

G&T GAZETTE

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Our cover picture this time around is one of the more refined versions which one comes across in postcard circles that uses the word "organ" in its title. We hope you enjoy this play on words in association with Sir Arthur Sullivan's famous song "Seated one day at the organ". It comes by way of interest from the well known English postcard company of Bamforth whose studios were situated at the small Yorkshire town of Homfirth. This was made famous recently because it became the location of the "End of the Summer Wine" TV series. Your editor visited this tourist mecca last July.

GLEANINGS FROM HERE & THERE

In journalistic terms I think the *G&T Gazette* has a scoop this time around! During my years of association with the SRG, I have heard countless versions of Elsa Stralia's association with New Zealand through her marriage to (a) the Mayor of Patea, (b) a Farmer from Wanganui or even more extreme (c) a man with an artificial leg! Therefore it comes with a certain amount of pride that we can quote more or less from her own lips, when she divulges her marriage plans to the *Auckland Weekly News* (see the back page of this issue).

Dennis Brew's contributions to this journal have always been gratefully received. In terms of "international record collecting", it seems that no one from New Zealand or Australia can match him in his quest for ultra rare 78s. While some from our group will be amazed at his disdain for records which we lowly creatures cherish with phrases like... "I felt like screaming when I opened yet another box with only Marak inside - like finding Galli-Curci, Caruso and McCormack HMV's in New Zealand!" ... there comes a time in everyone's collecting habits when it is very hum-drum to stick rigidly to artists that appealed to us during our collecting infancy. I still remember the shiver of delight when I encountered my first green label HMV of Caruso/Scotti in a second hand shop in Newtown!

The latest *Record Collector* features the French soprano Ninon Vallin. It is mainly an extensive discography with an added bonus for those who take an interest in the records from the Pathé company with valuable information regarding speeds and production foibles which this firm generated. There is however one point in this discography which I'd like to draw attention to. It concerns the fact that when she toured New Zealand in 1947 and again in 1949, she recorded four songs in Australia under the Pacific label. Now I have distinct memories of having found one of these discs which was accompanied by the pianist Henri Penn. What I did with it is another story as I no longer have it in my collection. However, I'd like to alert our members to look out for examples of Vallin on 10 inch label Pacific label. From memory it was a predominantly yellow label with red graphics.

Good collecting.

A REPORT FROM DENNIS BREW ON HIS 2003 EUROPEAN ODYSSEY

This year I did not take my customary stop-over in Buenos Aires or U.S.A. and flew directly to Prague via Los Angeles and London. A weak \$US and an overvalued Czech Crown means an exchange rate of 26 Crowns for \$US, compared to 34 Crowns last year. Add to that a general increase in the cost of living, and we are approximately 35% worse off! Because of the poor exchange rate, foreign tourists are markedly down in numbers. Early summer weather is variable, but comfortable.

I quickly ran some advertisements which yielded nothing of consequence. The local shops were little better. Apart from a few Soviet LPs and 78s prospects looked grim for shellac until I contacted a difficult elderly collector who had sold me a limited number of rarities in the past. This year he allowed me full access to his chaotically stored collection, probably the first person to enjoy this "privilege". I worked for two weeks, sometimes feeling like a coal miner, at other times like a cherry picker, as I sorted my way through thousands of badly stored records. It was a mixture of excitement and dismay as I found rarities, only to find many impossibly damaged. Imagine the disappointment to find a Marchesi G&T, or should I say half a Marchesi G&T? A black Zenatello G&T impossibly cracked, Vasquez (a Hungarian rarity), a whole album of damaged Piccaver Odeons, Sobinov in impossible condition - that was heart breaking.

Despite the disappointments, I extracted some 100 records of interest and then began the ugly price negotiations with a man who made no allowances for condition and who possessed a half-knowledge of collectors' values. I could not let this unique opportunity slip through my fingers and spent my entire record budget in one hit! The choicest items are perhaps 4 instrumental discs which could ultimately recover much of my outlay - a

GREIG G&T, HUBAY on a Polish label, KOCIAN who made only 3 Black & Silver Columbias, and SARASATE Dog Concert.

The vocal recordings I took were: -

10 Caruso red G&T's; 5 Scampini Pre Dog; 6 de Lucia G&T's; 4 Arnoldson G&T's; 5 Jadlowker; 2 Baklanov on Vox and Odeon; 2 Förstel G&T's; Plaschke von Osten "Boccaccio"; Vox records of F. Kraus, Sembach and Verriotis; Greczewski Pathé; Dygas Favorite; Ney, (rare Hungarian bass); 3 Schipa; 4 Piccaver; Pattiera "live" Electrola; d'Andrade "Don Giovanni"; Burian Pathé; 2 Musil Favorite; Fonotipias of Clasenti, Burzio, Escalais, and an Anselmi I have chased for decades of 2 Tosti songs; Bolz "Prophete" on Odeon; Verdi Centenary Puzzle Plate; a 10 inch Berliner; de Hidalgo; Pechkovsky; Zinoviev; Adams G&T 3292; Ancona G&T 52128 Tosti song; Naval "Cosi fan Tutte"; Naval/Gutheil-Schoder "Weisse Dame"; von Bary; Hinkley; Melchior Polyphon special 1937 issue; Mieli & Schmedes 7 inch records; Marcel "Tosca"; Franz Joseph speech; Paoli "Tell" Trio; Szabo; Hunold; Pillti "Ariadne"; 2 Ruffo G&T's; Behr (Schnabel's wife) G&T; Knüpfer special 1st World War label; Walker; Knot; Lieban; 3 Kurz G&T and the prize SIEMS Parlophone P577 "Lustigen Weiber von Windsor". Not a bad return!!!

Half the collection would have been Czech singers, multiple copies of Marak, Destinn, Burrian & others, but of no interest to me. I felt like screaming when I opened yet another box with only Marak inside - like finding Galli-Curci, Caruso and McCormack HMV's in New Zealand! Worse, each box had to be repacked and tied according to his "specification", so time wasting.

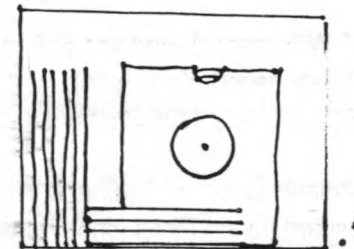
Since writing the above I returned to finalize my work on this collection and extracted a few more gems - Takats; another Escalais; Vialtzeva Zonophone; Brodersen; de Luca Fonotipia; and a lightly damaged Winkelmann, Next it's Madrid!

Meanwhile the cultural programme in Prague grows worse each year, both in repertoire and the quality of performers. Even the local press are critical of this year's Spring Festival.

18-6-03 I have just returned from 5 days in Madrid, in sweltering heat, but still this city charms me. The obligatory visit to the Prado Art Gallery caught an exhibition of the paintings of Tiziano, a master of colour. The highlight for me at this gallery though is the Goya collection, which always completes my visit.

I purchased 4 CD's but 78s were elusive - I thought I had struck gold at the flea market with a pile of G&T's and Fonotipias, but they had all been badly damaged with corroded grooves and illegible labels, Around the city and at the market yielded only 12 pieces of shellac, poor by my standards. Worse the 78s in Madrid were priced at 10 Euros each! I took two by a fine Argentinian tenor Rogelio Baldrich, 3 by Cora Raga, a fiery mezzo, Lazaro, Vendrell and a fine baritone Federico Caballé. A curiosity is a Pathé by La Tempranica, a Jota-like rhythm, sung with great vitality.

Richard Warren, curator of Yale University Library will visit Prague early in July, and Milt Weiss, the doyen of record dealers, will be here for 12 days in early August. No doubt during his stay there will be shellac hunting, and day trips to places like Vienna, Brno, Carlsbad etc. After Milt leaves I'll make my own plans to return to New Zealand. If it had not been for the collection in Prague this would have been my worst year ever for records. Thankfully, it could end up as one of the best. Without question, all over the world, the sources of good 78s are drying up in shops and flea markets.



19-20TH CENTURY CLASSICAL VOCALISTS WHO
TOURED NEW ZEALAND AND MADE
GRAMOPHONE/PHONOGRAPH
RECORDINGS.

(2nd SUMMARY)

When I first floated the idea of making a list of classical vocalists who toured New Zealand and had gone onto making recordings, the fruits of this were published in 2000 (Vol.6 no.3). Since then I have received a number of additions from friends across the Tasman that make a reissue imperative. While I am slightly suspicious of a number of new entries, I am unable to set aside time to check out these by going through newspaper files and the like. Therefore what you see is not a closed file and further nominations for this list along with any correction that may come to light are very welcome.

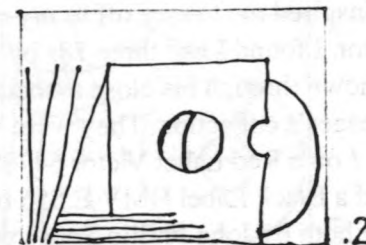
Ainsley, Irene(c)	1908 Auckland	NZ Graphic
Alda, Frances(s)	1927 Cyril Towsey (pno)	Taimre
Althouse, Paul (t)	1922 (with Arthur Middleton)	
Arral, Blanche(s)	1906	JNK
Austral. Florence(s)	1930 1934 1936 John Amadio	JNK
Baillie, Isobel(c)	1940 1948(w.Nat.Orch.)	WM & RHC
Badioli, Carlo (bs)	1949 in J C Williamson Opera Company.	
Basiola, Mario(b)	1949 in J C Williamson Opera Company	WM
Berthald, Barron (t)	1901 in Musgrove's Grand Opera Company	
Black, Andrew(bs)	1907 North Island Leopold Premyslav (pno)	NZ Graphic
Blackham, Joyce(m-s)	1960s Guest with NZ Opera Company	
Borg, Kim(bs)	1961	JNK
Brunskill, Muriel(c)	1957 J C Williamson Gilbert and Sullivan Company.	
Buckman, Rosina(s)	1922 D'Oisly (tenor) Kahn (pno)	Taimre
Butt, Clara(c)	1908 1913 1921-22 1926 Rumford (baritone)	Taimre
Cantelo, April (s)		
Capelli, Tino(t)	1918 w.Amadio,Cesaroni,Bedford & Whittle-pno.	WM
Calve, Emma(s)	1910 Gasparri (tenor) Pintel (pno) Truda (flute)	Taimre
Cassinelli, Antonio(bs)	1949 in J C Williamson Opera Company	

Castagna, Bruna(m-s)	1932 in Williamson Imperial Grand Opera Company	
Castles, Amy (s)	1910 in J C Williamson's Grand Opera Company	
Chaliapine, Theodore(bs)	1926 Rabinowitsh (pno) Hilda Sutton (vn.)	WM
Clabassi,Plinio (bs)	1949 in J C Williamson Opera Company	
Collier, Frederick (bs-b)	1920 in J C Williamson Grand Opera Company	
Comedy Harmonists	1939(?)	WM & RHC
Crooks, Richard(t)	1939 Frederick Schauwecker (pno)	WM
Curtin,Phyllis(s)	1968	
Dagradi, Leopoldo(t)	1917 in Gonsalez Opera Company	
Dal Monte, Toti(s)	1924 ?1926 1928	WM
Dawson, Peter(b)	1910 1915 1931 1942 1946 1949	RH & DW
Dearth, Harry(bs-b)	1919	
De Bernardi,Oreste (t)	1932 in Williamson Imperial Grand Opera Company	
Deller, Alfred(ct)	1964 w.consort ?	JNK
Di Stefano, Giuseppe(t)	1967 Ivor Newtown (pno)	WM
Dobbs, Mattiwilda (s)	1959*, 1968	
Dolores, Antonia(s)	1895-?	JNK
Dolukhanova, Zara (m-s)	1966 1969	JNK
Don Cossack Choir	1956	WM
Dowd, Ronald (t)	1954* in National Opera of Australia	
Dufault, Paul (t)	1913	
Duncan, Todd(b)	1946 1949 1960 (?)	JNK
Elkins,Margreta(m-s)	1954* National Opera of Australia(Recorded with Sutherland).	
Elms, Lauris(c)	1957*	
Falkner, Keith(b)	1956	JNK
Forrester, Maureen (c)	1969	
Gafni, Miklos(t)	1948 & 1956 Henri Penn (pno)	Hart & RHC
Galli-Curci, Amelita (s)	1925 1932 Samuels (pno)	Taimre
Gange, Fraser(b)	1920 1928	JNK
Glaz, Herta	1947	RHC
Granforte, Apollo(b)	1932	JNK
Hammond, Joan(s)	1932 (Williamson Op.Co.),1946	RHC
Hislop, Joseph(t)	1931?	
Huder, Maria (m-s)	1949 in J C Williamson Opera Company	
Infantino, Luigi(t)	1957 Angelo Campori	WM
Johnson, Gertrude (s)	1917 in Gonsalez Opera Company	
Kipnis, Alexander(bs)	1938(?)	WM

Lawrence, Majorie(s)1949	RHC
Lehmann, Lotte(s) 1939	RHC
Lenghi-Cellini (t) 1924	
Lewis, Richard(t) 1957	
Light , Alan (bs) 1954* in National Opera of Australia	
Lois, Vittorio (t) Fonotopia and HMV DB1320	
los Angeles, Victoria de(s)1956/1957 Maurice Till (pno)	WM
Marone, Albino (bs)1932 in Williamson Imperial Grand Opera Company	
Marshall, Lois(s) 1957	RHC
McCormack, John(t)1912 1913-1914.Buckman(sop) Kaufmann (bs) Clay (pno)	
Melba, Nellie(s) 1903 1909 1903 Kirby (tenor) Dawson (piano) 1909 Bourne (pno) Lemmone (flute)Ranalow (baritone) Miss Whittle (pno)	Taimre
Meyer, Kerstin (m-s) 1963 & early 1970s	
Middleton, Arthur(b)1922 with Althouse	WM
Midgley, Walter(t) 1949	JNK
Misciano, Alvino (t) 1949 in J C Williamson Opera Company	
Mummery, Browning (t) 1920 in J C Williamson Grand Opera Company	
Moncrieff, Gladys(ms)1918-1961	JNK
Nash, Heddle(t) 1940	WM
Nordica, Lilian(s) 1913	DW
Pagiugghi, Lina(s) 1932	WM
Peerce, Jan(t) 1960s	JNK
Piccaluga, Nino (t) 1924	
Poletti, Olga (s) 1928 in Gonzalez Opera Company	
Power, Stella(s) 1920s	WM
Pringle, Lempriere (bs) 1901 in Musgrove's Grand Opera Company	
Raisbeck, Rosina(s)1947	RHC
Ripley, Gladys(c) 1940	WM
Robeson, Paul(bs) 1950s	WM
Rumford, Kennerly(b)see Butt	
Russell, Ella (s) 1901 in Musgrove's Grand Opera Company	
Saville, Frances (s) 1881 in Simonsen opera company	
Schipa, Tito(t) 1937 1950 (?)	JNKRHC
Schock, Rudolf (t) 1949 with Werner Baer (pf)	
Schwarzkopf, Elizabeth(s)1970s Maurice Till (pno)	WM
Snazelle 1890s	JNK

Souzay, Gérard(b) 1959 Dalton Baldwin (pno)	WM
Streich, Rita(s) 1960 1966 1968	JNK
Te Wiata, Inia (bs) 1958 NZ tour	RHC
Thill, Georges(t) 1947	RHC
Thomas, Edna(c) 1925	JNK
Thomas, John Chas(b)1947	RHC
Tibbett, Lawrence(b)1938	JNK
Titta, Enzo (b) 1949 in J C Williamson Opera Company	
Vallin, Ninon(s) 1947 1949 Werner Baer (pno)	JNK
Valobra, Cesarina (s) 1932 in Williamson Imperial Grand Opera Company	
van Kesteren, John(t) 1985	
Walker, Norman(b) 1952	JNK
Watson, Richard (bs) c.1951 & 1957 in J C Williamson Gilbert and Sullivan company	
Watts, Helen (c) 1970	
Webb, Yvonne(s) 1944 w.Nino Marotto	RHC
Woytowicz, Stefania(s) 1967	
Zagonara, Adelio(t) 1949 in J C Williamson Opera Company	
Ziegler/Booth(s-t) 1948	RHC

Since committing this edition to press, it has been decided that entry to this listing will in future be restricted to those who started off their recording careers by making 78rpm recordings. We will also consider adding instrumentalists and conductors who toured New Zealand using the same method of selection.



Editorial ramblings -to fill a space!

Of late, I've been reading a biography of the conductor Leopold Stokowski. I bought this along with a number of books from the annual clearout sale at the Wellington Public Library.

For a start, I am simply amazed to see this and other standard reference works deleted from their shelves. Sales like these don't inspire confidence in one knowing that it is no longer reliable to think of your public library as a depository of books that are essential for research purposes. Is this periodic "cleansing of the shelves" done on the basis on those that get regular usage? If this is the case, then someone needs to be taken to task!

All that aside, I now have a much greater respect for a conductor whom I previously could only recall as the bloke who did the music for Walt Disney's FANTASIA!

In the same sale I got a copy of *Arthur Sullivan - A Victorian Musician* by Arthur Jacobs, but I haven't got to that as yet because Oliver Daniel's *STOKOWSKI* is a monumental tomb of over 1,000 pages which includes a very exhaustive 100 page discography. It's this last bit which originally attracted me to my \$1 purchase, but as I have read on through his fascinating life, I have come to reassess Leopold's contribution to music in more ways than one.

For a start it inspired me to race off to my collection to see what I had by this conductor. I found I had three 78s by 'Stoki', an endearing term by which he was known through his close associates. Two of these came to me through Ray Hedges's collection. They were an acoustic of *Greig's Peer Gynt Suite no.1* on a Red Label Victor 64768 recorded at his first session in 1917, and a Black Label HMV E.556 of *El Capitan and Stars and Stripes Forever* both by John Phillip Sousa with the Philadelphia Orchestra and was recorded in 1929.

I then did a bit of a thinking. Hadn't I bought a Lucia Albanese recording from Laurence Holdridge doing *Bachianas Brasileiras No. 5* for Soprano and Cello. Yes I had and the conductor was no less than dear old

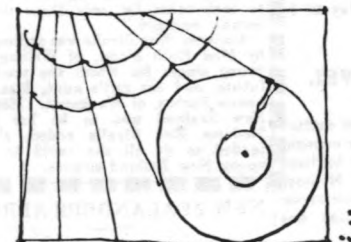
Stoki, RCA Victor 12-3777 recorded in New York in 1951. What was even more exciting for me was the fact that there was a very generous mention of the circumstances which led to this recording being made with Albanese and her husband in Oliver Daniel's book.

Oliver Daniel by the way got to know Stoki in the mid 1940s through his connections with the Columbia Broadcasting System in America. He became a very good friend of Stokowski and played an important part of his life as an advisor and professional colleague.

Then during a visit to Newtown I took the opportunity of looking through some LPs at the St. Vincent du Paul shop where I found an LP which must be one of the last he recorded in London in 1975 with the National Philharmonic Orchestra called *Stokowski Spectaculars*. It was made of with encores on Nixa/Dawn PCNH 4 and was recorded two years before he died at the age of 95!

What this exercise has taught me is that while a lot of people like me might be very dismissive of a man who to a large extent made his name through a very popular film and Hollywood connections, he was probably the most dedicated conductor on the international circuit who was passionately committed to contemporary music, recording and playing many world premiers by modern composers.

Armed with this new interest, I now look forward to adding further record by Stokowski to my collection and studying his many arrangements and audio achievements with orchestras and the so called "Philadelphia Sound".



Women in the News

GOSSIP OVER THE TEACUPS

AMONG OURSELVES

Miss Ethel S. Jones, who has been studying art in Sydney during the past year, has returned to the Dominion.

Many friends in the Auckland district will hear with sincere regret of the death of Miss Queenie Clarke Johnson, which occurred suddenly while she was staying with some friends in Christchurch. Miss Clarke Johnson has been living with her brother, Mr. Noel Clarke Johnson, for some time, and was on her way home after a holiday visit in the South. She was one of the kindest and most popular people and will be much missed by a large circle of friends.

Returning to New Zealand this week from her annual visit to Sydney is Mrs. Lamartine Dwan, of Ross Crae, Lower Hutt, Wellington. Mrs. Dwan has many friends across the Tasman who give her a very warm welcome, and being a great lover of Sydney and the outlying beauty spots, she has done a great deal of motoring during her holiday.

Rarotonga, one of the loveliest of the South Sea islands, has been chosen as a happy hunting-ground by Mr. and Mrs. A. R. Thompson and their two daughters, the Misses V. and G. Thompson, of Merivale, Christchurch, who will leave Wellington by the Maunganui on May 10 for a short holiday there, returning to New Zealand on May 27 by the Makura.

MUSIC AND TRAVEL

Two of the happiest and most excited people in the Dominion at the moment are Miss May O'Byrne and her brilliant young pupil, Miss Janetta McStay. They will set off together to-morrow for London, where Miss McStay has

SINGER'S ROMANCE

Madame Elsa Stralia, a noted Australian soprano, arrived in Wellington by the Monowai from Sydney last week. She has come to New Zealand to be married to Mr. Adolph Christensen, of Patea, and will take up permanent residence in this country. In an interview, Madame Elsa Stralia and Mr. Christensen, who met her in Wellington, said that the wedding would not take place for several months. They first met at Patea about four months ago, on the



MADAME ELSA STRALIA

occasion of Madame Elsa Stralia's last visit to the Dominion.

"It was love at first sight," she said, in describing the circumstances of the meeting. "After having become known to each other for only three days we became engaged."

Madame Elsa Stralia was accompanied by Miss Ruth Mann, of Wellington, a young singer for whom she predicts a future, and the girl's aunt, Mrs. Mackenzie Forbes, of Wanganui. Now that New Zealand was to be her home, Madame Elsa Stralia added, she intended to do all she could to assist young New Zealand singers.

NEW ZEALANDERS ABROAD

COSY

—of



G6

G6 illustrates a V NECK : in soft, warm Cotton Int bands. Cream/Sky, Cream

G4 depicts COMFY PYJA LOCK with V neck and a pocket, tuck in top. Tr width legs, finished band a Pink. W. size.

G5—The outside figure at OF TWILL WINCEYETT long inset sleeves, roll c facings are shown in cor medium legs finished ban Saxe; Pink with White on Lemon; White with Pink, Nil with Lemon or White S.W. 1

36in.

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