

# G&T GAZETTE

Established 1995. Incorporating the *Edison Echo*

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2003



OUR COVER: The autographed photograph of Blanche Arral was presented to Monsieur Brooks (whoever that may be) with words of endearment by the Belgian soprano during her stay in Wellington in March 1907. Photo by Courtesy of the Alexander Turnbull Library [110452 1/2]

## GLEANINGS FROM HERE AND THERE

**No.8 FENCING WIRE TO THE RESCUE!** I have recently obtained a autobiography by the pianist Mark Hambourg called *The Eighth Octave - Tone and Semi-tones concerning Piano-playing, the Savage Club and Myself*. Like all volumes devoted to someone who is a celebrity, its a bit excessive in places but he writes with candour and charm. There is a reference to concert he gave in New Zealand.

"Proceeding from the sublime to the ridiculous in concert halls, I was touring New Zealand once when my manager could not find a hall large enough in a certain town to make it worth while to give a concert. Eventually he engaged the big skating rink which possessed nothing to sit on but benches. He next went and bought up all the red bunting he could find at the local drapery, yards and yards of it, and covered the benches with the stuff, which he advertised as " newly and luxuriously upholstered seats." He sold every one of them to the townspeople, who were delighted, if astonished, at the prospect of sitting on something comfortable. But from my point of vantage on the platform I could see that they wore pained expressions, which I preferred to attribute to the hardness of the seats than to my playing."

Flipping through the book for a reference to singers I found one concerning Maria Gay - mezzo soprano and wife of the tenor Giovanni Zenatello

"The great Spanish singer, Maria Gay, gave some concerts with me in Paris. She was generally escorted by three extremely handsome brothers, all young, all tall, and three with most powerful hands. They proved a valuable asset for they were the best unpaid "claque" imaginable, and whether our concerts were full or not we had the agreeable impression that their was a large and enthusiastic audience whenever the brothers Gay came to hear their sister sing."

**MID WINTER EDWARDIAN EXCESSES!** Some members of the SRG have asked me when am I going to give another Magic Lantern performance combining recordings and slides. I will be giving three shows this winter. The first will be staged in the Cashmere School Hall on Tuesday the 17th of June starting at 7-30pm. It is in aid of Khandallah Arts Theatre. The second and third performances will be held at TIME CINEMA at 2 and 5 pm on Sunday 22nd June. Bookings for the last two are essential as audience numbers are limited - tele. 934 8463 for reservations & directions.

## SCRATCHY RECORD GROUP - PROGRAMME OF RECORDINGS PLAYED ON SUNDAY 16TH FEBRUARY 2003 FROM THE DON CAMERON COLLECTION BY DES WILSON & BILL MAIN.

Three Jolly Sailormen (Sievert) National Band of New Zealand		
	Tanza Z201	1953
Overture <i>Die Fledermaus</i> (Strauss)	Beecham Orchestra HMV 0627	1910
Princesita (Padilla)	Jose Mojica - tenor Edison 80794	1924
Sunshine (Irving Berlin)	Vaughn de Leath - vocalist Edison 52222	1927
Chanson <i>Hindoue Sadko (R-Korsakov)</i>	N.I.Nagachevsky - tenor HMV EK94	c.1930
Hear me, <i>Santuzza Cav.</i> (Mascagni)	Alvena Yarrow, Mme Violetta & Ernest Pike Zonophone GO 8	1910
The Referee	Hector Grant - vocalist Zonophone X-42527	1906
Then shall the righteous <i>Elijah</i> (Mendelssohn)	Evan Williams - tenor HMV 5-2131	1916
Farewell, my little Yo San <i>Mikado</i> (G&S)	Hamilton Hill G&T 3-2132	1904
My fiddle is my sweetheart	G.H.Chirgwin -vocalist EXO C468	1909
Wreck of a troopship	Descriptive (w.Peter Dawson) Zonophone X-41027	1909
Soap & Water	Billy Williams - vocalist Edison 12331	1911
Sister Susie's sewing shirts...	Billy Murray - vocalist Edison 2330	c.1916/7
Rondo <i>Cappriccioso</i> (Mendelssohn)	Ketelby - piano Indestructible 3134	c.1908
Ballata di <i>Mefistofele</i> (Boito)	Kubelik - violin Fonotipia 39164	1905
Nocturne (Chopin)	Paderewski - piano HMV 045528	1910
My pappa doesn't 2-time Singhi Breen	Fred King - vocalist w. Ukelele by May Domino 341	1920s

If members of the SRG would like their programmes printed in this fashion then please submit a clearly written brief and hand it to me in time for inclusion in the next issue of the G&T Gazette.

## BLANCHE ARRAL'S APPEARANCES IN WELLINGTON AND DUNEDIN, NEW ZEALAND - 1907

One of the recordings which came my way from the Bert Cadman collection in Auckland last year was by the Belgian soprano Blanche Arral. I was attracted to this from an enormous pile of 78s for several reasons, the first being she had toured New Zealand in 1907. Secondly, several years ago I had helped Bill Moran to obtain a photograph of her which was in the Alexander Turnbull Library. While I only had an Edison cylinder of her singing the Polonaise from *Mignon* (28125) which was recorded in 1908, I was naturally curious to hear more. This opportunity came quite unexpectedly when I was in California for a few days on my way to Birmingham in Britain to attend Magic Lantern convention in 2001. After I'd concluded some business for the Turnbull Library in Pasadena I arranged to pay Bill Moran a visit. During my time at "La Chiripa", I was given the run of Bill's collection. This meant I was allowed to look through his card index and select recordings I'd like to play. Starting with the 'A's it didn't take me long to locate his holdings of Arral's Victors (she only made eight published recordings for this company). From memory I selected "El bolero grande" by Vasseur, a lively piece with castanets and whoops from Arral which immediately made me look forward to his intention to issue a CD of hers as a future project.

Subconsciously perhaps while flicking through Bert's recordings I encountered "Valse d'oiseau" (64099) recorded 19 March 1909 which the label states was composed by Arral! As later research proved this was not the case! This title was included in Keith Hardwick's EMI LP release of June 1982 called *A Record of Singers*.

This saga took on another dimension when John Sutcliffe presented me with a duplicate Arral portrait postcard of her which he'd acquired. On the message side of the card, there was a lovely reference to her concert which she gave in Christchurch towards the end of the 1906/7 Christchurch International Exhibition which was postmarked Christchurch March 30th 1907. It was sent to Miss Black of *Fermoyle*, Victoria Avenue, Wanganui "I went to hear the orchestra yesterday afternoon, also a short organ recital by Mr Herold Gregson of London & last night we went to hear Blanche Arral. We enjoyed all three musical treats immensely. Leslie was with us at the afternoon concert, but missed him afterwards! Love to you & Aunt". Signature indecipherable.

So where do we stand when we come to assessing her in comparison to others who toured New Zealand in the first decade of the 20th century.

Brief mentions of her in the form of potted biographies of appear in a number of standard reference works. They are K.J. Kutsch/Leo Reimens A *Concise Biographical Dictionary of Singers*, Michael Scott's *The Record of Singing* and J. B. Steane's *The Grand Tradition - Seventy years of singing on record*. I found Michael Scott's the best. Here is what he said about Arral.

*BLANCHE ARRAL (1865-1945), née Clara Lardinois, was another Belgian soprano; an accomplished vocalist and a very piquant and original personality. After studying with Marchesi, her career began at the Opera-Comique in 1880 when, by her account of things, she was only sixteen. Four years later she took the part of a serving maid in the world premiere of Massenet's Manon. At the Opera Comique, she sang in opera: Mignon, Manon, Ophélie, Philine, Juliette and Lakmé, and in operetta, appearing in the first Paris productions of works by Strauss and Millöcker. From the turn of the century, however, she gave up the stage for concert tours, which she undertook throughout Europe, the United States, South America and the Orient, styling herself 'Prima Donna of the Five Continents', and carrying with her a variety of distinguished supporting artists, the greatest, her own countryman, the violinist Eugène Ysaye. In 1909, when in New York, Richard Aldrich heard her:*

*"The voice is powerful and well under her command, and she has a certain amount of skill in the delivery of the florid passages of the music. It is not a voice in the freshness of youth not of beautiful quality, nor is it one of many refinements of shading and emotional colouring ... It has the penetration and carrying power of abundant sonority. Mme Arral's experience enables her to make these things count to their utmost. To music such as that of Massenet and Thomas, she gives a brilliance which, though rather hard, is effective. In that of a more sustained sort ... she was less at home".*

*Her operatic recordings are not to be numbered among the best. In operetta, however, her wonderfully vivid personality gets free rein. The Valse d'oiseau' from Varney's L'Amour mouillé, a real period piece with its birdy noises, is quite irresistible; equally charming is Vasseur's 'El bolero grande', a typical example of 'espagnolerie' with its castanets and 'Oh la la', owing everything to France and Carmen and pretty well nothing to*

Spain.

After appearances in Melbourne in January and February, Arral gave a concert in the Wellington Town Hall. I am fortunate in having a programme for her recital which occurred on the 6th of March 1907. Her supporting artists were Herr Paans (Violin), Signor Torzillo (Harp) and the accompanist was T. H. Proctor (Piano). In the first half of the concert she sang the Grand air *Mireille* (Gounod), *Le Timbre de Argent* (Saint-Saens) and the Bell Song from *Lakme* (Delibes). The second half saw her perform two arias from Gounod's *Faust*. They were the King of Thule and the Jewel Song. The *Evening Post* the following night had this to say about the concert.

*"An overflowing audience -the Town Hall in every part, even to the "work-ing seats" - greeted Madame Blanch Arral last night. The programme was unusually good, and the audience enthusiastic, most of the items being encored; and as encores Madame gave some of the ballads which have been appreciated at former concerts... At the close Madame Arral sang the "Marsellaise," holding the French tricolour, and then, joining with it the British flag, sang "God Save the King," inviting the audience to join. It was announced that so many had been unable to obtain admission an extra concert will be given on Saturday night".*

A similar report followed in the evening edition on Monday the 11th of March. For a review with more substance, I dug out the *Triad* of July the 1st. Here the formidable C. N. Baeyertz was more critical.

**"...her appearance upon the stage in the dress of Carmen -the slim sinuous, cat-like Carmen - was mirth-provoking in the extreme ..."**

*"HAVING heard all sorts of mysterious hints, dropped as to the personality of Blanche Arral, I went to hear her in Dunedin, and arrived at the conclusion that she had gained most of her experience at the Cafés Chantants. She has a big voice, but the quality is remarkably, poor, and her French diction is exceedingly faulty. Now, all French artists are remarkable for their magnificent French diction. One never hears a mispronounced word from a cultivated French singer. Blanche Arral in Gounod's *Serenade* sang *chantez*, *reeyee*, and *dormee*, for "*chantez*," "*riez*," and*

*"dormez." These will serve as examples. Moreover, the best item on the programme was a little encore song which would have delighted the audience at the Moulin Rouge or the Folies Bergères. Miss Arral has a stout, squat figure, and her appearance upon the stage in the dress of Carmen - the slim sinuous, cat-like Carmen - was mirth-provoking in the extreme - at least to me as I had heard the "Habanera" from Carmen in New York by three very fine artists, and I certainly did not care for Madame's rendering of this wonderful Song. One of the best essays was the encore number to Gounod's "Serenade," the - Drinking song from "Giroflé Girofla" which was sung with considerable vim and sparkle.*

*Blanche Arral has ability of a certain order, but that she is a European prima donna of repute visiting Australasia incognito, I for one refuse to believe".*

Baeyerz's displeasure did not stop there.

*"During the evening Signor Torzillo played a harp solo -the tawdry, trashy "Blumenlied," by Gastav [sic.] Lange (who in the programme was robbed of his final "e"). Apparently the variations were composed by the harpist as he went along. They consisted of vulgar commonplace arpeggios. His playing however seemed to please the bucolic audience at the Princess Theatre, for he was encored and played even more trashy and commonplace variations on the Welsh air "Men of Harlech."*

*Herr Paans played the First Movement of the "Finale seventh concerto" by Ferdinand Ries, (whose name was also misspelled on the programme.) Herr Paans is quite an interesting and exciting contortionist, and a favourite position of his bowing arm is on a level with his forehead, which gives him the appearance of playing "peep-bo" with the audience. Moreover, he takes the most extraordinary liberties with the music, even to the extent of improvising on the composers theme. I noticed also that he played on a steel E string. In spite of these eccentricities, Herr Paans got some excellent music from his instrument at times. There were nine items on the programme, but the theatre was very cold, and shortly after nine o'clock "My Lady Nicotine" called me as the East's a-calling, and I forsook the hall of song for 'ma ain fireside."*

Those who know nothing about Charles Nalder Baeyertz (1865 - 1943), might at first be dismissive of his tetchy writings as a colonial upstart, could be horribly wrong as they realise his background and qualifications. These are beautifully summarised in John Mansfield Thomson's

The Oxford History of New Zealand Music - 1991. Baeyertz was essentially a teacher of singing and languages and was attracted to the science and art of criticism through his extensive knowledge of art literature and music. To a large extent, he modelled himself on the New York critic W.J.Henderson, whose witty and informed writing ranged widely and with whom he shared an interest in singing.

Of course, Arral was not the only singer to suffer under the pen of Baeyertz. Amy Castles, Rosina Buckman (diction again) and Dame Clara Butt and her husband Kennerley-Rumford came in for a continuing slather during their concert tours of New Zealand in 1908, 1910 and again in 1913.

Arrals touring and pre-publicity arrangements were well organised if postcards of her in costume that turn up in New Zealand are anything to go by. Troodel & Co. of Melbourne adapted some of her standard press release photos with a art nouveau graphic. Although I have been unable to check newspapers in Christchurch and Auckland, I'm sure she would have included these cities in her itinerary as well as some smaller New Zealand centres.

As for her recordings, I'm not in a position to judge these as well as I would like considering I only have two examples to go by. However I do have three versions of Charles Louis Ambroise Thomas's Polonais from *Mignon* - on the other hand, I can hardly claim Flotsom and Jetsum's version as a worthy competitor which is called "Polonais in the Mall". But against Luisa Tetrizzini's [1871-1940] 1908 version which is the same year as the Arral was made, there is no comparison. Tetrizzini's attack at the coluratura passages is absolutely phenomenal. Her virtuositi make it an unequal competition. Although there is a 6 year age difference I can only think those who favor Marchesi trained artists may quibble with my assessment.

Some may be amazed at my small representation of this stock soprano aria in my collection. By way of explanation I've never bothered to enter into my computer the detail of others I have on LP or CD. One day perhaps I might get around to doing a Des Wilson, but in the meantime that's the situation. But in the end, there can be no denying her Valse d'oisea is the one I will play whenever I take a pile of records from my shelves for a session.

BILL MAIN

## THE BERT CADMAN LEGACY

For the few who get an esoteric kick of what turns up in New Zealand, I print a list of Pathé recordings which came from Bert Cadman's collection in Auckland.

Bert it seems spent years acquiring his collection of vocal recordings. He was particularly active in buying from South America. Entrusted to disperse his collection, Dennis Brew said that although this source was probably one of the more expensive avenues for acquiring recordings for the serious collector, Bert was prepared take on records that had small defects, an anathema it seems for American collectors. While I noted these when I came across them, I found that like Bert, that I could live comfortably with hair cracks as my chances of coming across undamaged items by Bellincioni or De La Tour, were remote in the extreme (assuming I could afford them).

I do not include any lateral or Edison discs from this transaction, some of which are wonderful in their own right. When I entered into negotiations for these recordings I was determined to extend my holdings of Pathés. Bert's collection was particularly rich in this area as the foregoing list proves. Names like Bellincioni, Delma, Borgatti, De La Tour, Delna, Didur, Muratore, Payan and Villabella which previously I had only been able to sample on LP or CD.

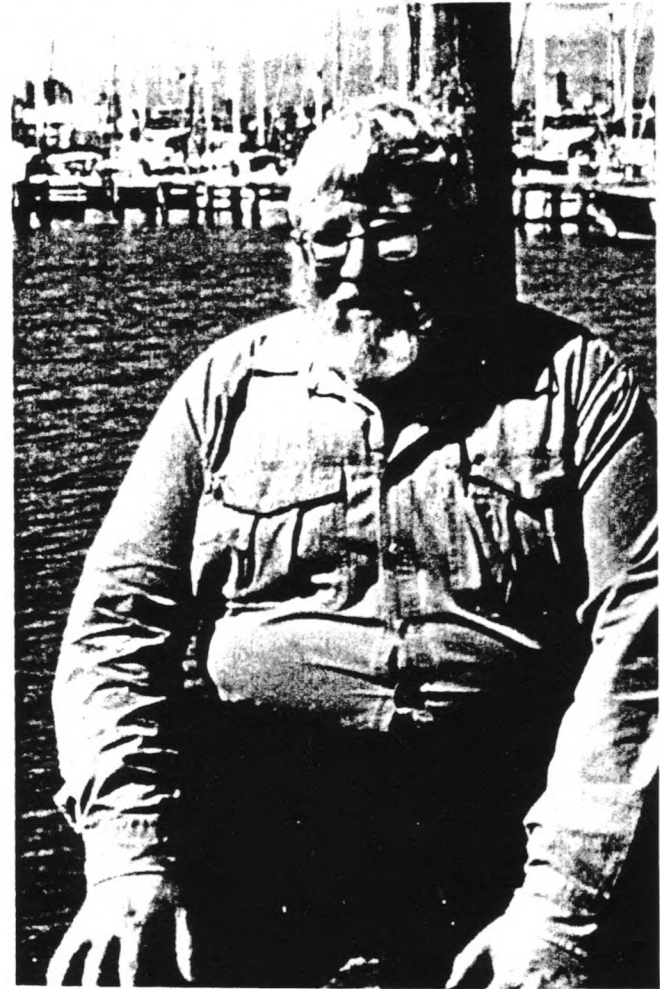
Abbreviations: PL = paper label, 14 = 14 inch recording, BC/RC = Bert Cadman Record Collection, 02 = purchased 1902 and H&D = Hill and Dale.

ARTIST/SOLOI	OPERA/MUS	ARIA/SONG	TITLE/WC	COMPOSER/A	WITH/ACCOM	RECORDIN	CAT.	NO.	MATRI	REC	NOTES
AFFRE	GUILLAUME TELL	ASILE HEREDITAI	ROSSINI	PIANO	PATHE			3484	1902-3	BC/RC 02 H&D	
AFFRE	HUGUENOTS	BEAUTE DIVINE	MEYERBEER	PIANO	PATHE			3511	1902-3	BC/RC 02 H&D	
ALVAREZ	CARMEN	LA FLEUR	BIZET	PIANO	PATHE	101		1644	1903	BC/RC 02 H&D	
ALVAREZ	JOSEPH	CHAMP PATERNEL	MEHUL	PIANO	PATHE			1658	1903	BC/RC 02 H&D	
ALVAREZ	MARTA	MAPPARI (F)	FLOTOW	PIANO	PATHE	101		1528	1903	BC/RC 02 H&D	
ALVAREZ	ROMEO	CAVATINE	GOUNOD	ORCHESTRA	PATHE			1625	1908	BC/RC 02 H&D	
ALVAREZ/DELNA	FAVORITE	DUO 4 ACT	DONIZETTI	PIANO	PATHE			0236	1905	BC/RC 02 H&D	
ANCONA	FAVORITA	VIEN LEONORA	DONIZETTI	ORCHESTRA	PATHE			4325	1906	BC/RC 02 H&D	
AUMONIER	REINE DE SABA	SOUS LES PIEDS D'UNE FEMME	GOUNOD	ORCHESTRA	PATHE [PL]	P188		P303-1	1910	BC/RC 02 H&D	
AUMONIER	ROMEO	INVOCATION	GOUNOD	ORCHESTRA	PATHE [PL]	P188		P303-2	1910	BC/RC 02 H&D	
BAER	ROMEO	BENEDICTION	GOUNOD	ORCHESTRA	PATHE			4785	1907	BC/RC 02 H&D	
BELHOMME	CHALET	MAX'S ARIA(?)	ADAM	ORCHESTRA	IDEAL			5159	c1912	BC/RC 02 H&D	
BELHOMME/DAN		UN PEU DE TOUT		ORCHESTRA	PATHE (14)	2584		847	1910-	BC/RC 02 H&D	
BELHOMME/DEVIR		ESTUDIANTINA	LACOME	ORCHESTRA	PATHE (14)	2584		806	1910-	BC/RC 02 H&D	
BELLINCIONI	MEFISTOFELE	L'ALTRA LA NOTTE	BOITO	PIANO	PATHE			4391	1904-	BC/RC 02 H&D	
BELLINCIONI	MIGNON	NON CONOSCI IL BEL SUOL	THOMAS	PIANO	PATHE			4394	1904-	BC/RC 02 H&D	
BLAND	FAUST	JEWEL SONG (G)	GOUNOD	PIANO	PATHE			19069	1904-	BC/RC 02 H&D	
BLAND	FAUST	ROI DE THULE (G)	GOUNOD	PIANO	PATHE			19067	1904-	BC/RC 02 H&D	

BOLLAND	SIEGFRIED	SWORD SONG	WAGNER	ORCHESTRA	PATHE (14)	2038	79243	1913	BC/RC 02 H&D
BOLLAND	WALKURE	SPRINGSONG	WAGNER	ORCHESTRA	PATHE (14)	2038	79242	1913	BC/RC 02 H&D
BONINSEGNA	BOHEME	MI CHIAMANO MIMI	PUCCINI	ORCHESTRA	PATHE		4174	1906-	BC/RC 02 H&D
BONINSEGNA	TOSCA	VISSI D'ARTE	PUCCINI	ORCHESTRA	PATHE		4179	1906-	BC/RC 02 H&D
BORGATTI	LOHENGRIN	FAREWELL	WAGNER	ORCHESTRA	PATHE [PL]	0312	86695	1919	BC/RC 02 H&D
BORGATTI	OTELLO	MORTE D'OTELLO	VERDI	ORCHESTRA	PATHE [PL]	0312	86687	1919	BC/RC 02 H&D
CHERNAVSKY L		MAZURKA	CHERNAVSKI	PIANO	PATHE	507	79314	1918	BC/RC 02 H&D
CHERNAVSKY L		SPANISCHE TANZ	SARASATE	PIANO	PATHE	507	79313	1918	BC/RC 02 H&D
CLEMENT		ABSENCE	BERLIOZ	ORCHESTRA	PATHE [PL]	2021	1945	1919	BC/RC 02 H&D
CLEMENT	CAVALLERIA	SICILIANA (F)	MASCAGNI	ORCHESTRA	PATHE [PL]	120	2985	1916	BC/RC 02 H&D
CLEMENT	MANON	AH FUYEZ DOUVECE IMAGE	MASSENET	ORCHESTRA	PATH [EPL]	120	3407	1916	BC/RC 02 H&D
CLEMENT	WERTHER	INVOCATION LA NATURE	MASSENET	ORCHESTRA	PATHE [PL]	2021	1939	1919	BC/RC 02 H&D
COATES	LOHENGRIN	BRIDAL SONG	WAGNER	ORCHESTRA	PATHE (14)	2016	78963	1911	BC/RC 02 H&D
COATES	LOHENGRIN	LOHENGRIN'S FAREWELL	WAGNER	ORCHESTRA	PATHE (14)	2016	78964	1911	BC/RC 02 H&D
DE LA TOUR	LOHENGRIN	RECT DU GRAAL	WAGNER	ORCHESTRA	PATHE	4581		1906-	BC/RC 02 H&D
DE LA TOUR	MEISTERSINGER	MORGENLIESCH (F)	WAGNER	PIANO	PATHE	272		1903	BC/RC 02 H&D
DELMAS	FAUST	CHURCH SCENE (F)	GOUNOD	PIANO	PATHE		2496	1902-	BC/RC 02 H&D
DELMAS	HUGUENOTS	BENEDICTION DES POIGNARDS	MEYERBEER	PIANO	PATHE		2495	1902-	BC/RC 02 H&D
DELNA	CAVALLERIA	ROMANCE DE SANTUZZA	MASCAGNI	PIANO	PATHE	975	4871	1903-	BC/RC 02 H&D
DELNA	FAVORITE	O MON FERNAND	DONIZETTI	ORCHESTRA	PATHE	411	4875	1907	BC/RC 02 H&D
DELNA	ORPHEE	JAI PERDU MO EURYDICE	GLUCK	ORCHESTRA	PATHE	411	4878	1907	BC/RC 02 H&D
DELNA	VIVANDIERE	HYMNE	GODARD	PIANO	PATHE	975	4873	1903-	BC/RC 02 H&D
DIDUR	ERNANI	INFELICE	VERDI	ORCHESTRA	PATHE [PL]	0328	65838	1916-	BC/RC 02 H&D
DIDUR	HOFFMAN	COPPELIUS SONG	OFFENBACH	ORCHESTRA	PATHE [PL]	27506	A	1916	BC/RC 02 H&D
DIDUR	MARTA	CANZONE DEL PORTER	FLOTOW	ORCHESTRA	PATHE [PL]	0328	65837	1916-	BC/RC 02 H&D
DIDUR	SONNAMBULA	VI RAVVISO	BELLINI	ORCHESTRA	PATHE [PL]	27506	B	1916	BC/RC 02 H&D
GIORGINI	ELISIR	UNA FURTIVA LAGRIMA	DONIZETTI	ORCHESTRA	PATHE [PL]	62003	A	1913-	BC/RC 02 H&D
GIORGINI	MARTA	M'APPARI	FLOTOW	ORCHESTRA	PATHE [PL]	62003	B	1914-	BC/RC 02 H&D
MURATORE		L'ENLEVEMENT	LEVADE	ORCHESTRA	PATHE [PL]	63013	B	1916-	BC/RC 02 H&D
MURATORE		REVIENS	CHRISTINE	ORCHESTRA	PATHE [PL]	64001	B	1916-	BC/RC 02 H&D
MURATORE	AFRICANE	O PARADISO	MEYERBEER	ORCHESTRA	PATHE [PL]	64001	65494	1916-	BC/RC 02 H&D
MURATORE	ARMIDE	PLUS J'OBSERVE CES LIEUX	GLUCK	ORCHESTRA	PATHE		4918	1905-	BC/RC 02 H&D
MURATORE	CARMEN	AIR DE LA FLEUR	BIZET	ORCHESTRA	PATHE [PL]	54005	66918	1918	BC/RC 02 H&D

MURATORE	MANON	AH FUYEZ	MASSENET	ORCHESTRA	PATHE [PL]	54001	65469	1918	BC/RC 02 H&D
MURATORE	ROI D'YS	AUBADE	LALO	ORCHESTRA	PATHE [PL]	63013	66734	1916-	BC/RC 02 H&D
MURATORE	ROMEO	CAVATINE	GOUNOD	ORCHESTRA	PATHE [PL]	54008	68018	1918	BC/RC 02 H&D
MURATORE	WERTHER	POURQUI ME REVEILLE	MASSENET	ORCHESTRA	PATHE [PL]	54003	63008	1918	BC/RC 02 H&D
NAST EGENIEFF	MIGNON	SCHWALENBEN	THOMAS	ORCHESTRA	PATHE		15778	1910	BC/RC 02 H&D
NAST/EGENIEFF	NOZZE	CRUDEL PERCHE (G)	MOZART	ORCHESTRA	PATHE		15780	1910	BC/RC 02 H&D
NIVETTE	ROBERT IL DIABLE	VOICI DONC LES DEBRIS	MEYERBEER	ORCHESTRA	PHRYNIS		S1305	c1912	BC/RC 02 H&D
NUCELLY	CARMEN	AIR DU TOREADOR	BIZET	ORCH/CHORUS	IDEAL		5214	c1912	BC/RC 02 H&D
PAYAN	MANON	EPOUSE QUELQUE BRAVE FILLE	MASSENET	ORCHESTRA	PHRYNIS		S1212	c1912	BC/RC 02 H&D
RANZATO		SERENATA	RANZATO	VIOLIN/PIANO	PATHE		80718		BC/RC 02 H&D
RENAUD		LE SOIR	GOUNOD	PIANO	PATHE		3384	1903	BC/RC 02 H&D
RENAUD	FAVORITA	VLEN LEONORA	DONIZETTI	PIANO	PATHE		3385	1903	BC/RC 02 H&D
RUFFO	BARBIERE	LARGO AL FACTOTUM	ROSSINI	PIANO	PATHE (14)	2661	4203	1904	BC/RC 02 H&D
RUFFO	HAMLET	BRINDISI	THOMAS	PIANO	PATHE (14)	2661	4202	1904	BC/RC 02 H&D
SCAMPINI	TROVATORE	DI QUELLA PIRA	VERDI	ORCHESTRA	PATHE (14)	2653	84142	1908	BC/RC 02 H&D
SCAMPINI/BONIN	TROVATORE	MISERERE	VERDI	ORCHESTRA	PATHE (14)	2653	84141	1908	BC/RC 02 H&D
SCHIPA	BOHEME	RACCANTO DI RUDOLFP	PUCCINI	ORCHESTRA	PATHE [PL]	10314 (?)	90841	1919	BC/RC 02 H&D
SCHIPA	CAVALLERIA	SICILIANA	MASCAGNI	ORCHESTRA	PATHE [PL]	3269 (?)	80846	1918-	BC/RC 02 H&D
SLEZAK	LOHENGRIN	FRAGMENTE (MEIN LIEBER	WAGNER	PIANO	PATHE		19052	1903-	BC/RC 02
SLEZAK	MANON	FLIEH FLIEH	MASSENET	PIANO	PATHE		19053	1903-	BC/RC 02 H&D
VAGUET/VAGUET	LOHENGRIN	LOVE DUO	WAGNER	ORCHESTRA	PATHE (14)	2578	790/BIS	1909-	BC/RC 02 H&D
VAGUET/VALLAN	MANON	DUO DE LA RENCONTRE	MASSENET	ORCHESTRA	PATHE	2503	230	1910-	BC/RC 02 H&D
VAGUET/VALLAN	MIREILLE	DUO 1ST ACT	GOUNOD	ORCHESTRA	PATHE (14)	1577	556	1910-	BC/RC 02 H&D
VAGUET/VALLAN	MIREILLE	O MAGALI	GOUNOD	ORCHESTRA	PATHE (14)	1577	555	1910-	BC/RC 02 H&D
VAGUET/VALLAN	MANON	DUO DE LETTRE	MASSENET	ORCHESTRA	PATHE	2503	227	1910-	BC/RC 02 H&D
VILLABELLA	LAKME	FANTAISIE AUX AILES D'OR	DELIBES	ORCHESTRA	PATHE [PL]	0498	200076	c1925	BC/RC 02 H&D
VILLABELLA	MANON	AH FUYEZ	MASSENET	ORCHESTRA	PATHE [PL]	319	200339	1927-	BC/RC 02 H&D
VILLABELLA	MANON	LE REVE	MASSENET	ORCHESTRA	PATHE [PL]	319	200338	1927-	BC/RC 02 H&D
VILLABELLA	PAGLIACCI	SERENADE	LEONCAVALLO	ORCHESTRA	PATHE [PL]	0498	200074	1925	BC/RC 02 H&D

DONALD (DON) CAMERON 1949-2002



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