CYLINDERS

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

Any mold on wax cylinders is always described.

All cylinders are boxed (most in good quality boxes) with tops and are standard 2½” diameter. All grading is visual. All cylinders EDISON unless otherwise indicated.

ADELINA AGOSTINELLI [s]. Bergamo, 1882-Buenos Aires, 1954. A student in Milan of Giuseppe Quiroli, whom she later married, Agostinelli made her debut in Pavia, 1903, as Giordano’s Fedora. She appeared with success in South America, Russia, Spain, England and her native Italy and was on the roster of the Manhattan Opera, 1908-10. One New York press notice indicates that her rendering of the “Suicidio” from La Gioconda on a Manhattan Sunday night concert “kept her busy bowing in recognition to applause for three or four minutes”. At La Scala she was cast with Battistini in Simon Boccanegra and created for that house in 1911 the Marschallin in their first Rosenkavalier. Her career continued into the mid-1920s when she retired to Buenos Aires and taught.

9142. BA 28137. TOSCA: Vissi d’arte (Puccini). OBT and pamphlet. Just about 1-2. $50.00.

CESARE ALESSANDRONI [b]

9127. U.S. Everlasting 33027. OTELLO: Credo (Verdi). In an Edison Orange reproduction box. 2. $50.00.

CORNELIUS BRONSGEEST [b]

9150. BA 26122. TANNHAUSER: O du mein holder Abendstern (Wagner). Reproduction Edison orange box. Cons. 2. $50.00.

JOHANNE BRUN [s]. 1874-1954. Her debut was at the Royal Danish Opera, 1896, as the Queen of the Night in The Magic Flute. Her phenomenal voice was equally at home in such dramatic parts as Brünnhilde in Die Walküre and Isolde, as well as coloratura roles. She left the Royal Theater in 1916 and then sang in various German houses through 1922. She returned to the Royal Danish Opera in 1924 for a single appearance as Philine in Mignon and one Brünnhilde in Die Walküre. Brun’s career and discography appear in Vol. 53, No. 1 of The Record Collector.

9139. Dansk Fonograf Magasin Pathé 2-M 100801. MIGNON: Polonaise (Thomas). OBT (some damage to box top). 2. $50.00.

LUIGI CILLA [t]

9118. BA 22449. FORZA DEL DESTINO: O tu che in seno (Verdi). Orange reproduction box and top. Just about 1-2. $75.00.

PAUL DANGÉLY [t]. Dangély was active for a number of years in the French provinces as a leading tenor. In Rouen, 1904, he was Samson to Marguerite d’Alvarez’s first Dalila. In her autobiography, she describes him (misspelled as Danjelli) as “a wonderful singer”. “He was of the people,” she states, “and taught me to eat garlic which, he swore, was with red wine the secret of the richness of the great voices of the world.” Other roles and venues included the Saintes Arena, 1910-11, as Rhadames and Samson and the Nantes Théâtre Graslin in 1911 as Don Ottavio. In 1912 he took the parts of Samson and Sigurd at Rouen, referred to there as a tenor from Toulon. In Verviers (Liège, Belgium) he was principal tenor in La Favorite, 1910, and again in the same opera in 1920. The Paris Gaité-Lyrique heard him in 1908 as Jean in Meyerbeer’s Le Prophète. He is listed as having resided in Paris in the 1920s.

9124. BA 27093. L’AFRICaine: O Paradis (Meyerbeer). Also includes the second part of the aria, seldom recorded. Reproduction orange box and top. 2. $75.00.

9113. BA 27107. AIDA: Céleste Aida (Verdi). OBT (top a bit soiled). Cons. 2. $75.00.
JOSEPHINE S. JACOBY [c]. New York City, 1875-
New York City, 1948. Mrs. Jacoby studied in New York and first sang in public at Temple Emanu-El. A concert career then ensued, including performances with the Boston Symphony and New York Philharmonic. Her Met debut was as Rossweisse in Die Walküre on November 16th, 1903. The next day, a Thursday, General Director Conried asked if she would sing Maddelena the following Saturday afternoon. She stated that "she had never even heard of Rigoletto [could this be?]. On her way home [from a rehearsal at the Met] she bought a score of the opera, studied it and sang the part ... without a rehearsal". By the time she departed from the Met in 1908, she had a repertoire of 30 roles. In 1910, she was Katisha in a Broadway revival of The Mikado, in 1912 Ruth, again on Broadway, in The Pirates of Penzance and in 1914 in yet another Broadway Gilbert and Sullivan revival, this time H. M. S. Pinafore. She then appeared in concert infrequently and taught in New York. Apparently she was prone to accidents. While at the Met, she suffered a couple of falls, one into the prompter's box, which was left uncovered following a scenic rehearsal for Salome. The stage was dimly lit and scattered with props. Mrs. Jacoby arrived for a rehearsal with the orchestra of "The Lost Chord", scheduled for a Sunday night concert. Not noticing the opening in the stage, "she stepped backward as she began to sing and, losing her balance, fell through. Her fall was broken by the electric switchboard below the stage." She was "badly bruised and greatly frightened", although she didn't cancel that evening's per-

EMILIO DE GOGORZA [b]

PAOLO MESDAG GRUPPE [cellist]. Katwyk-ann-Zee, Holland, 1891-1979. Son of a noted painter, Charles Gruppe, Paolo entered the Hague Conservatory at the age of 9. He soon transferred to the Paris Conservatoire and then worked for a period of years with Pablo Casals. His U.S. concert debut was in 1909 and the following two years he made an extended concert tour of the U.S. The U.S. apparently became his home and he maintained an active career in concert, ensembles, and on the radio into the 1940s. He also taught. His recordings were for Edison in the 1912-19 period.

CHARLES HACKETT [t]. Worcester, MA, 1887-New York City, 1942. Hackett studied with Arthur J. Hubbard at the New England Conservatory and became well-known in New England as a concert and church singer. His first recordings were made for Edison in 1911. The payment for these helped him finance his studies in Italy with Vincenzo Lombardi. He made his debut there in 1917. Returning to America, Hackett had a very successful career at the Met (1919-21; 1933-39) and with the Chicago Opera (1922-35) as well, also appearing with the Vienna Opera and then as a member (1917-1922). In England, he sang the Queen of the Night in 1911-1916 she was first coloratura at the Frankfurt Opera, also appearing as a guest with the New Grove Opera Dictionary as notable for "the sweep and finesse of his style." The Magic Flute Die Walküre

ELEONORA DE CISNEROS [ms]

EMILY VICTORIA NORÉNA

ELIZABETH DE LUCA

ELEONORA DE CISNEROS

JOSEPHINE S. JACOBY

OXFORD BROADCASTING COMPANY

PAOLO MESDAG GRUPPE

EMILIO DE GOGORZA

CHARLES HACKETT

ELEONORA DE CISNEROS

JOSEPHINE S. JACOBY

EMILIO DE GOGORZA

CHARLES HACKETT

Oxford Broadcasting Company
formance. Some weeks before, she had fallen through an opened trap door. Her eventual death was also caused by a fall resulting in a broken leg. She died suddenly after surgery to repair it.

MARY JORDAN  [c]. Cardiff, Wales, 1879 - 1961. Coming to the U.S. as a young girl, Jordan was educated at St. Cecilia’s Convent in Scranton, PA. Her subsequent voice teachers included Oscar Saenger, Francesca d’Auria and Denis Mehan. Jordan’s first operatic appearance was as Amneris with the Savage Opera Company in 1903. She also sang with the Boston Opera (debut in 1911) and the N.Y. Century Opera in New York, there as Azucena, Ortrud, Dalila and Laura in La Gioconda. In addition, she was a noted concert and oratorio singer and gave an annual, well-received recital in New York’s Aeolian Hall. She married in 1919 but continued her career for over a decade, touring China, Japan, Java and the Philippines during 1925-26. Among the songs dedicated to her was Harry Burleigh’s famous arrangement of Deep River (1916), recorded notably by Marian Anderson.

ADELE KRAMER  [s]. Card, 1885-1956. Kramar was born in Scotland but was brought to Pittsburgh, PA, at the age of five. As a youthful church choir singer in Pittsburgh, Miller was anonymously provided the means to develop her talent by Daniel M. Clemson, a prominent Pittsburgh steel industrialist, who admired her voice. Mr. Clemson revealed, some fifteen years later, that he had been Christine’s secret benefactor. So appreciative was she that she agreed to marry him and, at his request, give up her career. She was, at the time, a very successful concert and oratorio singer of some ten years’ standing. One wonders why a person who financed her career would request that she conclude it, but I guess that’s another story. At any rate, upon her wedding in 1918, she retired to Pittsburgh as one of the city’s leading arts patrons and society people, there being a champion of a group founded for the “Improvement of the Poor”. She recorded for Edison from 1912 through 1916 and also made some records for Victor around 1914. It was to Edison, however, that she claimed allegiance. She toured the country giving Edison “Tone-Test” concerts in which she sang in comparison to her recorded voice. Of these, she commented, “I think the Tone Test is the most daring proof of an artist’s faith in Music’s Re-Creation. It would be fatal for a big artist to say there is no difference between her voice and Mr. Edison’s Re-Creation of it, unless it was a fact that could be proved. The music critics would condemn me unmercifully. But I have to confess there is no difference between my voice and its Re-Creation.”

CHRISTINE MILLER  [c]. Schwerin, 1879-1959. Beginning his career as a chorister at the Vienna Hofoper, Seebach made his solo debut in 1903 at Wiesbaden as Alfonso in Cosi fan tutte. He sang with a number of companies, including Strasburg, Magdeburg and Königsberg. At Chemnitz in 1913 he was Sarastro to the Tamino of Richard Tauber, then making his debut. From 1934 to 1950 he was leading bass at the opera house in Schwerin.

MARIE RAPPOLD  [s]. 1879-Schwerin, 1959. Beginning his career as a chorister at the Vienna Hofoper, Seebach made his solo debut in 1903 at Wiesbaden as Alfonso in Cosi fan tutte. He sang with a number of companies, including Strasburg, Magdeburg and Königsberg. At Chemnitz in 1913 he was Sarastro to the Tamino of Richard Tauber, then making his debut. From 1934 to 1950 he was leading bass at the opera house in Schwerin.
MARGUERITE SYLVA [s]. Brussels, 1875 – Glendale, CA, 1957. Her father was a Belgian physician of American parentage and she was born Marguerite Alice Hélène Smith. After studies in Paris, Sylva made her debut in London as Carmen in 1892. She was with the Paris Opéra-Comique, 1892-1907, and also sang in Berlin and Vienna, as well as the Philadelphia and Chicago Opera companies. She had sung the role of Carmen at least 600 times over a forty year period. In 1911, Sylva temporarily entered the operetta world and appeared in the New York premiere of Lehar’s Gypsy Love. Unfortunately, she had been taken ill for several days before the premiere and she had to cede her role during the first act of the opening to her understudy, Phyllis Partington. Partington did so well that it was announced she would continue in the part until Miss Sylva’s complete recovery and then alternate performances with her. After Sylva was back in form, she, two other members of the original cast along with the conductor and orchestra were hired by Edison to record a series of cylinder excerpts from the operetta. In later years Sylva appeared as a character actress in a few Hollywood films. Her death occurred when, while driving to a voice lesson, she lost control of the vehicle she was driving and crashed into a house. She had been given the auto a year earlier while a guest on the TV program “This Is Your Life”.

9143. 4-Minute Wax Amberol 28003. GYPSY LOVE: I Will Give You All for Love (Lehar). OBT. Just about 1-2. $50.00.

9144. BA 28183. CAVALLERIA RUSTICANA: Voi lo sapete (Mascagni). In English. OBT. Just about 1-2. $50.00.

JACQUES URLUS [t]


PATHÉ VERTICALLY CUT DISCS

AMADEO BASSI [t]


EMMA CALVÊ [s]

1494. 11½" PL Green Fr. Pathé No.0290 [2363/2364]. LA VIVANDIÈRE: Viens avec nous petit (Godard)/SAPHO: Séduction (Massenet). Cons. 2. $15.00.

ADAMO DIDUR [bs]

ADALGISA GABBI [s]. Parma, 1857-Milano, 1933. Sisters Adalgisa and Leonilda Gabbi both recorded, the records of Leonilda under the name of Leonilda Paini. Adalgisa Gabbi had the more important career. She began studies at the age of 14 at the Royal Institute of Parma and then continued three years later in Milan with Felice Varesi. Her debut was in 1875 at the Sociale of Lecco in Marchetti's Ruy Blas. Her wide range and solid high C guaranteed many contracts in major houses. She was invited by Verdi to sing Desdemona at the Rome Costanzi in 1887 (with Tamagno and Maurel). She appeared frequently at La Scala, including as Eva in that house’s first (1889) Meistersinger, and in Russia, Poland, Spain, Portugal and South America. One article indicated that unrequited love caused three suitors to attempt suicide, including composer and conductor Luigi Mancinelli who shot himself (and recovered) in 1894, although this could well be apocryphal. She retired in 1900 after singing Isolde in Trieste and wed a wealthy suitor. Their son was killed during World War I. Mme. Gabbi was a particularly important supporter of the Casa di Riposo G. Verdi in Milano.

4101. 11 1/2” CS Pathé 84038. NORMA: Casta diva (Bellini). 2. $250.00.

ALFONSO GARULLI [t]

4435. 11 1/2” CS Pathé 84082/84085. MEISTERSINGER: Nel verno a piè (Wagner)/MIREILLE: Canzone di Magali (Gounod). Side two with ERNESTINA BENDAZZI-GARULLI [s]. 2-3. $100.00.

ARISTODEMO GIORGINI [t]


M. MARTY-RIANT [t]. Label indicates that he was with the Théâtre de Monte-Carlo.

3741. 10” acous. PL Pink/Blue Perfectaphone 1121 [P.899/P.900]. LA NAVARRAISE: O bien aimée/WERTHER: Pourquoi me réveiller (both Massenet). Cons. 2. $20.00.

LUCIEN MURATORE [t]


CLAUDIA MUZIO [s]


1640. 11 1/2” Grey PL U.S. Pathé 54025 [E67165-1]. WILLIAM TELL: Selva opaca (Rossini). Cons. 2. $10.00.


1496. 11 1/2” Grey PL U.S. Pathé 54043 [E68192-1]. SUOR ANGELICA: Senza mamma (Puccini). Muzio was in the 1918 world premiere of Puccini’s Il Trittico at the Met but sang Giorgetta in Il Tabarro, rather than the roles represented on this and the previous record. Just about 1-2. $12.00.


CLAUDIA MUZIO enjoying a “wireless” (i.e. radio) broadcast circa 1920.
**PATHÉ VERTICALLY CUT Discs**

**AUGUSTO SCAMPINI** [t]

4436. 11½” Blk. PL Italian Disco Pathé No. 10040 [84187/84193]. BOHÈME: Io non ho que una povera stanzetta (Leoncavallo, although label states Puccini)/GIOCONDA: Cielo e mar (Ponchielli). Side one few tiny lbl. tears. Few MGTs, gen. 2. $20.00.

**TITO SCHIPA** [t]


1495. 11½” Grey PL U.S. Pathé 54041 [80848]. GRANADINAS (Barrera-Calleja). Just about 1-2. $10.00.


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**EDISON DIAMOND-DISCS**

**MARIO BASIOLA** [b]

4482. 10” elec. ER 82357 [18802-B/18846-A]. BARBIERE DI SIVIGLIA: Largo al factotum (Rossini)/TROVATORE: Il balen (Verdi). Rare. Just about 1-2. $75.00.

**MAX BLOCH** [t]

4488. 10” ER 82241 [8078-A/4473-B]. RIGOLETTO: Bella figlia d’amore (Verdi). With ODETTE LE FONTENAY [s], ELIZABETH SPENCER [ms], ARTHUR MIDDLETON [bs-b]/ARTHUR MIDDLETON [bs-b]. FALSTAFF: Quand’ero paggio (Verdi); DON GIOVANNI: Deh vieni alla finestra (Mozart). Just about 1-2. $10.00.

**CELESTINA BONINSEGNA** [s]

4519. 10” SS 82035 [632-?/864-?]. TROVATORE: Tacea la notte placida (Verdi)/MARIA LABIA [s]. PAGLIACCI: Stridono lassù (Leoncavallo). An extraordinarily rare Edison. The very few surviving copies seem to have had bad lamination problems. This pressing preceded the use of take letters. Side one excellent condition, cons. 2. Side two a few harmless rim patinas and one running into grooves about ¾",otherwise cons. 2. $350.00.

**LUCREZIA BORI** [s]

4489. 10” ER 82289 [2229-B/4876-B]. LA SONNAMBULA: Ah! non credea mirarti (Bellini)/MARIE SUNDELIUS [s]. CARMEN: Je dis que rien m’épouvante (Bizet). Bori’s performance here is really remarkably sensitive. In a 1960 letter to William Seltsam, Bori, who had apparently not heard the disc earlier (it was made in 1913 but not published until 1925), reported, with no false modesty, “To me it is a perfect recording … One [does] not hear any of the colorature of today sing it like that. It may interest you to know when I made that recording I had never heard the opera nor the aria before. I was asked if I would like to record the aria. I explained that I did not know it but that I would be willing to try it so the music was handed to me and a day or two later I made the recording having studied the music and interpretation by myself. It is a gem.” Just about 1-2. $15.00.

4509. 10” SS 82526 [2217-B/2739-B]. MARRIAGE OF FIGARO: Voi che sapete (Mozart)/EXPLANATORY TALK. Cons. 2. $15.00.
GUIDO CICCOLINI [t]. Rome, 1885-
Neptune, NJ, 1963. A pupil of baritone Antonio Cotogni, Ciccolini made his debut in Bologna as Alfredo in La Traviata, 1907. He appeared in a number of European and Russian locales successfully with various opera troupes. In 1911, he toured Australia with Melba’s company. She would help him to keep time by tapping on his back when they were embraced in duets. After one performance, Ciccolini “gallantly bowed to her and said, ‘Madame, you still sing beautiful!’ The word “still” did not set well with her and “she gave … Ciccolini one withering look, then turned on her heel and strode away.” Evidently she eventually forgave him as he was the leading tenor of her only operatic performance in New York in 1919 (Boheme with the Chicago Opera). Later, in vaudeville, his billings would include a description of himself, supposedly on Melba’s authority, as being “the greatest living tenor”. In 1914 he was in the La Scala world premiere of Wolf-Ferrari’s I Quattro rusteghi. From 1914 he made the U.S. his home, wedding an American girl in 1919. He subsequently appeared with touring troupes and in various concerts in the New York area, also having been the soloist at the funeral of Rudolph Valentino in 1926. In 1927 he was involved in a well publicized suit against Hope Hampton and the producers of a play on Broadway entitled My Princess. In it, the main character was named “Ciccolini”, a “roustabout singer” who, in one scene was called “you big wop” by Miss Hampton. While the judge didn’t find sufficient facts on which to base an action, he declared that the events “displayed shockingly bad taste. They [producers and author of the play] must have known … that there was a tenor of great reputation named Ciccolini.” “To have used that name as the lead character in their play.”, he stated, “was an act which hardly merits the approval of people of refinement and judgment.” In 1959 Ciccolini was guest of honor at a New York Public Library concert of his Edison recordings, presented by Philip L. Miller and the N.Y. Public Library. Ciccolini first recorded for the Gramophone Company in Italy in 1910. From 1914 to 1920 he was Edison’s most prolific operatic tenor. He also made one electrical disc for Victor in 1927.

GUIDO CICCOLINI
EDISON DIAMOND-DISCS

4494. 10" SS 82523 [2128-A/2713-B]. TROVATORE: Stride la vampa (Verdi)/EXPLANATORY TALK. Lt. mks., cons. 2-3. $15.00.

4480. 10" SS 82529 [2209-A/2721-B]. SAMSON ET DALILA: Printemps qui commence (Saint-Saëns)/EXPLANATORY TALK. Three half-moon edge crks. to first groove of intro., otherwise cons. 2. $15.00.

CARL FLESCH [violinist]

4513. 10" elec. ER 80893 [18323-A/18325-B]. PASTORALE (Händel-Flesch)/PUR DICESTI (Lotti-Flesch). Piano acc. Raymond Bauman. Very tiny edge flake side one, absolutely no harm and far from grooves, otherwise just about 1-2. $60.00.

OTTO GORITZ [b]

4479. 10" SS 82103 [4220-C/4314-B]. MAGIC FLUTE: Der Vogelfänger bin ich ja (Mozart)/LUSTIGEN WEIBER VON WINDSOR: Als Büblein klein (Nicolai). Slight edge curling (not to grooves) and minor half-moon edge crk. side two (again, not to grooves). Otherwise just about 1-2. $10.00.

ROBERT HACKETT [t]

4471. 10" SS 50064 [1265-A/1328-B]. FOR ALL ETERNITY (Mascheroni)/MIXED CHORUS. HEAR HOW THE SWEET SOUND (Strauss). Side two basically a duet between soprano Agnes Kimball and bass Frank Croxton. Lt. rubs, 2-3. $8.00.

FRIEDA HEMPEL [s]


MARIO LAURENTI [b]


JOSE MOJICA [t]

4503. 10" ER 82343 [10301-B/11398-B]. BARBIERE DI SIVIGLIA: Ecco ridente (Rossini)/PEARL FISHERS: Mi par d'udire ancora (Bizet). Few lt. superficial rubs, 2. $15.00.

4485. 10" ER 82347 [11010-B/11003-B]. HUGUENOTS: Bianca al par (Meyerbeer)/LAKMÉ: Fantasie aux divins (Delibes). Just about 1-2. $20.00.

CLAUDIA MUZIO [s]

4511. 10" 82223 [7610-H/7611-B]. BOHÈME: Mi chiamano Mimì (Puccini)/ASPIRATION! (Chopin). Few minor rubs side one, 2. Side two cons. 2. $15.00.

4474. 10" RC 82232 [7608-F/7645-C]. PAGLIACCI: Ballatella (Leoncavallo)/LA WALLY: Ebben? Ne andrò lontana (Catalani). Just about 1-2. $15.00.

4510. 10" 82334 [7767-C/7880-A]. BOHÈME: Mi chiamano Mimì (Puccini)/ASPIRATION! (Chopin). Few minor rubs side one, 2. Side two cons. 2. $10.00.

4493. 10" RC 82247 [7950-A/7856-A]. ADRIANA LECOUVREUR: Io sono l’umile ancella (Cilèa)/PAGLIACCI: Silvio! A quest’ora (Leoncavallo). Side two with MARIO LAURENTI [b]. Few minor rubs, cons. 2. $15.00.

EDISON DIAMOND-DISCS

4501. 10" ER 82287 [8854-A/8855-B]. Same as preceding listing but different take side one.  Just about 1-2.  $15.00.

4514. 10" RC 82291 [8850-C/8851-A]. LA SEPARAZIONE (Rossini)/AMICO FRITZ: Son pochi fiori (Mascagni). Piano acc.  Cons.  2.  $15.00.

4516. 10" ER 82291 [8850-C/8851-C]. Same as preceding listing (item #4514) but different take side two.  Just about 1-2.  $15.00.

4502. 10" ER 82300 [8427-B/8429-A]. AFRICAINE: Figlio del sol (Meyerbeer)/RINALDO: Lascia ch’io pianga (Händel).  Just about 1-2.  $15.00.

4490. 10" ER 82305 [8380-A/8381-C]. MEFISTOFELE: L’altra notte in fondo al mare (Boïto)/MADAME SANS-GÊNE: Che me ne faccio nel vostro castello? (Giordano).  Few minor lt. rubs, 2.  $15.00.

4491. 10" ER 82305 [8380-C/8381-B]. Same as preceding item (#4490) but different takes both sides.  2.  $15.00.

4499. 10" ER 82309 [8409-B/8450-C]. HÉRODIADE: Egli è bel come il ciel (Massenet)/I LOMBARDI: Se van, se vano è il pregare (Verdi).  Just about 1-2.  $15.00.

4515. 10" ER 82324 [9412-C/9413-A]. CARMEN: Je dis, que rien m’épouvante (Bizet)/ CONTES D’HOFFMANN: Elle a fui (Offenbach).  Small lbl. tear side one (near spindle hole), 2.  $15.00.

MARGUERITE NAMARA [s]. Cleveland, 1888-Marbella, Spain, 1974. An exceptionally talented and beautiful woman, Namara was born Marguerite Evelyn Cecila Banks but took the name of “Namara” from her mother’s maiden name, McNamara. Her family was well-to-do and she was afforded the opportunities to develop her musical talent and encouraged by her mother, also musically gifted. Marguerite studied in Italy at the Milan Conservatory and made her debut in Genoa as, appropriately, Marguerite in Faust, singing also Mimì, Tosca, Violetta and other roles. She was hired by Henry Russell to open the 1909 Boston season but after being requested to his casting couch, Namara instead wed his assistant, who was to become her manager for the rest of her career (despite as a husband and lover having been replaced by others). Needless to say, Russell fired her and his assistant. Her concert work kept her fully occupied, early appearances having been before President Taft and Czar Nicholas II. Success was hers as well on Broadway in musicals, introduced to this new direction by her second husband, Guy Bolton. Meanwhile, she studied with Jean DeReszke and Nellie Melba, continuing her operatic experiences with the Chicago Opera. She also appeared in films, the first in 1920, Stolen Moments, with no less than Rudolph Valentino as a costar. In addition to her dramatic and musical talents, she was a gifted artist and worked with Claude Monet, exchanging lessons with him by giving him private concerts (self accompanied, as she was also a talented pianist). Her “friends” list appeared to have included almost everyone of importance in the arts worlds. It is surprising to find that Namara made only one issued record, for Edison in 1920 (and that not released until four years later), although unpublished tests are known to have been made for Brunswick around the same time. In the later 1940s she made some records for IRCC, taken from private home recordings, and then LPs, the last of these just before her 80th birthday.

ROSA OLITZKA [c]

VÁSA PRÍHODA [violinist]

SERGEI RACHMANINOFF [pianist/composer]
4518. 10" ER 82170 [6741-C/6735-C]. SECOND HUNGARIAN RHAPSODY, Part III (Liszt, with cadenza by Rachmaninoff)/PASTORALE (Scarlatti-Tausig). Cons. 2. $15.00.

ALBERT SPALDING [violinist]
4470. 10" ER 82043 [3758-J/3762-G]. RONDO CAPRICCIOSO (Saint-Saëns)/THAÏS: Meditation (Massenet). Piano acc. André Benoist. 2. $8.00.

MARIE SUNDELIUS [s]
4504. 10" ER 80290 [4284-A/3839-A]. CREATION: With Verdure Clad (Haydn)/CHARLOTTE KIRWAN [s] and ISIDORE MOSKOWITZ [violin]. AVE MARIA (Bach-Gounod). Just about 1-2. $10.00.

ALICE VERLET [s]
4473. 10" RC 82573 [4783-A/6265-B]. THAÏS: Te sou-vient-il (Massenet). With ARTHUR MIDDLETON [bs]/MARIE RAPPOLD [s], TAURINO PARVIS [b]. TROVATORE: Mira, di acer-be lagram (Verdi). Few lightest mks., cons. 2. $15.00.

GIOVANNI ZENATELLO [t]
4476. 10" ER 82201 [5250-B/5023-C]. BALLO IN MASCHERA: Di tu se fedele/AIDA: Fug-giam gliardi (both Verdi). Side two with MARIE RAPPOLD [s]. Few lightest mks., cons. 2. $15.00.
4492. 10" ER 82294 [4412-C/4267-B]. CARMEN: Romanza del fior (Bizet)/FAUST: Laisse-moi (Gounod). Side two with ALICE VERLET [s]. Side one in Italian, side two in French. Just about 1-2. $15.00.

MARY ZENTAY [violinist]. A pupil of Hubay, I believe Zentay died in 1918 at what must have been a very young age. Further information would be appreciated.

EDISON LONG-PLAYING RECORD:
B. A. ROLFE (trumpet and directing his concert orch.)
4487. 10" ER 10008 [12037-J/12038-A]. MERRY WIDOW SELECTIONS (Lehár); OH! PROMISE ME (de Koven); CHOCOLATE SOLDIER SELECTIONS (Straus)/MY LADY’S BOUDOIR-SUITE (Luella Lockwood Moore); DON’T BE CROSS (Zeller). Orig. sleeve (taped at bottom). Few lt. rubs, cons. 2. $35.00.