Airlie Dix). *OBT. Just about 1-2.* \$15.00.

LOUIS DUPOUY [bs]. Paris, 1881- ? . He appears to have also sung/recorded as “Jean Duez” as well. Dupouy made his debut in 1909 at the Opéra-Comique in Paris as Ourrias in Gounod’s *Mireille*. There his repertoire included Morales in *Carmen*, Bellamy in *Les Dragons de Villars* (Maillart), Frédéric in *Lakmé* (Delibes), Jahel in *Le Roi d’Ys* (Lalo), the Prior in *Le Jongleur de Notre Dame* (Massenet), Alfio in *Cavalleria Rusticana*, Germont in *La Traviata* and Brétigny in *Manon*.

1025. Edison BA 27063. LE RÊVE DU PRISONIER (Rubinstein). *OBT. Just about 1-2.* \$25.00.
 1033. Edison BA 27131. SI TU M’AMAIS (Denza). *Just about 1-2.* \$25.00.

FRITZ FEINHALS [b]. Cologne, 1869-Munich, 1940. Feinhals’ early training was in engineering, followed by vocal studies in Italy. He made his debut in Essen, 1895, as Silvio in *Pagliacci*. In 1898 he became a member of the Munich Opera and was last heard there in 1927. He also sang at Covent Garden (1898 and 1907). At the Metropolitan Opera, 1908-1909, he created Sebastiano in the American premiere of d’Albert’s *Tiefand*. Through his career he appeared as a guest in many major European houses. One of his world creations was Pfitzner’s *Palestrina* in Munich, 1917.

1038. Edison BA 28119. TANNHAUSER: Recit. ... O du mein Holder Abendstern (Wagner). *Repro B/T. Just about 1-2.* \$35.00.

LINA GARAVAGLIA [s]. Both Lina and her sister, mezzo-soprano Rosa, were active in Italy and South America in the 1890s through the mid-‘teens. Lina appears to have made her debut at the Teatro Grande in Brescia, 1890, as Frasquita in *Carmen*, later also having sung Mercedes. Other roles included Oscar in *Un Ballo in Maschera*, Musetta in Puccini’s *La Bohème*, and Norina in *Don Pasquale* as well as secondary parts in many operas from *Die Walküre* through *La Sonnambula*.

1011. Edison 2-M Wax B-58. DON PASQUALE: So anch’io la virtù magica (Donizetti). *OBT. Just about 1-2.* \$35.00.

CHARLES GILIBERT [b]

1029. Edison 2-M Wax 17737. MALGRÉ MOI (Pfeiffer). *OBT. Clean except for sounding light mold. 3-4 (because of the light mold. It otherwise would be just about 1-2).* \$20.00.

MELITTA HEIM [s]. Vienna, 1888-London, 1950. Heim studied in Vienna with Johannes Röss and made her debut as a coloratura soprano in Graz, 1909, as Gilda in *Rigoletto*. In the period of 1911-1916 she appeared at the opera house in Frankfurt and was first heard there as Violetta in *La Traviata*. In 1912 and 1914, Heim appeared in London at the Drury Lane Theater as the Queen of the Night in Mozart’s *Magic Flute*. Following earlier guest appearances she made her official debut in 1917 with the Vienna Opera where she had great success as Lakmé, Constanze and Sulamith (in Goldmark’s *Queen of Sheba*). Here, her career came to a halt in 1922 as a result of a nervous breakdown. Being Jewish, she and her mother emigrated to England in 1938 where she survived teaching voice.

1035. Edison BA 28121. UN BALLO IN MASCHERA: Saper vorreste (Verdi). In German. *OBT and orig. brochure. Lightest box and pamphlet wear. Cylinder just about 1-2.* \$30.00.



MELITTA HEIM

ALLAN C. HINCKLEY [bs]. Gloucester, MA, 1877-Yonkers, NY, 1954. He studied in New York and then with Siegfried Wagner at Bayreuth and made his debut at Hamburg as King Henry in *Lohengrin*. His Covent Garden debut was in 1904 and he returned there in 1907 and again in 1910. At Bayreuth he was Hagen (1906) and Hunding and King Henry (1908). From 1908 until 1911 and again 1913-1914 he was a member of the Metropolitan Opera, singing a number of Wagnerian parts as well as Ramfis (*Aida*), Sparafucile (*Rigoletto*), Capulet (*Roméo et Juliette*) and Tommaso (*Tiefland*).

1034. U.S. Everlasting Grand Opera 37015.
STABAT MATER: Pro peccatis (Rossini).
OBT. Lt. box wear. Cons. 2. \$50.00.

BERTHE LOWELLY [s]. 1884- ? . A graduate of the Paris Conservatoire, Lowell made her debut at the Gaité Lyrique in Paris as Anna in Boieldieu's *La Dame Blanche*, subsequently singing there a varied coloratura and lyric repertoire. In 1913, she made her Paris Opéra-Comique debut as Philene in *Mignon* and also appeared as Micaëla in *Carmen*. Later performance venues included Ghent, where she was Marguerite de Valois in a 1924 production of Meyerbeer's *Les Huguenots*. Lowell recorded only for Edison.

1028. Edison BA 27042. LOUISE: Depuis le jour (Charpentier). *Repro B/T. Just about 1-2.* \$75.00.

RICCARDO MARTIN [t]. Hopkinsville, KY, 1874-New York City, 1953. Martin's musical talent was not at first encouraged by his family, an uncle, in fact, declaring "if he is determined to become a musician the best thing to do would be to take him into a four-acre lot and shoot him," a fate usually saved for unmanageable horses." [as reported by Michael Bott in *The Record Collector*, XXVI/2]. He first studied composition at Columbia University with MacDowell, beginning in 1896. Vocal studies began in earnest with Sbriglia and Escalaïs in Paris, 1901, as well as coaching with Jean de Reszke. His debut was in Nantes, France, 1904, as Gounod's Faust, and he was first heard at the Met in 1907 as Faust in Boïto's *Mefistofele*. He studied further with Caruso's teacher, Lombardi, and was even given some lessons (mostly pointers) by Caruso himself. Martin's Metropolitan career was successful and continued through 1915, although there are reports that tensions between Mrs. Martin (who felt his salary should be commensurate with that of Caruso, as they sang a similar repertoire) and the management may well have led to his departure from the company. A return for one performance in 1917 was a disaster (a result of his ill health that evening), although he had much better luck with the Chicago Opera and several touring companies with which he participated. His career ended in the late 1920s. He was the first American tenor to have appeared at the Metropolitan Opera in leading roles.

1015. Edison 4-M Wax Amberol B-160. PAGLIACCI: Vesti la giubba (Leoncavallo). *Just about 1-2.* \$40.00.

1036. Edison BA 28113. IL TROVATORE: Ah si, ben mio (Verdi). *Repro B/T. Couple small mks. (absolutely harmless), cons. 2.* \$25.00.

Mlle. MATHIEU [s]. The box gives her as "de l'Opéra". The Gourret Paris Opéra *Dictionnaire des Cantatrices* lists one Mathieu (again no first name given) having made her Opéra debut in *Les Huguenots*, 1892, as a Dame d'honneur. She appeared there through 1908 singing and creating a variety of smaller roles. I assume this to be the same person.

1019. Edison 2-M Wax 17239. LES HUGUENOTS: Nobles Seigneurs (Meyerbeer). OBT. *Just about 1-2.* \$25.00.

CÉCILE MERGUILLIER [s]. Paris, 1861-1938. A graduate of the Paris Conservatoire, Merguillier made her debut at the Paris Opéra-Comique in 1881, "the last (and the only one to record) of those agile, full-voice sopranos légers so popular through 19th century French opera" [Victor Giraud in Marston CD notes]. She maintained a position as a leading French soprano into the very early 1900s.

1012. Edison 2-M Wax 17351. MIGNON: Je suis Titania (Thomas). **She was the Philine in that tragic performance of *Mignon* on 25 May 1887 when the original Paris Opéra-Comique burned to the ground.** OB. *Just about 1-2.* \$50.00.



Poster for BERTHE LOWELLY in *L'Attaque du Moulin*

Vocal CYLINDERS

LUCIEN MURATORE [t]

1010. Edison 2-M Wax 17682. JOCELYN: Berceuse (Godard). *OBT. Minor cover wear. Just about 1-2.* \$30.00.

PAUL PAYAN [bs]

1005. Edison BA 27167. GALATHÉE: Tristes amours (Massé). *Repro B/T. Small piece of plaster missing from end (harmless), otherwise just about 1-2.* \$25.00.

GIOVANNI POLESE [b]

1020. Edison BA 28118. THAIS: Alessandria! (Massenet). *Orig. B/T and brochure. Just about 1-2.* \$25.00.

1016. Edison BA 28160. PEARL FISHERS: O Nadir (Bizet). *Repro B/T. Tiny piece of plaster missing from end (absolutely harmless), otherwise just about 1-2.* \$25.00.

MARIE RAPPOLD [s]

1004. Edison BA 28210. O LORD BE MERCIFUL (Homer N. Bartlett, Op. 96). *Repro B/T. Just about 1-2.* \$15.00.

ALICE VERLET [s]

1040. Edison BA 28255. BALLO IN MASCHERA: Saper vorreste (Verdi). **From unissued Edison Diamond Disc, this is the only form in which it was issued.** *Repro B/T. Just about 1-2.* \$35.00.

Instrumental CYLINDERS

VICTOR HERBERT dir. **HIS ORCHESTRA**

1018. Edison BA 2157. RUY BLAS OVERTURE (Mendelssohn). *Repro B/T. Includes original descriptive pamphlet. Just about 1-2.* \$20.00.

1023. Edison BA 5456. FORTUNE TELLER AIRS (Victor Herbert). *OB (lt. wear). Just about 1-2.* \$30.00.

KATHLEEN PARLOW [violinist]

1030. Edison BA 28142. NOCTUNE IN E FLAT, Op. 9, No. 2 (Chopin). *OBT. Just about 1-2.* \$20.00.

(JOHN PHILIP) SOUSA'S BAND

1022. Edison BA 5256. DWELLERS IN THE WESTERN WORLD: No. 3, "The Black Man" (Sousa). *Repro B/T. Just about 1-2.* \$20.00.

Personality CYLINDERS

HARRY FRAGSON [entertainer]. Soho, London, 1869-Paris, 1913. Born Léon Philippe Pot, Fragson was a British music hall singer and comedian. Having scored a number of successful performances in England, Fragson moved to Paris, where he developed an act imitating French music hall performers. The act was popular, and allowed him to introduce his own material. He returned to London in 1905 and became popular in pantomime. On 31 December 1913, while living at 56 rue Lafayette in Paris, Fragson returned home to discover his mentally ill father Victor Pot was just about to commit suicide. An argument ensued, as Pot suspected his son was having an affair with his mistress, Paulette Franck. Pot then fatally shot his son. His father died six weeks later in an asylum. Fragson is buried at le Père-Lachaise Cemetery in Paris. More than 50,000 people followed his hearse to the Saint Augustin church. -Wikipedia

1026. Edison Wax 2-M 17606. LE CORBEAU ET LA RENARD [THE CROW AND THE FOX] [Monologue] (Fontaine-Fragson). *OBT (lt. wear box top). Just about 1-2.* \$25.00.

THEODORE ROOSEVELT [U.S. President].

1017. Edison BA 3707. THE RIGHT OF THE PEOPLE TO RULE (Speech). *Repro B/T. 2.* \$40.00.



HARRY FRAGSON

LEN SPENCER and company [actors]

1031. Edison Wax 2-M 8619. REUBEN HASKIN'S RIDE IN A CYCLONE AUTO (Spencer). *OB.* Just about 1-2. \$12.00.

1024. Edison Wax 2-M 8656. UNCLE TOM'S CABIN: The flogging scene (Stowe). *OBT.* Just about 1-2. \$15.00.

BESSIE WYNN [comediienne]. Chicago, 1876-1968. Wynn was billed as "The Lady Dainty of Vaudeville" and "The Venus with the Velvet Voice". As a youth, she took singing lessons and sang in church choirs, breaking into show business in the chorus of the 1899 Anna Held show, *Papa's Wife*. Another half dozen Broadway shows followed before she hit a real streak of memorable productions: *The Wizard of Oz* (1902-03), *Babes in Toyland* (1903-05) and *Wonderland* (1905). In 1907, she broke into vaudeville where she was a headliner on the Keith circuit until its last days in the early 1930s. One of the most highly paid big time vaudeville stars, she introduced many popular songs of the period. She subsequently retired, re-emerging for one last day in the sun during one of the Palace Theater's vaudeville resurrections in 1949. Internet "Travalanche".



BESSIE WYNN

1021. Edison Wax 2-M 10441. I'D LOVE TO BUT I WON'T (Ted Barron). *OBT.* Just about 1-2. \$25.00.

EDISON DIAMOND-DISCS

SS=early "smooth surface" (laminated "etched" label area, 1912-1915); **RC**= "Edison Re-Creation" Paper Label (1921-1924); **ER**= "Edison Record" Paper Label (1924-1929). All others (1915-1920) have various forms of "etched" black centers. All explanatory talks are by Harry E. Humphrey unless otherwise indicated.

Edison discs pick up marks and rubs easily, so unless really extraordinary, top copies will probably be graded "cons. 2". There should be no difference in sound between records graded "just about 1-2" and those "2", as well as any with "superficial" connected with the grading. The same applies to all the other recordings listed in this catalogue.

As Edison often issued multiple takes (the letters following the matrix numbers indicate the take), collectors may find comparisons of these interesting. Sometimes the different takes were made during the same session, but other times there could be months or even years separating them. Likewise the takes can be remarkably similar or noticeably different. It's often possible to observe, in comparing multiple takes, that one might be shorter than another.

Note that all Explanatory Talks are given by **Harry E. Humphrey** unless specifically identified as **John Charles Thomas** (who made a few in 1914, just as his singing career was developing).

CLAUDE (CLAUDIA) ALBRIGHT [ms].

Albuquerque, NM, 1879 - ? . Albright was the daughter of John G. Albright, owner of several newspapers in the Albuquerque area. Her musical studies were in Paris. She apparently appeared in small roles at the Opéra-Comique before returning to the U.S. around 1903. She was hired by Conreid for the Metropolitan Opera, but before she could make her debut she was engaged by Savage for the touring company of Wagner's *Parsifal*, 1905, alternating with Louise Kirkby Lunn as Kundry, Albright providing an interpretation "of exceptionally high order", according to one press report. In 1910 she made her debut with the Bremen Stadttheater, following this in 1911 with the Carl Rosa Company in England, appearing as Mignon, Carmen and The Queen of Sheba. Another sighting was in California, 1916, with a touring pickup group called the La Scala Grand Opera Company. It's probable that much of her American career was in the Western U.S. As Claude is an uncommon name for a woman, it was likely changed by Edison (who had a penchant for doing such things) to "Claudia" for her four rare 1917 Edison sides (issued in 1924).



CLAUDE (CLAUDIA) ALBRIGHT

1144. RC 60023 [6046-G/6051-B]. LA PARTIDA (Alvarez) / CLAVELITOS (Valverde). *Small area of rim damage both sides, side one decreasingly audible through the orchestral introduction. Otherwise cons. 2.* \$20.00.

VERNON ARCHIBALD [b].

1068. Edison **electric** 52308 [18483-A/18484-B]. LORD, I'M COMING HOME (Kirkpatrick). With Calvary Choir / WHAT MUST IT BE TO BE THERE? (George C. Stebbins). Side two with **REDFERNE HOLLINSHEAD** [t]. Stebbins (1846-1945), a noted hymn composer, lived his last years in my home town of Catskill, NY. I recall my father driving past his plain brick house and pointing out to me Stebbins, who was leaning against his front door frame. He was then close to 100 and appeared to me as a gaunt, ancient farmer. It must have been the year he died. *Gen. 2.* \$15.00.

PIERRE-AURÈLE ASSELIN [t]. Sainte-Famille, Québec, Canada, 1881-1964. Born of a musical family, his sister, Marie-Anne had a professional career as a mezzo-soprano as did his great-nephew, pianist André Asselin. Pierre, however became a furrier soon after his marriage in 1903, a business he continued until his death and which was carried forward by his son, Raymond. Little is known of his musical studies or his limited professional stage experiences. He was a church singer and gave occasional concert and oratorio performances, but his Edison discs indicate a tenor of exceptional natural ability and training. He seems to have left singing by 1930.

1101. ER 74004 [6079-B/6071-C]. ROMÉO ET JULIETTE: Ah! lève-toi, soleil! / MI-REILLE: Anges du paradis (Gounod). *Just about 1-2.* \$20.00.

1100. ER 74005 [6069-C/6078-C]. ARIOSO (Delibes) / LE CID: Ô Souverain! Ô Juge! Ô Père! (Massenet). *Just about 1-2.* \$20.00

1099. ER 74005 [6069-C/6078-C]. Same as previous listing (item #1100). *Fine very late pressing. Tiny rim chip side two far from grooves. Superficial rubs, small lbl. tears. 2-3.* \$12.00.

MARIO BASIOLA [b]

1102. ER electric 82354 [18823-A/18803-A]. GIOCONDA: Barcarola (Ponchielli) / CARMEN: Chanson du Toréador (Bizet). *Few very tiny edge lbl. tears. Few lt. mks., cons. 2.* \$50.00.

DAN BEDDOE [t]

1103. SS 80210 [3197-B/3290-B]. A DREAM (Bartlett) / **ELISABETH SPENCER** [s]. I HEAR YOU CALLING ME (Marshall). **This rarity, Beddoe's only Edison disc, was issued in 1915 and deleted less than a year later, re-made at the time by tenor Hardy Williamson.** *Gen. 2.* \$25.00.

TORCOM BÉZAZIAN [b]. An Armenian baritone active in the U.S. during the 1910-25 period, he recorded primarily French operatic arias and Armenian songs for Columbia, Victor and Edison Discs. He was married to trumpeter Edna White in 1923, with whom he had previously toured in vaudeville. While theirs was a happy marriage, they parted company when Bezazian decided to return to Europe to find work. His wife's established career was here, so she chose to remain.

1047. ER 74012 [7125-B/7133-C]. LA CHANSON DE MARTHA (Gustave Chiron) / QUAND LES PAPILLONS (J. Vercelier). *Superficial rubs, gen. 2.* \$12.00.

1056. RC 74013 [7121-B/7321-F]. SI VOUS L'AVIEZ COMPRIS! (Denza) / CE N'EST PAS VRAI (Tito Mattei). *Fine copy, few lightest rubs. Cons. 2.* \$15.00.

1084. RC 82210 [7201-B/6641-A]. LAKMÉ: Stances (Delibes) / **GUIDO CICCOLINI** [t]. MANON LESCAUT: Donna non vidi mai (Puccini). *Tiny lbl. stain side one. Lt. rubs, gen. 2.* \$8.00.

ALESSANDRO BONCI [t]. See also: **LUCREZIA BORI.**

1114. SS 83010 [2275-A]. MARTHA: M'appari (Flotow). **Early single-sided issue.** *Few lam. crks. in outer rim to first groove. Otherwise gen. 2.* \$12.00.

1049. SS 83012 [2279-A/2550-B]. LUCIA: Fra poco a me ricovero (Donizetti) / EXPLANATORY TALK. *Title info. lbl. glued to center, otherwise rubbed, cons. 3-4. Explan. Talk side 4. No apparent needle wear (greying) either side. Just rubs.* \$7.00.

1071. RC 83013 [2278-A/2551-F]. RIGOLETTO: La donna è mobile (Verdi) / EXPLANATORY TALK. *Cons. 2-3.* \$10.00.

1078. SS 83023 [2098-B/2723-B]. SERENADE (Gounod) / EXPLANATORY TALK. In Italian (although French is stated on the "label"). *Half-moon rim lam. to first groove. Just about 3.* \$10.00.

LUCREZIA BORI [s]

1074. SS 80102 [2225-A/3022-C]. MALAGUEÑA (Lorenzo Pagans) / **CHARLOTTE KIRWAN** [s]. HARK! WHAT I TELL TO THEE (Haydn). *Just about 1-2.* \$20.00.
1077. SS 82517 [2228-?]. ROMÉO ET JULIETTE: Je veux vivre (Gounod). **Early single-sided issue. Take letter not indicated following the matrix number, although at the 12 o'clock position of the inner margin there appears etched "N4571", followed by "A".** 2. \$15.00.
1050. SS 82530 [2230-B/2994-A]. GITANA (José Serrano) / EXPLANATORY TALK. **Scarce.** Cons. 3-4. Side two 4 but mostly rubs. No sign of needle wear. \$7.00.
1130. SS 82539 [2227-B/3130-B]. LA TRAVIATA: Ah, fors' è lui (Verdi) / EXPLANATORY TALK. *Tiny sticker pasted on center. Edge curling both sides but not to grooves (harmless). Side one 2. Side two 2-3.* \$15.00.
1126. SS 83002 [2107-B/2102-B?]. DON PASQUALE: So anch'io la virtù magica (Donizetti) / **ALESSANDRO BONCI** [t]. AIDA: Se quel guerrier ... Celeste Aida (Verdi). **Short catalogue life. Note that there isn't a take number on this pressing of side two but it must be "B", as the item below has the slightest vocal differences and is marked "A". Small half-moon lam ckr. side two not into performance. Cons. 2.** \$20.00.
1127. SS 83002 [2107-B/2102-A]. Same as preceding listing but apparently different take side two. *Slight rim curling both sides does not affect performance. Side one cons. 2. Side two one lt. discoloration area near end, 2.* \$15.00.

ADRIAN DA SILVA [t]. Da Silva studied voice with Oscar Saenger in 1921 (and likely before). He began a career as a singer in various movie palaces in 1922, such as the Rialto and Rivoli Theaters in New York. He subsequently was heard on the radio as well, notably with *Roxy and His Gang*, beginning in 1927.

1097. ER **electric** 52286 [18043-H/18376-A]. COME BACK IN DREAMS (Bernard Hamblen) / **WALTER SCANLAN** [t]. NAUGHTY MARIETTA: Ah, Sweet Mystery of Life (Victor Herbert). *Few lightest mks., cons. 2.* \$25.00.

CONSUELO ESCOBAR DE CASTRO [s]

1059. ER 60044 [9917-C/5750-B]. MI VIEJO AMOR (A. Fernandez Bustamante) / **ADOLFO B. DE ANTUNANO** [b]. LA PALOMA (Yradier). *Few lt. mks., cons. 2.* \$15.00.

MARIE DELNA [c]

1113. SS 83036 [2763-A/2999-B]. JOCELYN: Berceuse (Godard) / EXPLANATORY TALK. 2. \$15.00.

EMMY DESTINN [s]

1129. SS 82531 [891-A/2716-A]. TOSCA: Vissi d'arte (Puccini) / EXPLANATORY TALK. *Harmless edge curling (not into grooves).* 2. \$15.00.

CLEMENTINE DE VERE-SAPIO [s]. Paris, 1864-New York City, 1954. After studies in Florence, where her family had moved, de Vere made her debut at the age of sixteen as Valentine in Meyerbeer's *Les Huguenots*. This was followed by Amina in Bellini's *La Sonnambula* at the Liceu in Barcelona, the season of 1879-80. Subsequently, she virtually traveled the world with a quickly increasing repertoire. At the Met, 1895-1900, she was Violetta, Elsa, Micaëla, Gilda and Rachel in *La Juive*, her partners there including the de Reszkes. She toured Australia, sang at the Paris Opéra, and in England created the role of Thirza in the British stage premiere of Dame Ethel Smyth's *The Wreckers* in 1909, directed by Sir Thomas Beecham. She had married pianist and coach Romulando Sapio in 1893 and around 1912 they settled in New York, he coaching and accompanying and she teaching. Despite her importance, there are only four published recordings of her voice, all made for Edison in 1914 and for which she was paid \$50 each. In addition to her singing, de Vere was also an inventor, and in 1897 received a U.S. patent for a corset "adapted to impart a desirable shape to the figure, including any desired contraction of the



CLEMENINE DE VERE-SAPIO

waist, without preventing the natural expansion of the diaphragm and the free action of the respiratory organs." In later years de Vere took in music students in her New York home, one roomer having mentioned to me that, while at the time he knew little about her, her music room walls were covered by signed photos of practically every composer and singer active during her career. The three selections below are the whole of her published Edison disc output.

1048. RC 80088 [2930-A/2009-A]. MARITANA: Recit. and Scenes That Are Brightest (Wallace) / **MARIE DE KYSER (KAISER)** [s], **ROYAL FISH** [t]. ROSES, ROSES EVERYWHERE (H. Trotère). **Edison insisted that Marie Kaiser change her name to De Kyser at the outset of World War One. Judging from subsequent concert advertising she retained the change following the ending of hostilities.** *Minor rubs. Cons. 2.* \$35.00.

1093. SS 82057 [3030-C/3066-B]. LE COEUR ET LA MAIN: Boléro (Lecocq) / LE GRAND MOGUL: Valses des serpents (Audran). **Extremely rare.** *Side two couple halfmoon rim lams. not to grooves, otherwise cons. 2.* \$60.00.

ELEONORA DE CISNEROS [c]. Collectors are referred to the excellent biography and discography of this important artist in *The Record Collector* magazine, Vol. 60, No. 3 (Sept., 2015).

1128. SS 80066 [601-?/613-?]. BEN BOLT (Kneass) / A DREAM (Bartlett). **Another early and short-lived issue.** *Side one 2. Side two lam. into grooves about 1/4", slightest (harmless) rim curling. Gen. 2.* \$20.00.

1076. SS 82502 [611-?/1319-?]. MARRIAGE OF FIGARO: Voi che sapete (Mozart) / **STRING ORCHESTRA.** SPRING SONG (Mendelssohn). **A very early experimental release, discontinued just a few months after being issued. Sung by de Cisneros, but some sources erroneously credit Lucrezia Bori. Big difference in voices!** *Cons. 2.* \$50.00.

1139. SS 82519 [2133-?]. FAUST: Faites-lui mes aveux (Gounod). **Early single-sided issue. Soon deleted from the catalogue.** *Face side cons. 2. Lam. crks. through blank side.* \$15.00.

1052. SS 82523 [2128-A]. IL TROVATORE: Stride la vampa (Verdi). **Early single-sided issue. Soon deleted from the catalogue.** *Some small (harmless) spots, lam. ckr. rim (to first groove). Gen. 2.* \$15.00.

1051. SS 82524 [2127-A]. LA GIOCONDA: Voce di donna (Ponchielli). **Early single-sided issue. Soon deleted from the catalogue.** *Just about 1-2.* \$30.00.

1138. SS 82529 [2209-A/2721-B]. SAMSON ET DALILA: Printemps qui commence (Saint-Saëns) / EXPLANATORY TALK. *Side one cons. 2. Side two a couple areas of wear, otherwise 2.* \$15.00.

(ANNETTE) CONSTANCE DREVER

[s]. Madras, India, 1879-Edmonton, Canada, 1948. Educated in Brussels and Paris, Drever made her debut in 1903 at the Savoy Theater, London, creating the role of Kenna in *A Princess of Kensington* (Edward German), temporarily replacing the ailing scheduled star. She then returned to Paris for further studies. Subsequently Drever became a musical star in both London and Paris, making a "huge success" in *The Chocolate Soldier* (Straus) and *The Merry Widow* (Lehár). In 1912 she made her variety stage debut and remained exceptionally

popular for over a decade touring Britain's principal variety houses. She had a similar success in a tour of South Africa in 1916. The 1912 recording below unfortunately seems to be the only extant remembrance of her attractive voice and superb technique.

1082. SS 80092 [1364-?/1365-?]. TOM JONES: Waltz Song (Edward German) / BENEATH THY WINDOW [O SOLE MIO] (di Capua). *Cons. 2.* \$75.00.



CONSTANCE DREVER

PAUL DUFAULT [t]. Ste-Hélène-de-Bagot, near St-Hyacintye, Québec, 1872-1930. A student at the Séminaire de Nicolet, Dufault studied music in Montréal and later in Boston and Worcester (MA), as well as in Paris with Hector Dupeyron. He was active professionally by 1897, apparently first in New York and by 1903 in Canada, where in 1903 he appeared with the Quebec Symphony Orchestra. His career was mostly on the concert stage and occasionally as a soloist in oratorio and with various orchestras. In Canada, 1920, he gave a concert tour of over 200 locations, ranging from principal cities to small villages. The New York Times, in 1911, reviewing a recital, noted that matters of “diction, style, phrasing [and] interpretation” were “much to his credit”.

1096. ER 74011 [7563-A/7566-C]. AMADIS: Bois épais (Lully) / LES TROIS GOSES (Missa). *Excellent copy, few lightest mks. Cons. 2.* \$15.00.

RALPH ERROLLE [t]. See: **ALICE VERLET** [s]

CHARLES HACKETT [t]. See: **ALBERT SPALDING** [violin]

ORVILLE HARROLD [t]

1053. SS 80067 [1283-A?/2034-A?]. MARTHA: M'appari (Flotow) / **AGNES KIMBALL** [s], **THOMAS CHALMERS** [b]. IL TROVATORE: Vivrà! Contende il giubilo (Verdi). Both in English. **Rare short-lived issue. There are two issued takes of side one. These early pressings do not include the take letters. Another pressing of side one I checked with a “B” take differs from this, so I presume this to be an “A”.** *Slightest edge lifting (not into grooves) and small rim lams. side one, otherwise cons. 2.* \$20.00.

CHARLES HART [t]. Chicago, 1884 - New Jersey, 1965.

The fascinating story of Charles Hart's life is told by the tenor himself in *Hobbies Magazine* (Dec., 1958-Jan. 1959). His parents were German and his father a “drunkard” who abandoned the family when Charles was four. Subsequently he had to add to his family income with part-time jobs such as selling newspapers (beginning at the age of seven), mowing lawns, and later even working as a cowboy and an elevator operator. He learned to read music as a high school student while singing in a church choir in Evanston, IL, and entered the Chicago Musical College for at least a year, studying fencing, acting and singing. Here he first appeared on the stage, 1902, as Dancairo in *Carmen*. As a performer, Hart's experiences ran from singing song slides in silent movie theaters through the leading tenor role at the Chicago Opera, 1923, in Humperdinck's *Königskinder* with Claire Dux and Alexander Kipnis. He also appeared on Broadway in various musicals, including *The Spring Maid* with Christie MacDonald, 1912-13, and in 1925 *The Student Prince*, singing the role of Dr. Engel. His work in oratorio at various choral festivals added considerably to his income and he was also heard with various smaller U.S. opera companies. During the late '20s and early '30s he and his family resided in Germany, where Hart recorded for Electrola and sang on the radio, but he didn't find National Socialism and Hitler to his liking. Returning to the U.S., Hart appeared with various smaller opera companies in the New York area. His various operatic roles included Don José which he had mastered and performed in four languages. His U.S. recording career, from 1915 through at least 1930, included participation in various Victor and Edison house ensembles. Only Edison recognized his more serious musical side, recording him in operatic and oratorio selections. Following his years in opera, he appeared in the 1940s and '50s on Broadway in smaller dramatic roles and occasional musicals.



CHARLES HART out for a spin

1104. ER electric 52230 [18156-B/18157-J]. THE LORD IS MY LIGHT (Allitsen) / THE PENITENT (Van de Water). *Just about 1-2.* \$35.00.

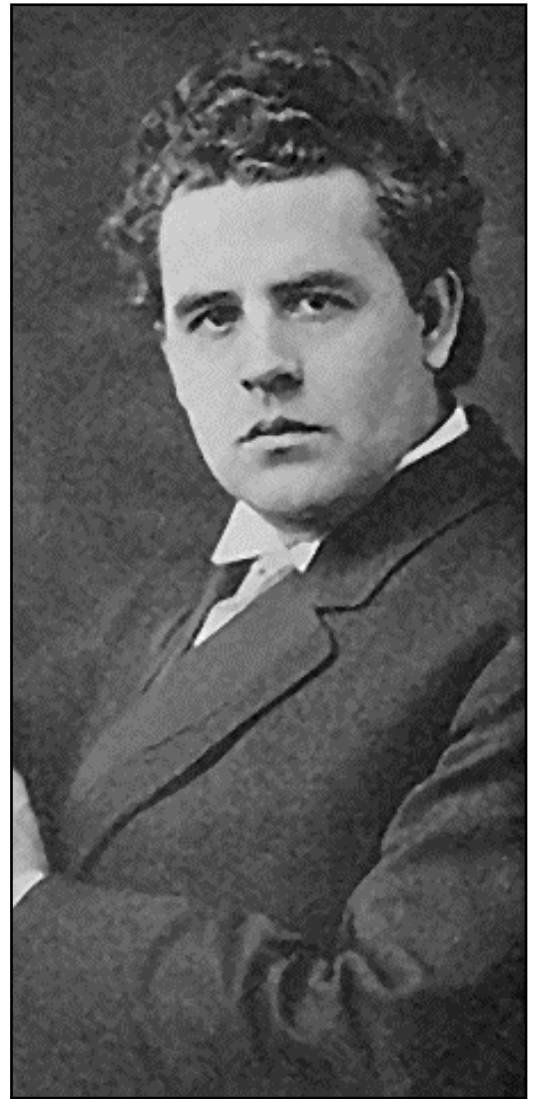
HEINRICH HENSEL [t]

1125. SS 82045 [1411-A/2708-B]. L'AFRICAINNE: O Paradis (Meyerbeer). In French / EXPLANATORY TALK. **Very scarce. Unlike most Edisons, this plays at 74.8 rpm (as likely do the others from this session).** *Small lam. into first few grooves side one (lt. ticks), otherwise some lt. rubs and scuffs, gen. 2-3.* \$30.00.

1092. SS 82061 [1408-A/2726-B]. AUF FLÜGELN DES GESANGES (Mendelssohn) / EXPLANATORY TALK. *Just about 1-2.* \$25.00.

KARL JÖRN [t]. See **ELISABETH SCHUMANN** [s]

MARCUS KELLERMAN [b]. Cincinnati, 1880 - Detroit, 1948. First known as an operatic artist for three seasons with the Berlin Royal Opera and then with Hammerstein's London Opera Company, Kellerman had an active musical life as a concert and oratorio singer, having appeared through most of the United States in festivals, university college series and as an independent soloist. He was also a teacher, although he ran into problems in 1921 with the husband of one of his pupils who sued him for alienation of his wife's affections, as the *NY Times* pointed out, through "correspondence, caresses and blandishments". His only issued recordings are two discs for Edison.



MARCUS KELLERMAN

1073. SS 50067 [1105-?/1250-?]. DANNY DEEVER (Damrosch) / **THOMAS CHALMERS** [b]. ON THE ROAD TO MANDALAY (Kipling-Prince). **Both sides pressed prior to the inclusion of take letters.** Cons. 2. \$25.00.

AGNES KIMBALL [s]

1080. SS 80061 [1326-B/1098-B]. THE KISS [IL BACIO] (Arditi) / **ELISABETH SPENCER** [s]. SILVER THREADS AMONG THE GOLD (Danks). **Kimball's recording was soon discontinued and replaced by Mary Carson's version.** Cons. 2. \$15.00.

MARIA LABIA [s]. Verona, 1880-Lake Gardia,

1953. From a family of Verona nobility and musical talent, Labia studied with her mother and made her debut in Stockholm, 1905, as *Mimi* in Puccini's *La Boheme*. Her two seasons in Stockholm included roles such as *Car-men*, *Salome* and *Tosca*. Appearances with the Manhattan Opera (1908-09), Vienna Opera (1911), La Scala (1912) and the Paris Opéra (1913) followed. Labia sang with the Berlin Komischeroper (having made a sensationally successful debut there in 1906 as *Tosca*). She was arrested in May of 1916, in Italy, on charges of espionage (spying for Germany, where she had remained a popular artist since she first sang there) and was supposedly held in prison for fourteen months. She was then freed and "exonerated from all suspicion, as no evidence to support the accusation was discovered." After the War, she resumed her career and in 1919 was *Giorgetta* in the first Italian performance of Puccini's *Il Tabarro*. In 1922 Labia was in the premiere of Wolf-Ferrari's *I Quattro Rusteghi*, repeating her role in this opera a number of times in Italy through 1936. Going into the Second World War, she staunchly supported Mussolini (perhaps remembering what happened to her during the previous War). Her elder (by ten years) sister, Fausta, had a solid career but retired in 1912 following her marriage to tenor Emilio Perea.

1079. SS 82503 [725-?/947-?]. LA BOHEME: Mi chiamano Mimi (Puccini) / **HUNGARIAN ORCHESTRA**. MME. SHERRY: Every Little Movement (Hoschna). **Early experimental doubling an only form of issue. First appearance in Feb., 1913 and discontinued in July.** 2. \$50.00.

CAROLINA LAZZARI [c]. Milford, MA, 1891-Stony Creek, CT, 1946. After study in Milano at the Collegio delle Orsolino and in New York with William S. Brady, Lazzari appeared with the Chicago Opera 1917-19 and the Met 1919-20. Thomas Edison claimed that his method of scientific voice analysis discovered Lazzari in 1916. It is true that she began recording for Edison then and continued until 1921. A trial disc was made for Victor in 1925 but there were no subsequent commercial recordings. At any rate she received fine reviews for two seasons with the Chicago Opera and her one performance (*Amneris* in *Aida*) with the Met. Subsequently she toured as a solo recitalist and with Alda, Hackett and De Luca as "The Metropolitan Opera Quartet". She later taught. Rumor had it that her career was limited as a result of stage fright. For many years she operated a voice studio at the Metropolitan Opera House and taught for various periods such show business personalities as Betty Garrett, Dennis Day and Judy Garland.

4026. RC 83079 [6360-A/6362-A]. SAMSON ET DALILA: Amour! viens aider / SAMSON ET DALILA: Mon coeur (Saint-Saëns). *Fine pressing.* Cons. 2. \$12.00.

GIOVANNI MARTINELLI [t]

1112. SS 82505 [1216-?/1208-?]. TOSCA: E lucevan le stelle (Puccini) / **INST. TRIO**. SWEET SPIRIT, HEAR MY PRAYER (Wallace). **Early preliminary coupling.** *Side one cons. 2. Side two section of rim missing to first groove, otherwise 2-3.* \$20.00.

JEANNE MAUBOURG [ms]. Nemor, Belgium, 1875-Montréal, Canada, 1953. Born Jeanne Goffaux, Maubourg's debut was at the Brussels Théâtre de la Monnaie, 1897, and she appeared there in roles such as Musetta, Carmen and Hansel. Seasons at Covent Gareden (1900-04) were followed by a period with the Metropolitan Opera (1907-14). She was next active in operetta, particularly in Canada, settling in Montréal in 1917 with her husband, conductor Albert Roberval. She had been wed in 1911 to Paris Opéra-Comique tenor Claude Bede Benedict and shed him in 1914, the reason, clamed Maubourg, his dislike of Americans. "He is so useless," was her general opinion of him. At the same time she was being sued for \$50,000 by her doctor's wife, Mme. Op de Beeck, for alienation of the doctor's affections. What became of her previous loves isn't known, but she seemed to have been content in Canada. There, she was active in operetta from her arrival in 1917 through the 1930s. She also taught (one pupil having been Pierrette Alarie) and appeared on the radio both in acting and singing capacities, as well as an actress in as least one film.



JEANNE MAUBOURG

1054. ER 58014 [9594-A/9595-A]. BERCEUSE [MA CURLY-HEADED BABBY] (Clut-sam)/ LA TIRE (Larrieu). *Lt. superficial rubs, cons. 2-3.* \$15.00.

1055. ER 58015 [9597-A/9598-C]. MON MARI CON BIEN MALADE / LE RIDEAU DU LIT (French Canadian Folk Songs). *Looks absolutely mint. Just about 1-2.* \$25.00.

ARTHUR MIDDLETON [bs-b]. See: **MAGGIE TEYTE**

JOSÉ MOJICA [t]. Mexico City, 1896-Lima, Peru, 1974. After study and some performance experience in Mexico, Mojica emigrated to New York, beginning life there as a dishwasher. Mojica was eventually given small roles with the Chicago Opera and he rapidly worked his way up to parts such as Pelléas to Mary Garden's Mélisande. In the early 1930s he became a star of Spanish language film musicals. After the death of his mother in 1940, Mojica became a Franciscan Friar in Peru, returning to the concert stage in the mid-1950s to raise money for his Order. In his last years he became completely deaf. Mojica's first recordings were for Edison, and the tenor states in his autobiography that Edison particularly liked his recording of Espara Oteo's Golondrina Mensajera. He quotes Edison as having told him "that he listened to this song every night before retiring." One suspects a stretch of the truth here on the part of one or the other.

1064. ER 80793 [9525-A/9526-A]. ¡ADIOS, TRIGUEÑA! (Vigil y Robles) / AY-AY-AY (Perez-Frière). *Tiny lbl. stkrs. Superficial rubs, 3.* \$8.00

1065. ER 80793 [9525-A/9526-B]. **Same as preceding and following listing (items #1064 and #1067) but different take side two.** *Superficial rubs, 3.* \$8.00.

1067. ER 80793 [9525-A/9526-C]. **Same as preceding two listings (items #1064 and #1065) but different take side two.** *Small edge flake side one far from grooves Few lt. rubs, cons. 2.* \$10.00.

1088. ER 82343 [10391-A/10398-C]. IL BARBIERE DI SIVIGLIA: Ecco ridente (Rossini) / PEARL FISHERS: Mi par d'udire ancora (Bizet). *Just about 1-2.* \$20.00.

1086. ER 82343 [10391-A/10398-B]. Same as preceding listing. **Note differences in takes between this and previous and latter listings.** 2. \$15.00.

1085. ER 82343 [10391-B/10398-B]. Same as preceding and following listings. **Take differs side one from previous two listings (item #1086 and #1088).** *Lt. superficial mks., gen. 2-3.* \$12.00.

1089. ER 82344 [10999-A/11000-A]. ELISIR D'AMORE: Una furtiva lagrima (Donizetti) / LOLITA (Buzzi-Peccia). *Just about 1-2.* \$20.00.

1087. ER 82344 [10999-C/11000-C]. **Same as preceding listing (item #1089) but different takes both sides.** 2. \$15.00.

1105. ER 82347 [11003-A/11010-A]. LAKMÉ: Fantaisie aux divins mensonges (Delibes) / HUGUENOTS: Bianca al par (Meyerbeer). *Few lightest mks., cons. 2* \$20.00.

1106. ER 82347 [11003-C/11010-C]. Same as preceding listing but different takes both sides. *Just about* 1-2. \$20.00.

PLACIDE MORENCY [b]

1075. ER 58019 [9814-C/9815-A]. SÉRÉNADE FRANÇAISE (Collet) / LES CLOCHES DE CORNEVILLE: J'ai fait trois fois le tour du monde (Planquette). 2. \$12.00.

CLAUDIA MUZIO [s]

1057. RC 82247 [7950-A/7856-A]. ADRIANA LECOUVREUR: Io sono l'umile ancella (Cilea) / PAGLIACCI: Silvio! a quest' ora (Leoncavallo). Side two with **MARIO LAURENTI [b]**. **Side one preceded by the spoken recitative.** *Superficial rubs, gen.* 2-3. \$8.00.

1111. ER 82317 [9400-B/9414-B]. SHEPHERD'S LOVE (Manahan) / A KISS IN THE DARK (Victor Herbert). In English. *Just about* 1-2. \$20.00.

1107. ER 82317 [9400-B/9414-B]. SHEPHERD'S LOVE (Manahan) / A KISS IN THE DARK (Victor Herbert). In English. *Lt. rubs, 2-3*. \$10.00.

1110. ER 82324 [9412-C/9413-A]. CARMEN: Je dis, que rien m'épouvante (Bizet) / TALES OF HOFFMANN: Elle a fui (Offenbach). *Just about* 1-2. \$20.00.

1108. ER 82324 [9412-C/9413-C]. CARMEN: Je dis, que rien m'épouvante (Bizet) / TALES OF HOFFMANN: Elle a fui (Offenbach). **Same as preceding listing. Different take side two.** *Just about* 1-2. \$20.00.

1109. ER 82324 [9412-B/9413-C]. **Same as preceding listing. Different take side one.** *Just about* 1-2. \$20.00.

MARIE NARELLE [s]. Nr. Temora, New South Wales, 1870-Chipping Norton, Oxford, England, 1941. Born Catherine Mary (Molly) Ryan, she adopted the stage name Marie Narelle after study with Melba's first teacher, Mary Ellen Christian, who had been a student of Manuel Garcia. She later studied in Sydney with Mo. Stefani. Her repertoire included arias and concert literature, but it was as a singer of Irish and Scottish songs that she became celebrated. Her first U.K. appearance was at the Cork Exhibition in 1902 (although an obituary notes it was at Royal Albert Hall, also 1902, with Adelina Patti), in which an unknown John McCormack also appeared. Narelle and McCormack joined forces again in the U.S. in 1904 at the St. Louis Exhibition as well as in later years with Narelle serving as an assisting artist to McCormack. Narelle made several U.S. tours, settling here for a period, and was also a great success in Australia. Her first marriage ended in divorce in 1909, her husband having been an abusive alcoholic. She remarried much more happily in the U.S. in 1911. A particularly rewarding event for Narelle was a 1921 Carnegie Hall charity concert in which she shared the stage with her two daughters, Rita (a coloratura soprano) and Kathleen (a pianist). Her final concert appearance was at New York's Town Hall in 1931. She recorded only for Edison.

1069. SS 50069 [2389-C/1285-B]. BONNIE SWEET BESSIE (Gilbert) / **THOMAS CHALMERS [b]**. FORGOTTEN (Cowles). *Lt. mks., cons.* 2-3. \$8.00.

AALTJE NOORDEWIJER-REDDINGIUS [s]. Deurne, Netherlands, 1868-Hilversum, 1949. One of the most noted concert artists of her era, Noordewier-Reddingius was active from 1888 well into the 1930s. She originally studied at the Amsterdam Conservatory with Johannes Messchaert and subsequently became a celebrated teacher herself. Her only recordings were late acoustics for Edison made while touring the U.S. in 1926 and electrical Columbia discs in the Netherlands a few years later. Aaltje's career was mostly in concert and oratorio. She sang the role of Senta in Wagner's *Fliegende Holländer* in concert form but no other operatic roles. The Wagner family, however, asked her several times to come to Bayreuth to sing. Cosima Wagner had attended one of her concerts and had said afterwards that she had never heard a singer who seemed so suitable for the roles of Elisabeth, Elsa and even Brünnhilde. - Internet-"401 Dutch Divas".

1061. ER 73010 [11384-A/11387-A]. DI MEY PLAYSANT WILLEN WI PLANTEN; DRIE KONINGEN LIED (W. Pöyper) / JESU, JESU DU BIST MEIN (Bach). Piano acc. Herman Neuman. Side one in Dutch. Side two in German. *Just about* 1-2. \$25.00.

1063. ER 73010 [11384-A/11387-A]. Same as preceding listing (item #1061). *Few lt. rubs. Tiny Amsterdam sticker on lbl. side one.* *Cons.* 2. \$20.00.

1062. ER 73011 [11385-C/11389-B]. JESUS' BLOEMHOF (W. Pöyper) / NOËL BRESSAN (French Folk Song). Side one in Dutch. Side two in French. Piano acc. Herman Neuman. *Just about* 1-2. \$25.00.

1060. ER 73012 [11396-C/11397-B]. THEODORA: Angels Ever Bright and Fair / WOLLET, ENGEL, MICH BEHÜTEN SIEG DER ZEIT UND WAHRHEIT (both Händel). *Side one bright, gen.* 2. *Side two some discoloration (not greying but perhaps mildew?).* 3-4. \$8.00.

JUAN PULIDO [b]. 1891, Las Palmas, Canary Islands (Spain) – Mexico City, 1972. A noted interpreter of popular Spanish songs of the '20s and '30s, Pulido was particularly popular in Central America.

1072. ER **electric** 60063 [11783-B/11784-B]. EL RELICARIO (José Padilla) / AMAPOLA (Lacalle). *Gen. 2.* \$15.00.

MARIE RAPPOLD [s]. See: **MARIO LAURENTI** [b], **ALICE VERLET** [s], **GIOVANNI ZENATELLO** [t]

VIRGINIA REA [s]. Louisville, KY, 1897 (or 1898)-New York City, 1941. Her family name was Murphy, but she adopted her mother's family name, Rea, for professional purposes. She studied voice with Serge Klibansky in New York, and then in Paris with Blanche Marchesi. In 1919 she was engaged by the Edison Company for a series of records. The following year she left Edison to become became a star soprano in Brunswick's first record catalogue, remaining with them through 1926, at the same time being one of the early radio singers on NBC. Despite her coloratura skills, she seems not to have appeared in opera. In 1927, she made one Red Seal Victor record and participated in several of that company's ensemble recordings. The same year she became radio's "Olive Palmer" on the Palmolive Hour and recorded as Palmer on one electrical Edison disc in 1929. Little was heard of Virginia Rea during that period. In 1932 she reinvented herself again, this time as "Virginia LeRae", a concert soprano, and she was first heard in this new edition in Chicago. Subsequent advertising mentioned her phenomenal upper range, but Miss LaRae soon vanished, replaced again by Virginia Rea and was a guest on popular radio shows. The evolution of popular music styles and the introduction of new artists left diminishing radio appearances available to her. In 1938 Rea made another attempt at a classical recital in New York (her last one under her own name had been in 1923). Although successful, it didn't lead to substantial concert bookings, probably as a result of the Great Depression. Also her radio opportunities had considerably diminished. Rea's death in 1941 was attributed to suicide.



VIRGINIA REA (as VIRGINIA LA RAE, 1933)

1098. [as **OLIVE PALMER**]. ER **electric** 52633 [18853-A/18972-A]. ON THE BEAUTIFUL BLUE DANUBE (Strauss) / ROSE-MARIE: Indian Love Call (Friml). **Rare.** *Lbl. stkr. side two. Lt. rubs, cons. 2-3.* \$25.00.

ANITA RIO [s]. See: **ALICE VERLET** [s]

ELISABETH SCHUMANN [s]

1058. RC 73004 [3560-C/5519-C]. MIGNON: Kennst du das Land (Thomas) / **KARL JÖRN** [t]. DEIN GEDENK' ICH, MARGARETHA (Meyer-Helmund). *Tiny edge flake far from grooves side two. Lt. superficial rubs, cons. 2-3.* \$20.00.

1090. RC 82092 [3569-B/3990-A]. DER FREISCHÜTZ: Trübe Augen, Liebchen, taugen (v. Weber) / EXPLANATORY TALK. *2.* \$25.00.

BETSY LANE SHEPHERD [s]

1070. ER 50069 [9331-C/1285-J]. BONNIE SWEET BESSIE (Gilbert) / **THOMAS CHALMERS** [b]. FORGOTTEN [Cowles]. **Side one is a re-make of the original Marie Narelle recording, which appears on the previous page. Side two assisted by an uncredited soprano (not sure who this take uses ... Elizabeth Spencer?).** *2.* \$12.00.

MARIE SUNDELIUS [s]

1115. ER 82186 [5640-B/5705-C]. VALLÅT; FJORTON ÅR (Swedish Folk Songs) / ON WINGS OF MUSIC, Op. 34, No. 2 (Mendelssohn). *Excellent late pressing. 2.* \$12.00.

MAGGIE TEYTE [s]

1066. ER 82205 [6604-B/7503-C]. KASHMIRI SONG (Woodford-Finden) / **ARTHUR MIDLETON** [bs-b]. PALE MOON (Logan). *Lt. rubs, small lbl. stains, gen. 2.* \$8.00.

JACQUES URLUS [t]

1091. ER 57017 [5356-B/5528-B]. MAGIC FLUTE: Wie stark ist nicht dein Zauberton (Mozart) / FLYING DUTCHMAN: Willst jenes Tag's du nicht (Wagner). **Rare late issue.** *Cons. 2.* \$30.00.

1147. ER 83030 [3616-A/3997-A]. FIDELIO: Gott! Welch' Dunkel hier! (Beethoven) / EXPLANATORY TALK. *Beautiful copy. Just about 1-2.* \$20.00.

EMILIA (SANCHEZ) VERGERI [s]. Born in Valencia, Spain, Vergeri studied with Goula in Barcelona. Her U.S. career likely began around 1912 and she appeared with a variety of touring opera companies in roles such as Aida, Leonora in both *Il Trovatore* and *La Forza del Destino*, and Santuzza. Several reviews from 1925 place her with the “Boston Civic Opera Company”, performing at the Manhattan Opera House in New York and with the “Scala Company” at the Philadelphia Academy of Music. As Aida in New York, she was reviewed as “diminutive but experienced” and that she “embodied the distressed heroine with successful results”. The Rhadames, making his debut that evening, was Norbert Adler who, as Norberto Ardelli, was a leading tenor during the NYC Opera’s first season some twenty years later. In Philadelphia, the sports minded music critic stated that Vergeri “scored decisively” as Santuzza. She turns up through the 1930s in New York performances by various operatic groups, such as in *Il Trovatore* with the “Royal Grand Opera Company” at Gabel’s Public Theatre on 2nd Avenue. Also in that company was another Edison artist, tenor Charles Hart. She also was Aida with the “International Grand Opera Company”, again at a 2nd Avenue venue. The latest performance traced was again Santuzza at the Randalls Island Stadium in 1941 under Giuseppe Bamoschek. She was teaching in New York in 1940 as Emilia Vergeri Odierno. Her husband, Enrico Odierno, was New York casting director for the Philadelphia La Scala Opera Company as well as having been affiliated with various itinerant operatic troupes, some featuring his wife.

1095. ER 60019 [6301-B/6302-B]. EL CARRO DEL SOL (Serrano) / **LUZ AMELIA AVILÉS** [s]. EL REY QUE RABIO: ¡Ay de Mi! (Chapí). *Lt. rubs*, 2. \$15.00.

1081. ER 76003 [6219-B/6221-C]. CAVALLERIA RUSTICANA: Voi lo sapete (Mascagni) / CARMEN: Habanera (Bizet). Both in Spanish. *Cons.* 2. \$20.00.

ALICE VERLET [s]. See also **GIOVANNI ZENATELLO** [t]

1083. ER 82299 [4041-B/5967-B]. NORMA: Mira o Norma (Bellini). With **ANITA RIO** [s] / ROMEO ET JULIETTE: Ah! ne fuis pas encore! (Gounod). With **RALPH ERROLLE** [t]. *Cons.* 2. \$10.00.

GIOVANNI ZENATELLO [t]

1094. ER 82288 [4426-B/5007-A]. FAUST: Salve dimora (Gounod) / IL TROVATORE: Miserere (Verdi). Side two with **MARIE RAPPOLD** [s]. *Cons.* 2. \$12.00

Instrumental EDISON DIAMOND-DISCS

CARL FLESCH [violinist]

1118. ER 80878 [10842-C/10866-B]. CANZONETTA, Op. 35 (Tschaikowsky) / SLAVONIC DANCE No. 1 (Dvořák). Piano acc. Kurt Ruhrseitz. *Cons.* 2. \$15.00.

1120. ER **electric** 80889 [18322-B/18324-B]. PRAYER / MARSCH (both Händel-Flesch). Piano acc. Raymond Bauman. *Lt. rubs.* 2. \$50.00.

1140. ER **electric** 80893 [18323-A/18325-B]. PASTORALE (Händel-Flesch) / PUR DICESTI (Lotti-Flesch). Piano acc. Raymond Bauman. *Tiny lbl. stain side one. Lt. rubs,* 2. \$50.00.

1121. ER **electric** 80894 [18326-B/18327-B]. EL PAÑO MORUNO / JOTA (both de Falla-Kochanski). Both from *Suite populaire Espagnole*. Piano acc. Raymond Bauman. *Lt. rubs,* 2. \$50.00.

1122. ER **electric** 80897 [18331-A/18335-C]. REVERIE, Op. 22, No. 3 (Vieuxtemps) / HEJRE KATI (Hubay). Piano acc. Raymond Bauman. *Lt. rubs,* 2. \$50.00

1134. ER 82348 [10865-C/10867-A]. CAVATINA (Carl Bohm) / ÉLÉGIE, Op. 10 (Ernst). Piano acc. Kurt Ruhrseitz. *Lt. mks., gen.* 2. \$15.00.

1142. ER 82349 [10818-A/10820-C]. NORWEGIAN DANCE, Op. 35, no. 2 (Grieg-Flesch) / LÉGENDE, Op. 17 (Wieniawski). Piano ac. Kurt Ruhrseitz. *Lt. mks.,* 2. \$15.00.



CARL FLESCH

KATHLEEN PARLOW [violinist]. Port Calgary, Alberta, Canada, 1890 – near Toronto, 1963. At the age of four, Parlow and her mother moved from Canada to San Francisco where Kathleen began studies with Conrad Coward (a cousin) and then Henry Holmes (a pupil of Louis Spohr). Mother and daughter next moved to Europe, and Kathleen began a year of study with Leopold Auer in St. Petersburg in October, 1906. A year later she began public performances, returning to North America in 1910 and then touring the U.S. and Canada. She continued an active solo career, but by 1929 she had added chamber music performances to her performance schedule as well, in addition to teaching. Her career continued until her death, although diminishing in later years and various ups and downs. As Auer's only female pupil at the time of her work with him, Miss Parlow described her young male colleagues thusly: "Some of the boys he is teaching are perfect wonders and the most remarkable part of it all is that they are so frightfully lazy that one does not see how they manage to become what they are. Professor Auer is absolutely unable to overcome their laziness". One wonders if this criticism included classmates such as Efrem Zimbalist and Michel Piastro!

1133. ER **electric** 52354 [18464-A/18465-B]. NOCTURNE IN E FLAT, Op. 9, No. 2 (Chopin-Sarasate) / HUNGARIAN DANCE No. 8 (Brahms-Joachim). Piano acc. Raymond Bauman. *Lt. rubs, gen. 2.* \$30.00.

VÁŠA PŘÍHODA [violinist]

1145. RC 82261 [8274-A/8275-A]. CONCERTO No. 4 in D MINOR: Adagio Religioso / CONCERTO No. 4 in D MINOR: Allegro (Vieutemps, Op. 31). Piano acc. Otto Eisen. *Just about 1-2.* \$20.00.

1146. RC 82261 [8274-B/8275-B]. Same as preceding listing but different takes both sides. *Cons. 2.* \$15.00.

1143. ER 80884 [8307-A/8308-A]. CONCERTO IN E MINOR: Andante / CONCERTO IN E MINOR: Allegro Molto Vivace (both Mendelssohn). Piano acc. Otto Eisen. *Just about 1-2.* \$20.00.

MORIZ ROSENTHAL [pianist]

1117. ER **electric** 82353 [19063-B/19145-A]. FOUR PRÉLUDES, Op. 28: Nos. 6, 7, 11, 23 / TWO ÉTUDES: Étude Nouvelle in A Flat; Étude in C Major, Op. 10, No. 1 (all Chopin). *Just about 1-2.* \$250.00.

ERNA RUBINSTEIN [violinist]. Hungary, 1903 - ? .

A student of Hubay in Budapest and a grandniece of composer/pianist Anton Rubinstein, Erna was a celebrated violin prodigy. In 1922 she was brought to the U.S. under the artistic patronage of conductor Wilhelm Mengelberg, who introduced her to the New York audience, playing the Mendelssohn *Violin Concerto*. She quickly developed an excellent reputation in the U.S. where she was heard both in recital and as an orchestral soloist. Jumping ahead, pictures of Rubinstein from the 1940s show her as a striking blond who also was apparently also a bit of an eccentric. On her wedding day to Hollywood film producer and writer George Bruce in 1946, she held up the ceremony while searching for her lost dog. Word arrived that it was in the local pound, so the service went on. She left husband and guests immediately after, however, to retrieve the pet and then took it to her mother's home where she spent the night. "My dog is more important to me than any wedding", she stated. Surprisingly, the marriage lasted two years, followed by on and off periods until a grand finale. It would be interesting to know of the artist's later musical career as well. Her only recordings seem to be three discs for Edison, all listed below.

1123. ER **electric** 80905 [18683-B/18687-B]. VARIATIONS ON A THEME OF CORELLI (Tartini-Kreisler) / SOUVENIR (Drdla). Piano acc. Josef Adler. *Lt. rubs, 2.* \$50.00.

1124. ER **electric** 80906 [18774-B/18775-B]. SHORT STORY (George Gershwin, arr. Dushkin) / ÉLÉGIE (Massenet). Piano acc. Josef Adler. *Lt. rubs, cons. 2-3.* \$50.00.

1132. ER **electric** 80907 [18719-C/18720-A]. SPANISH DANCE, No. 3, Op. 22 [ROMAN-ZA ANDALUZA] (Sarasate) / PRAELUDIUM UND ALLEGRO (Pugnani-Kreisler). Piano acc. Josef Adler. *Side one 2. Side two tiny rim nick side two far from grooves, 2-3.* \$50.00.



ERNA RUBINSTEIN

E. (ELIE) ROBERT SCHMITZ [pianist]. Paris, 1889-San Francisco, 1949. He studied at the Paris Conservatoire with Louis Diémer, winning First Prize in Piano. His first visit to the U.S. was as an accompanist for Leo Slezak and Emma Eames as well as Maggie Teyte, whom he also coached in French repertoire. He was particularly involved in performing the music of contemporary composers of the period, notably those who were French. During the First World War, Schmitz “spent three years at the front, served at the Battle of Verdun, received a shrapnel wound in his left hand [from which he subsequently recovered] and eight months of hospitalization for gassing and fatigue”. Following the War, he settled in the U.S. and continued to promote contemporary music for the rest of his life. As a pianist, he is particularly remembered for his playing Debussy and Chopin. -Internet sources.

1141. ER **electric** 80896 [18590-B/18591-B]. NOCTURNE IN F# MINOR, Op. 15, No. 2 / VALSE IN C# MINOR, Op. 64, No. 2 (both Chopin). *Cons.* 2. \$40.00.

ALBERT SPALDING [violinist]

1119. SS 80016 [893-?/985-?]. SOUVENIR OF MOSCOW (Wieniawski) / **CHARLES HACKETT** [t].

SWEET GENEVIEVE (Tucker).

Fine copy of an exceptionally rare, early Edison preliminary doubling, issued Dec., 1912 and deleted July, 1913. Only forms of issue of this Spalding take are this and 80017. *Cons.* 2. \$60.00.

1046. SS 80071 [2398-B/3010-A]. SOUVENIR OF MOSCOW (Wieniawski) / **PAOLO GRUPPÉ** [cellist]. TRAUMEREI (Schumann). *A few rim lams. side two only, just to first grooves. Otherwise cons.* 2. \$20.00.

1149. RC 82222 [7594-A/7600-A]. SERENADE (Schubert-Reményi)/ FROM THE COTTONFIELDS (Spalding). *Slight harmless edge rim curling one area, far from grooves.* *Cons.* 2. \$12.00.

1150. RC 82239 [7612-B/8017-A]. XERXES: Largo (Händel) / INDIAN LAMENT (Dvořák). Piano acc. André Benoist. Side one also with Robert Gayler [organ]. *Fine copy, few lightest mks., cons.* 2. \$12.00.

1137. RC 82250 [7599-C/8028-A]. CONCERTO No. 2: Andante (de Beriot, Op. 32) / ETCHINGS: Sunday Morning Bells; Hurdy Gurdy Waltz (Spalding). Piano acc. André Benoist. **Label side two AUTOGRAPHED BY SPALDING.** *Just about* 1-2. \$40.00.

1136. RC 82250 [7599-C/8028-A]. Same as preceding listing (but not autographed). *Cons.* 2. \$15.00.

1135. ER 82323 [9393-B/9395-B]. LIEBESFREUD (Kreisler) / SOUVENIR POÉTIQUE (Fibich). Piano acc. André Benoist. *Lt. mks.,* 2. \$15.00.

1116. ER **electric** 82358 [19223-B/19273-A]. THAÏS: Meditation (Massenet) / LIEBESLEID (Kreisler). Piano acc. André Benoist. *Just about* 1-2. \$100.00.

MARY ZENTAY [violinist]. Hungary, 1897-U.S.A., 1918. Zentay began violin studies at the age of four and included Hubay as one of her teachers. She made her New York debut in 1915 and remained there until her untimely death at the age of 21, likely a result of the influenza epidemic. Any specifics would be appreciated.

1131. ER 80813 [4530-G/4724-A]. MAZOURKA (Alex. Zarzycki) / PRAELUDIUM UND ALLEGRO (Pugnani-Kreisler). Piano acc. Jacques Grunberg. *Just about* 1-2. \$15.00.



ALBERT SPALDING listening to an ALBERT SPALDING Diamond-Disc

THOMAS A EDISON [speaker]

9011. 50509 [6540-B/6509-B]. LET US NOT FORGET (Speech) / **N.Y. MILITARY BAND.** NATIONAL AIRS OF THE ALLIES. **A paper label version with take “A” was listed last year.** *Cons.* 2. \$75.00.

PATHÉ VERTICALLY CUT DISCS

CS=center start (“etched center”), PL=paper label (outside start). SS=single sided.

All 11½” unless otherwise described.

EMMA ALBANI [s]

4005. 11½” CS Pathé 50330/50331. XERXES: Largo (Händel) / AVE MARIA (Bach-Gounod). *Couple very lt. harmless hair crks. inside to first (inside) groove side two (not broken through to the reverse). Gen. 2.* \$75.00.

4006. 11½” CS Pathé 50330/50332. XERXES: Largo (Händel) / L'ÉTÉ (Chaminade). **Side two ranked by many as her best record.** *Beautiful copy, just about 1-2.* \$225.00.

AMADEO BASSI [t]. See: TITTA RUFFO [b] in this section.

GEMMA BELLINCIONI [s]. Monza, 1864-near Naples, 1950. Born Cesira Matilda Bellincioni, she studied with both of her parents, who were professional singers, and made her debut in Naples in 1877 in Orefice's *Il Segreto della Duchessa*. She appeared extensively in Europe and South America as well as throughout Italy, but sang only one season at Covent Garden (1895) and never in North America. Her “histrionic manner, accentuated diction and arresting stage presence were to prove ideally suited to a melodramatic new style of Italian opera known as verismo. She sang this type of music with great passion”. She was admired by Verdi from her work as Violetta in his *La Traviata* through 1886 La Scala performances. Creations in her repertoire included Santuzza in *Cavalleria Rusticana* (1890), Giordano's Fedora (1898, co-starring a youthful Caruso), and a number of less familiar works such as *Mala Vita* (Giordano, 1892), *Marcella* (Giordano, 1907), *La Cabrera* (Dupont, 1895), *Vita Brettone* (1891) and *Lorenza* (Mascheroni), among others even more obscure today. Italian premieres included *Salome* (Strauss) in Torino, 1906, and *Sapho* (Massenet, 1911). Michael Scott; Wikipedia.

1163. 11½” CS Pathé 4398/4399. LA BOHÈME: Mi chiamano Mimì (Puccini) / FAUST: Le Roi de Thulé (Gounod). In Italian. Piano acc. *Just about 1-2.* \$75.00.

LÉON BEYLE [t]. See: MARGUERITE CARRÉ [s] in this section.

ELSA BLAND [s]

1176. 11½” CS Pathé 19063/19066. AIDA: Nilarie [O patria mia] / AIDA: Finale der grossen Arie [Ritorna vincitor] (Verdi). In German. Piano acc. **Wonderful voice.** *Just about 1-2.* \$35.00.

MARGUERITE CARRÉ [s]

1170. 11½” CS Pathé 673/674. MANON: La rencontre / MANON: Duo de la letter (Massenet). Both with LÉON BEYLE [t]. Piano acc. **Note that Carré's only other records, three French G&Ts, usually sell in the four-figure area when one is lucky enough to see one. Here she is a charming Manon and Beyle a virile des Grioux.** *Cons. 2.* \$75.00.

EDMOND CLÉMENT [t]

1159. 11½” Green Fr. Pathé 3166 [1926/1928]. AMADIS: Bois épais (Lully) / LE MARIAGE DES ROSES (Franck). Piano acc. *Just about 1-2.* \$20.00.

MARIE DELNA [c]

1160. 11½” CS Pathé 4872/4874. L'ATTAQUE DU MOULIN: Imprécations (Bruneau) / MIARKA: Hymne au Soleil (A. Georges). Piano acc. **Delna was a creator in the 1893 Paris Opéra-Comique world premiere of the Bruneau opera.** *Just about 1-2.* \$20.00.

ADAMO DIDUR [bs]

1164. 10½” Grey U.S. Pathé 27506 [T-66610-1/T-66640-1]. TALES OF HOFFMANN: Coppélius' Song (Offenbach) / LA SONNAMBULA: Vi ravviso (Bellini). *IMs. Just about 1-2.* \$15.00.

1184. 11½” Grey U.S. Pathé 54079 [E69177-1]. L'AMORE DEI TRE RE: Son quarant' anni (Montemezzi). **Scarce.** *Like new. Just about 1-2.* \$20.00.



ELSA BLAND

ELISE ELIZZA [s]

1169. 11½" CS Pathé 19268/19269. QUEEN OF SHEBA: Lockruf (Goldmark) / VILLANELLE (Dell'Acqua). Piano acc. Side two in French. Cons. 2. \$30.00.

VLADISLAV FLORIANSKI [t]

4007. 11½" CS Pathé 38776/38777. MACIEK (Moskowski) / MODLITVA UCIEMIE-ŽONYCH (composer not cited). *Scarcely noticeable and absolutely harmless ½" rim hair patina (not through to reverse) side one. Just about 1-2.* \$125.00.

PAUL FRANZ [t]

1173. 11½" Green Fr. Pathé 0259 [1954/1958]. SAMSON ET DALILA: Scène de la Meule (Saint-Saëns). Two sides. NS on lbl. (only) side one. 2. \$10.00.

YVONNE GALL [s]

1185. 11½" Grey U.S. Pathé 60080 [3277/3285]. THAÏS: Scène du miroir (Massenet) / FAUST: Le Roi de Thulé (Gounod). Side one just about 1-2. Side two cons. 2. \$12.00.

MARIA GALVANY [s]

1155. 11½" CS Pathé 4121/4122. VARIAZIONI (Proch) / LAKMÉ: Aria dei Campanelli (Delibes). Piano acc. Just about 1-2. \$25.00

NICOLA GEISSE-WINKEL [b]. Bad Ems 1872 - Wiesbaden 1932. After university study in Marburg and Strasbourg, Geisse-Winkel studied voice with Benno Stolzenberg in Cologne, followed by short engagements in Aachen and Mainz. In 1905 he began a tenure with the Wiesbaden Opera which lasted through his life. Guest engagements included roles at Bayreuth from 1908 to 1912 as well as appearances in Vienna, Munich, Budapest, Amsterdam, the Hague and Switzerland. In 1910 he was a soloist in the world premiere of Mahler's *Eighth Symphony* under the composer's direction.

1151. 10½" PL Blue U.S. Pathé 1076 [55886/ 55888]. TROMPETER VON SÄCKINGEN: Behüt' dich Gott (Nessler) / IL TROVATORE: Ihres Auges (Verdi). Couple tiny scrs. side two, otherwise cons. 2. \$15.00.

MOGA GEORGESCO [s]. Perhaps someone might enlighten us with details on this Rumanian soprano akin to Maria Galvany in her machine gun coloratura technique? Was this her full name or was it (unknown first name) Moga-Georgesco? Her name appears both with and without the hyphen. At any rate, she was active in the 'teens of the last century likely in France and Italy. With her birdie-like timbre, perhaps she might be defined as a *chirpatura*.

1152. 11½" Green Fr. Pathé 0254 [80913/80916]. BARBIERE DI SIVIGLIA: Una voce poco fa (Rossini) / VARIAZIONI (Proch). In Italian. Cons. 2. \$15.00.

1153. 11½" Green Fr. Pathé 0255 [80914/80917]. LA SONNAMBULA: Sovra il sen / LA SONNAMBULA: Ah non giunge (Bellini). In Italian. Cons. 2. \$15.00.

1172. 11½" Blk. Fr. Pathé 0255. Same as preceding listing (item #1153). Cons. 2. \$15.00.

1156. 11½" Green Ital. Pathé 0303. LA SONNAMBULA: Ah! non credea mirarti (Bellini) / MARINA [BOLERO-WALZER] (Henrietta). **Side one in Italian. Side two no language (mostly "ah" vowel sounds).** Few lightest mks. Cons. 2. \$15.00.

GRACE HOFFMAN [s]. A 1915 *Musical Monitor* article cites Miss Hoffman, an American coloratura soprano, as "still in her early 20s" and having toured extensively as a soloist with Sousa's Band and as a member of the Aborn Opera Company and then the U.S. touring Milan Opera Company. Her roles included, among others, Gilda, Oscar in *Un Ballo in Maschera*, and Micaëla in *Carmen*. She was a graduate of Smith College where in addition to music she studied psychology. Her interesting process of memorizing her roles was done early in the morning, around 6:00 or 7:00 a.m., "lying flat on my back in bed or on the floor". Her name frequently appears in concert programs for about a ten year period. A later mezzo-soprano of the same name seems not to have been a relative.



GRACE HOFFMAN

1182. 10½" Grey U.S. Pathé [T66785-1/ T66786-1]. MORNING (Lisa Lehmann) / SUMMER (Cécile Chaminade). *Just about 1-2.* \$12.00.
1183. 11½" Green U.S. Pathé 52032 [E66372-1/E66482-1]. TALES OF HOFFMAN: Doll's Song (Offenbach) / IL PENSIEROSO: Sweet Bird That Shun'st the Noise of Folly (Händel). 2. \$12.00.

GUSTAVE HUBERDEAU [bs-b]

1175. 11½" Grey U.S. Pathé 59076 [E66480-1/ E66???]. THE TWO GRENADIERS (Schumann) / ÉLÉGIE (Massenet). Side two with unidentified violinist. *Cons. 2.* \$12.00.

LUIGI NICOLETTI KORMAN [bs]. Rome, 1875? - Barcelona 1919. He studied with bass Roman Nannetti in Rome and supposedly made his debut in 1889 at the Teatro Sociale in Crema as Oroveso in *Norma* (Could this be? Age 14?). What is known is that he subsequently appeared a numerous Italian houses from the late 1890s into the late 'teens, as well as in South America at the Colón in Buenos Aires. He was also active in Spain, where he was Colline in *La Boheme* at the Teatro Reale in 1918. He died the following year in Barcelona, a result of a sudden illness. Only five 1904 Pathé recordings of his voice are known. – from Ashot Arakelyan's "Forgotten Opera Singers" Website and Kutsch-Riemens *Grosses Sängerlexikon* with some varying information.

1171. 11½" CS Pathé 4295/4296. ERNANI: Infelice (Verdi) / LUCREZIA BORGIA: Vieni la mia Vendetta (Donizetti). *Some light inside greying first inch side two, otherwise cons. 2-3.* \$30.00.

MARIA KOUSNEZOFF (KUZNETSOVA) [s].

Odessa, 1880-Paris, 1966. She originally studied ballet in St. Petersburg and then singing with Joachim Tartakov. "Igor Stravinsky described her as 'very appetizing to look at as well as to hear'." Her debut was as Tatiana in *Eugene Onegin* at the St. Petersburg Conservatory. She made a second debut at the Mariinsky Theater as Marguërite in Gounod's *Faust*, 1905, remaining with this company until the Revolution in 1917. During this period she was also a guest at the Paris Opéra (1908, London's Covent Garden (1909) and the Chicago Opera (1916), and even was a dancer in a series of London and Paris performances of Richard Strauss's *The Legend of St. Joseph*. She fled Russia in 1917, "making a suitably dramatic escape dressed as a cabin boy and hidden inside a steamer trunk." Her career was from then on centered in France, although she appeared again at Covent Garden as well as various international locations. Sad to recount, her last years "were spent in poverty .. in one room in a small hotel off the Champs Elysées, abandoned by her son, Mikhael, and her former colleagues and friends." -Wikipedia



MARIA KOUSNEZOFF in *Fortunio*

1162. 11½" Grey U.S. Pathé 60063 [3135/4163B]. MANON: Adieu, notre petite table (Massenet). *Just about 1-2.* \$15.00.
1178. 11½" Green Disque Pathé 3124 [28004/ 28005]. ZAPOROZHETS: Ma mère me disait (Artemovskiy) / J'AIME POUR MON MALHEUR [THE SOLDIER'S WIFE] (Rachmaninoff). **Side one appears to be the same as the selection recorded by Nina Koshetz on Brunswick as Oi' Mamo, there listed as a Ukrainian song.** Piano acc. *Just about 1-2.* \$35.00.

JEAN LASSALLE [b]

4008. 11½" CS Pathé 3905¹/3905¹¹. PENSÉE D'AUTOMNE (Massenet). Two sides. *Top copy. Just about 1-2.* \$250.00.

GERTRUDE LONSDALE [c]. A British contralto, Lonsdale was active in the U.S. the first decade of the last century as well as in England and New Zealand (and likely other countries). She was heard primarily in oratorio and sang under a number of prominent conductors, including Sir Edward Elgar. She also toured the U.S. with The Watkins Mills Concert Company and appeared in Los Angeles, New York, and many stops in between in oratorio. The local reviewer in one venue described her as "the typical English singer. She has a fine voice and her enunciation is excellent but, like most of her countrywomen, her reserve is carried to the freezing point." I didn't notice a great deal of frost accumulating on the record below.

4004. 11½" CS Pathé 78312/78313. THE CHORISTER (Arthur Sullivan) / HOME, SWEET HOME (Bishop). *Light discoloration first inch side one (i.e. inside inch), otherwise cons. 2.* \$12.00.

LUCIEN MURATORE [t]

1168. 11½" Grey U.S. Pathé 54019 [E66955-1]. MONNA VANNA: Elle est à moi (Février). **Creator recording.** *Just about 1-2.* \$12.00.

CLAUDIA MUZIO [s]

1179. 11½" Grey U.S. Pathé 54043 [E68192-2?]. SOUR (sic) ANGELICA: Senza Mamma (Puccini). **All U.S. pressings (probably only one run) have this unfortunate label misspelling.** 2. \$10.00.

1166. 11½" Grey U.S. Pathé 54067 [E68175-1]. JEAN (Frank L. Stanton-Harry T. Burleigh). In English. *Just about 1-2.* \$15.00.

JEAN NOTÉ [b]

1174. 11½ CS Disque Phrynis S1237/S1270. LA CHANSON DES PEUPLIERS (Doria) / L'ANGELUS DE LA MER (Goublier). **Phrynis discs were vertically cut transfers of Odéon records to be played on Pathé machines.** *Original sleeve. Small PB at end following music, otherwise just about 1-2.* \$12.00.

AURELIANO PERTILE [t]

1167. 11½" Orange Italian Disco Pathé 10396. NERONE: Scendi, scendi / NERONE: No, no! tuo cuor sangue amano non pulso (Boïto). **Creator recording.** *Just about 1-2.* \$25.00

VASILII R. PETROV [bs]. 1875-1937. Levik recalls this "high bass" thusly: "The possessor of a large and beautiful soft voice, by nature he was quite capable as an actor and was very good as the Miller and Susanin, acting in a natural and expressive manner." *Levik Memoirs (Symposium).*

1177. 11½" CS Pathé 20553/20554. IL BARBIERE DI SIVIGLIA: La calunnia (Rossini) / DON QUICHOTTE: Quand apparaissent les étoiles (Massenet). In Russian. Orch. acc. 2. \$30.00.

ROSA RAISA [s]

1161. 11½" Grey U.S. Pathé 60088 [E66149-1/E66257-3]. NORMA: Casta diva / IL TROVATORE: D'amor sull' ali rosee (Verdi). *Just about 1-2.* \$15.00.

TITTA RUFFO [b]

1158. 11½" CS Pathé 4207/4208. TRAVIATA: Di Provenza (Verdi) / FAUST: Morte di Valentino (Gounod). *Just about 1-2.* \$20.00.

LUIGI SIMONETTA [t]

1165. 11½" Blk. Italian Disco Pathe No. 13066 [86545/86548]. SERENATA INUTILE (Brahms) / IL GIOVINE GUERRIERO (James Weldon Johnson-Harry T. Burleigh). "This song was published in 1915 and was introduced by Pasquale Amato at an Italian war benefit in New York in February, 1916. According to one account, it 'swept Italy like a flash. Italian soldiers sang it on the battlefield and their people sang it at home. One music critic has said that it was 'one of the few really admirable songs America has produced in recent years' "- letter from Tim Brooks. *Lbl. stain side two, otherwise just about 1-2.* \$40.00

TITO SCHIPA [t]

1186. 11½" Green Fr. Pathé No. 13080 [85959/85960]. LA BRUJA: Jota (Chapi) / LA CORTE DEL AMORE: La de ojos azules (José Padilla). Piano acc. **The side two selection is more familiarly known via his later Victor recordings of it as "Princesita". See also disc following this.** *Lbl. stkr. side one. Cons. 2.* \$25.00.

1154. 11½" Green Ital. Pathé No.10438 [85960/E68384]. PRINCESITA (Padilla) / FALSTAFF: Dal labbro il canto (Verdi). **Note that side one is the same selection as the preceding listing's side two but with the title changed to the more familiar "Princesita".** *Side one some tiny bumps that tick lightly. Side two some lt. wear first inch, otherwise cons. 2.* \$7.00.

1157. 11½" Green Fr. (Belgian) Pathe No. 13083 [80854/80856]. PANIS ANGELICUS (Franck) / AVE MARIA (Schipa). Both piano acc. *Just about 1-2.* \$25.00.

JACQUES URLUS [t]

1180. 11½" CS Pathé 15755/15758. GÖTTERDÄMMERUNG: Siegfried's Tod / TRISTAN UND ISOLDE: Wohin nun Tristan scheidet (both Wagner). *Just about 1-2.* \$15.00.