

Columbia Records

*Catalogue
Celebrities Series*



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50 RECOMMENDED COLUMBIA RECORDS.**

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See Special Notice on Page 3 of Cover.

SECTION 1—Pages 2 to 10.

International Celebrities in instru-
mental and Concert Selections.

COLUMBIA
“DE LUXE”
RECORDS

(Maroon Label)



FOR PRICES SEE PAGE 2 COVER.

¶ An Alphabetical List of all series of Columbia Records
is issued separately. - - - - Ask your dealer.

EUGENE YSAYE

The Master of the World's Violinists. (Playing exclusively for Columbia.)

IN the announcement of the first records ever made by Ysaye, and those exclusively for Columbia, is summarized what is, in many respects, the most important Columbia announcement ever made.

Ysaye is above all else the master musician. The breadth, dignity, and power of his art would be amazing if it were not that such an aspect is lost sight of in the pleasure so keen and transcendental which a hearing of it gives. Though able to say the last word in the technique of his instrument, it is not primarily as a technician that his greatness is evident. It is the Ysaye tone that has captured the world. The purity and absolute music of this tone has never been equalled. Anything foreign to tone in the contact of the bow with the string does not exist with Ysaye.

The most notable authorities in the world have been unanimous in according to Ysaye a position in advance of all other musical artists of his day. Born in Liege, Belgium, in 1858, Ysaye is now in the summer of a glorious maturity. His supremacy as the world's greatest violinist is unquestioned and these records are offering what his millions of admirers have long awaited.

12-inch—Single-Sided.

(Prices on p. 2 Cover.)

36513 'Prize Song, from "The Meistersinger"
(Wagner)

36514—Scherzo Valse (Chabrier)

36516—Lointain Passe (Mazurka) (Ysaye)

36519—Berceuse (Lullaby) (Faure)

36520—Concerto in E minor (Mendelssohn) Finale.

36521 { Mazurkas, Op. 19: (a) Obertass.

(b) Menetrier (Wieniawski).

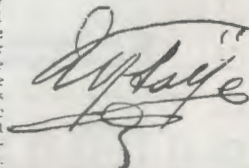
36523—Rondino, Op. 32 (Vicuxtemps)

36524—Hungarian Dance in G, No. 5 (Brahms)

36525—Caprice Viennois, Op. 2 (Kreisler)

36526—Albumblatt (Wagner)

A word as to the records of my playing recently made by you—one thing is certain—in the recording and reproduction they are the best I have ever listened to. Your method of perpetuating the characteristic tone of the violin unquestionably excels all others. I recognize in every note my individual manner of expression. The records occupy a unique place in my esteem as artistic and scientific achievements. Accept my sincere congratulations and good wishes.




FELIX WEINGARTNER

Conducting the Grand Symphony Orchestra.

(Exclusive to Columbia.)



FOR the first time a conductor of pre-eminent and world-wide fame in the directing of symphonic music has conducted a Symphony Orchestra for the making of records exclusively for Columbia. The work of Felix Weingartner on the Continent of Europe has placed him among the three greatest conductors in the world. He is famous in another respect also, for following a disagreement with the

Kaiser, Weingartner was banished from Berlin by Imperial decree and prohibited from conducting within a radius of twenty miles of the city. Weingartner promptly arranged a series of orchestral concerts just outside the decreed limits, with such success that special trains had to be run to accommodate his thousands of admirers. These first records by Weingartner are unprecedented examples of tone colour, revealing wondrous harmonies, and easily the choicest orchestral records ever issued, and the first ever issued of an orchestra under the ægis of so famous a conductor. The *Isolde Liebestod* is a wonderful interpretative triumph, marvellously recorded.

FELIX WEINGARTNER—CONDUCTING THE GRAND SYMPHONY ORCHESTRA.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

- D 17711** { Invitation to the Waltz (*Waber*)
 { *Isolde's Love Song (Liebestod)*, from "Tristan and Isolde" (*Wagner*)
- D 17724** { Magic Fire Scene, from "Die Walkure" (*Wagner*)
 { "Carmen"—Overture and Intermezzo, Act IV. (*Biset*)

The above records, unique by reason of their production under the direction of the great conductor, may also be regarded as typical of the regular Columbia standard of orchestral recording.

KATHLEEN PARLOW

The World's Greatest Woman Violinist.

(Playing exclusively for Columbia.)

SELDOM have we felt so complete and unqualified a sense of pleasure as in the announcement of the first of a series of records by Kathleen Parlow, the celebrated Canadian violinist, who has been for the past ten years the musical sensation of two continents. Admittedly Miss Parlow has but few rivals among the virtuosi of the present day, and among women violinists she has no equal in musical history.

Miss Parlow was born in Calgary, Canada, and her first public appearance was in San Francisco at the age of six years. It was in 1905 that Miss Parlow came to London, where she played at the concerts of the London Symphony Orchestra, and met with such success that she was commanded to play before the Queen. Since then she has made frequent appearances season by season in London, alternating with tours in Europe, where her first recitals were the sensation of the musical season, and last year right through the United States.

Miss Parlow's commanding technical skill and the lovely tone she evokes from her instrument are superbly reproduced in her records, which are with orchestra accompaniment and have been pronounced by experts to be the greatest violin records so far made by a woman violinist. For example, her playing of the Chopin "Nocturne in E flat" transcends anything before accomplished in violin recording. This exquisite number, one of the most celebrated Chopin ever wrote, is a composition of which there are scarcely words to describe the shadowy iridescent charm and grace that render it so amazingly appealing. It is a masterpiece of tone poetry, and Miss Parlow's sincerity of purpose and inspired bowing shines through every note of it.



12-in. Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- D 17700** { Humoreske (Dvorak)
 { Melody in F (Rubinstein)
- D 17701** { Nocturne in E flat (Chopin-Sarasate)
 { Liebestreud (Kreisler)

10-in. Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- D9700** { Beethoven's Minnet in G (Beethoven)
 { The Last Rose of Summer
- D9705** { Moment Musical (Schubert's)
 { Valse Bluette (Auer)

LEOPOLD GODOWSKY

The World's Greatest Exponent of Piano Technique

(Playing exclusively for Columbia)

AS an exponent of piano technique Godowsky is everywhere conceded to be unequalled in all the world. On this side of his art he is dazzling and altogether wonderful. His poetic insight, extraordinary range of expression, and fluent singing tone, supplementing his mastery of the keyboard, combine to make him a musician of such fine balance as is rarely met with. His playing is regarded as the standard by students of almost every country.



12-inch—Double-Sided. (Prices on p. 2 Cover.)

- D 17712** { Hark, Hark, the Lark! (*Schubert-Liszt*)
 { Campanella (*Liszt*)
- D 17713** { Two Songs without Words (*Mendelssohn*)—No. 1, G major :
 { [No. 2, "Spinning Song"
 { Chopin's Preludes—(a) B flat ; (b) F major
- D 17722** { Prelude in "D" flat (*Chopin*)
 { Waltz in "C" sharp major (*Chopin*)



JOSEF HOFMANN

One of the World's Greatest Pianists.

(Playing exclusively for Columbia.)



JOSEF HOFMANN had persistently refused to listen to any proposals to make records of his wonderful art until the Columbia Company convinced him that their process of recording would give a faithful reproduction of his playing. So convinced was he that he agreed to make records exclusively for Columbia. The great art and universal quality of Mr. Hofmann's art has been a matter of comment from the first days when he made his bow as a youthful prodigy.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

- D 17702** { Waltz in E minor (*Chopin*)
 { Liebestraume (*Liszt*)
- D 17714** { Valse Caprice (*Rubinstein*)
 { Nocturne in E flat major (*Chopin*)
- D 17718** { Prelude in "C" sharp minor (*Rachmaninoff*)
 { Polonaise in "A" major (*Chopin*)

10-inch—Double-Sided. (Price on p. 2 Cover.)

- D 9701** { Spring Song (Songs without Words, No. 30) (*Mendelssohn*)
 { Warum? (Why?) (*Schumann*)

MARGARET WOODROW WILSON

The Daughter of the President of the United States.

THE Columbia has the rare good fortune to present first records by Miss Margaret Woodrow Wilson, the gifted daughter of the President of the United States—a young artiste whose vocal accomplishments would, if turned to professional account, gain her without question a place of high honour in competitive artistic activities. Miss Wilson's voice is a true lyric soprano of charming quality and timbre, to which the best training that science can provide has added a power of interpretation and expression which distinguishes her singing as that of a finished and most capable artiste.



With Orchestral Accompaniment.

12-inch—Double-Sided. (Price on p. 2 Cover.)

D17726 { The Low Backed Car
Will Ye No Come Back Again ?

10-inch—Double-Sided. (Price on p. 2 Cover.)

D9713 { Leezie Lindsay
My Laddie



OLIVE FREMSTAD, Soprano.

(Singing exclusively for Columbia.)



MADAME OLIVE FREMSTAD'S glorious dramatic soprano voice has, beyond all question, come to be recognized as one of the greatest the world has known at any time in human history. Its brilliance has secured for her an unassailable position in the realm of Wagnerian opera, and its combination of vocal qualities is heard to perfection in these unique records of two old familiar ballads.

12-inch—Double-Sided.

(Price on p. 2 Cover.)

With Orchestral Accompaniment.

D17708 { Long, Long Ago (Bayly)
Annie Laurie (Old Scottish)

For GRAND OPERA RECORDS by OLIVE FREMSTAD,

See page 20.

MARY GARDEN

The Famous Prima Donna.

(Singing exclusively for Columbia.)

MISS MARY GARDEN enjoys a double distinction, for, Scotch by birth, she has actually won over the fastidious French public by her remarkable performances of French opera roles—no ordinary achievement, as may be imagined. This unparalleled success, therefore, adds considerably to the interest of the following Scotch songs made by this popular prima donna, all recent recordings.

10-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- D9702** { Coming Thro' the Rye (Old Scotch Melody)
Bluebells of Scotland (Old Scotch Melody)
- D9703** { John Anderson, my Jo (Old Scotch Melody)
Irish Love Song (*Lang*)

For GRAND OPERA RECORDS by MARY GARDEN,

See page 21.



BERNICE DE PASQUALI

The Great Coloratura Soprano.

(Singing exclusively for Columbia.)

MADAME DE PASQUALI has attained a high pinnacle in the realm of opera as a coloratura soprano, for she has inherited the many roles left vacant by the retirement of Mme. Sembrich from the operatic stage. She first appeared in opera in Milan and Genoa, and then sang for some time in London. It was following upon her success here that she was engaged to play the principal soprano parts in a number of operas at the Metropolitan Opera House, New York, where she appears regularly. Her English admirers will welcome her in these records of famous numbers in English.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- D17715** { Jewel Song, from "Faust" (*Gounod*)—in English
Polonaise, from "Mignon" (I am Titania)
(*Thomas*)—In English
- D17721** { Thou Brilliant Bird, from "Pearl of Brazil"
(*David*)
Villanelle (The Lark's Song) (*Eva dell' Acqua*)
- D17725** { Lo, Here the Gentle Lark (*Bishop*)
"Carmen": I Say to thee Dread that assail-
Me (*Bizet*) (In English)

10-inch—Double-Sided. (Price on p. 2 Cover.)

With Orchestral Accompaniment.

- D9704** { The Low Back'd Car (*S. Lover*)
Will o' the Wisp (*C. G. Spross*)



ALICE NIELSEN

The Sweet-Voiced American Prima Donna.

(Singing exclusively for Columbia.)



MISS ALICE NIELSEN is one of the few English-speaking singers in the world who has created a universal reputation for her singing in the mother tongue, as much so as in grand opera roles. After her success as the leading lyric soprano of the Metropolitan Opera House, New York, she has now become familiar to English opera-goers by her phenomenal successes in "Madame Butterfly" and "Pagliacci," at Covent Garden during the brilliant 1913 season. Her voice is sweet and bell-like in its purity, her renderings full of grace and charm of expression.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- D 17703** { The Last Rose of Summer
- { Home, Sweet Home (Payne)
- D 17704** { Kathleen Mavourneen (F. N. Crouch)
- { Annie Laurie (Old Scotch Melody)
- D 17705** { In the Gloaming, Oh my Darling (Annie F. Harrison)
- { The Old Folks at Home (S. C. Foster)
- D 17706** { Bonnie Sweet Bessie (J. L. Gilbert)
- { My Laddie (Thayer)
- D 17707** { From the Land of the Sky-Blue Water (C. W. Cadman)
- { The Sacrifice: "Chonita's Prayer" (F. S. Converse)
- D 17719** { Goodbye (Tosti)
- { Sweet Genevieve (Geo. Cooper)

For GRAND OPERA RECORDS by ALICE NIELSEN, See page 24.



CAROLINA WHITE, Soprano.

(Singing exclusively for Columbia.)

THE striking success of Mme. Carolina White as the prima donna of the Philadelphia-Chicago Opera Company gives particular interest to this artist's first records. Her voice is a splendid high dramatic soprano, and one of the best recording voices we have known. She is here heard to magnificent advantage in songs sung in English.



10-inch—Double-Sided. (Price on p. 2 Cover.)

- D 9709** { The Sweetest Story Ever Told (Stults) With Orchestra
- { Spring Song, from "Natoma" (Victor Herbert) With Orchestra
- D 9711** { The Lass with the Delicate Air (Arne) With Orchestra
- { At Parting (Rogers) With Orchestra

ORVILLE HARROLD.

America's Greatest Operatic Tenor and
one of the Leading Tenors of the world.



THE rise of Orville Harrold to the premier rank among the notable tenors of the world is due to the far sighted Oscar Hammerstein, who gave him his first opportunity at the Manhattan Opera House. Finding that his high opinion was absolutely justified, the astute impresario selected Mr. Harrold for his leading tenor when he invaded London with his bold grand opera venture. The distinctive qualities of strength and tonal beauty have characterized Mr. Harrold's singing, and they are beautifully exhibited in these first records.

12-inch—Double-Sided. (Price on p. 2 Cover.)

With Orchestral Accompaniment.

D17709 { Ah, so Pure, from "Martha" (*Flotow*)
{ The Snowy-breasted Pearl (*Robinson*)

D17716 { I Hear You Calling Me (*Marshall*)
{ Berceuse de "Jocelyn" (*Angels Guard Thee*) (*Godard*)

10-inch—Double-Sided. (Price on p. 2 Cover.)

With Orchestral Accompaniment.

D9708 { For You Alone (*H. E. Geshl*).
{ Absent (*Metcalf*)



ICILIO CALLEJA, Tenor.

One of Italy's Leading Tenors.

THIS first record, sung in English, introduces to our public one of the greatest tenors in the world, and one who in his own country enjoys a unique reputation. His voice is of wonderful volume, but sweet and pure, and this record will probably create a distinct sensation, it being, incidentally, one of the very first of selections from "The Girl of the Golden West" sung in English. We strongly urge all admirers of the pure tenor voice to hear this remarkable record.

10-inch Double-Sided. (Price on p. 2 Cover.)



D9710 { Let her Believe, from "The Girl of the Golden West." (*Puccini*) With Orchestra
{ My Father Died, from "The Girl of the Golden West." (*Puccini*) With Orchestra

CHARLES W. CLARK, Baritone.

THE announcement of first exclusive records by Charles W. Clark brings into the Columbia catalogue one of the most distinguished and scholarly baritones in the world. An American by birth, he has sung at some thirty or more recitals in London, at the Birmingham Festival, Liverpool Philharmonic Concerts, five times at the Halle Concerts, and has made numerous tours in Germany, Italy and America. These records show the superb vocal qualities in ways which will appeal strongly to all seekers after notable recordings.



12-inch. Double-Sided. (Price on p. 2 Cover.)

D17723 { O Divine Redeemer (*Foots*) With Orchestra
 { It is Enough, from "Elijah." (*Mendelssohn*) With Orchestra

10-inch. Double-Sided. (Price on p. 2 Cover.)

D 9712 { Thy Beaming Eyes (*MacDowell*) With Orchestra
 { An Irish Folk-Song (*Foots*) With Orchestra

CECIL FANNING, Baritone.

THIS well-known baritone's recitals were quite a feature of the 1913 season's London concert events. He came to London from America with the reputation of being the most popular concert baritone in the Western Hemisphere. Just prior to his appearances in London he enjoyed a thoroughly triumphant tour of the Continental music centres, and it is significant of his art that his success should have been attained solely on his merits as a concert singer.



12-inch. Double-Sided. (Price on p. 2 Cover.)

D17710 { A Perfect Day (*Jacobs-Bond*) With Piano and 'Cello
 { The Last Leaf (*Homer*) With String Quartette and Piano

D17717 { Meet Me by Moonlight Alone (*J. A. Wade*) With Orchestra
 { Edward (Scotch Song) (*Loews*) With Orchestra

10-inch. Double-Sided. (Price on p. 2 Cover.)

D9707 { Because (*Guy d'Hardelot*) With Orchestra
 { To Anthea (*J. L. Hatton*) With Orchestra

HENRI SCOTT, Bass.

MR. HENRI SCOTT'S place among the few really great operatic basses in the world is unquestioned. Taking leading roles in the New York, Philadelphia and Chicago opera houses, the exceptionally deep and rich timbre of his voice, its splendid volume and sonority are features which have always aroused the enthusiasm of his audiences. His first record of two familiar songs will be especially welcomed.

With Orchestral Accompaniment.

12-inch. Double-Sided. (Price on p. 2 Cover.)

D17720 { Maritana: In Happy Moments (*Wallace*)
 { The Bohemian Girl: The Heart Bowed Down (*Balle*)



SECTION 2—Pages 12 to 34.

International Celebrities.

C O L U M B I A
G R A N D O P E R A
R E C O R D S

(Pink Label)



FOR PRICES SEE PAGE 2 COVER.

¶ The Artists in this Series are arranged strictly in the natural order of Soprano, Mezzo, Tenor, Baritone, &c., and in Alphabetical order.

LILLIAN NORDICA.

(Singing exclusively for Columbia.)

THE late MADAME NORDICA was the greatest Wagnerian soprano of the age and was held by many to be in all respects the greatest dramatic soprano the world has known. Scarcely can there be found in any civilized country a corner into which her fame has not penetrated, and where her name was not synonymous of everything that is fine and splendid in vocal art.

Nordica's successes were world-wide since her first appearance in opera, and are matters of such everyday common knowledge that to comment upon them seems almost superfluous. Every great opera house in Europe and America rang with her triumphs. In Bayreuth itself—shrine of all things Wagnerian—she sang the great music dramas of Wagner with an acclaim that carried all before it. At Covent Garden, the Berlin Royal Opera House, the Paris Opera House, and at the Metropolitan Opera House, New York, her name is indelibly associated with operatic traditions which will not soon fade. In the concert and recital fields for years her work has stood for the highest standard of excellence in the science of vocalism and vocal expression.

Of Nordica's voice as it is now perpetuated for all time on Columbia records, it is sufficient to say that it is the same noble and beautiful instrument that held thousands spell-bound. It has the same golden, velvety quality that set it apart among all soprano voices, and that gained for its possessor a name of highest distinction in the world of musical art.



12-inch—Single-Sided. (Special Prices—see p. 2 Cover.)

- | | | |
|--------------|---|--------------------------------|
| 30133 | { LA GIOCONDA (<i>Ponchielli</i>)—"Suicido! In questi fieri momenti."
(Suicide! My one resource) | In Italian, with Orchestra |
| 30661 | { MIGNON (<i>Thomas</i>)—Polonaise, "Io son Titania." (I am Titania)
In Italian, with Orchestra | |
| 30652 | { TRISTAN AND ISOLDE (<i>Wagner</i>)—"Isolde's Liebestod."
(Love-Song) | In German, with Orchestra |
| 30657 | —MANDOLINE (<i>Debussy</i>) | In French, with Piano and Harp |
| 30144 | —HUNYADI LASLOS—Hungarian Aria (<i>Erkel</i>) | In Hungarian |
| 30486 | { (a) OMAHA INDIAN TRIBAL SONG (<i>Cadman</i>)
(b) MIGHTY LAK' A ROSE (<i>Nevin</i>) | In English
In English |
| 30483 | —DAMON (<i>Stange</i>) | In English |
| 30653 | —ANNIE LAURIE—Old Scotch Air | In English, with Orchestra |
| 30677 | —SERENADE (<i>Richard Strauss</i>) | With Piano |

ALESSANDRO BONCI

The World's Greatest Lyric Tenor.

(Singing exclusively for Columbia.)



THE addition of Signor Bonci to the list of Columbia artists practically sets the seal to this remarkable list of celebrity records. For Signor Bonci is the world's greatest lyric tenor—the supreme exponent of the *bel canto* style. His tones are impeccably pure, his sense of vocal proportion and phrasing exquisite, his voice a pure tenor, positively noble in its highest register.

Signor Bonci needs no introduction to English opera-lovers, for his numerous appearances at Covent Garden have always been provocative of the greatest possible enthusiasm. It is with a full sense of all that it implies, that we emphatically aver

these records to be the finest records of any tenor voice ever made—flawless in every detail and exquisite beyond words. They are adequate and faithful representations of "the most artistic singer in all the world."

12-inch—Double-Sided. (Special Prices—see p. 2 Cover.)*With Orchestral Accompaniment.*

- A 5449** { LA BOHEME (*Puccini*)—"Che gelida manina." (How cold your hands) In Italian
L'ELISIR D'AMORE (*Donizetti*)—"Una furtiva lagrima." (A furtive tear) In Italian
- A 5468** { LA FAVORITA (*Donizetti*)—"Spirto Gentil." (Gentle Spirit) In Italian
L'AFRICANA (*Meyerbeer*)—"O Paradiso." (O Paradise) In Italian
- A 5479** { LA GIOCONDA (*Ponchielli*)—"Cielo e Mar." (Heaven and Ocean) In Italian
MARTHA (*Flotow*)—"M'appari." (Ah! so pure) In Italian

10-inch—Double-Sided. (Special Prices—see p. 2 Cover.)*With Orchestral Accompaniment.*

- A 1286** { RIGOLETTO (*Verdi*)—"Questa o quella." (Amongst the fair throag) In Italian
RIGOLETTO (*Verdi*)—"La Donna e mobile." (Woman is fickle) In Italian
- A 1287** { J. UISA MILLER (*Verdi*)—"Quando le sere al placido." (When peaceful was the Night) In Italian
LA FAVORITA (*Donizetti*)—"Una vergine, un angiol di Dio." (A vision of beauty appearing) In Italian
- A 1316** { TOSCA (*Puccini*)—"Recondita armonia." (Strange Harmonies) In Italian
TOSCA (*Puccini*)—"E lucevan le stelle." (Then shone forth the stars) In Italian
- A 1408** { ELISIR D'AMORE (*Donizetti*)—"Quanto e bella." (How dearly I love her). In Italian
FEDORA (*Giordano*)—"Amor it vieta." (My love forbids). In Italian
- A 1418** { MANON LESCAUT (*Puccini*)—"Donna non vidi mai," (So fair a maiden ne'er I've seen). In Italian
MIGNON (*Thomas*)—"La tua 'bell' Alma." In Italian

CELESTINA BONINSEGNA

The World-Famous Dramatic Soprano.

TO CELESTINA BONINSEGNA the most critical audiences in the world have paid their tributes of esteem and regard upon the unsurpassed quality and range of her capabilities in vocal and dramatic art. Her triumphs include the grand opera centres of the world; Covent Garden, Milan, Rome, Naples, Madrid, and New York have all worshipped at the shrine of her glorious art. To properly describe these Columbia records by Boninsegna calls for what would certainly seem to be extravagance in laudatory expression were not the records in themselves the best and final proof that such description is no more than the barest justice. Greater soprano recordings than many of those in the list have never been made.



12-inch—Double-Sided. (Prices on p. 2 Cover.)

All with Orchestral Accompaniment.

- | | | |
|---------------|---|--|
| A 3194 | { | IL TROVATORE (<i>Verdi</i>)—"D'amor sulli ali rosere." (Borne on love's pinions) In Italian |
| | | IL TROVATORE (<i>Verdi</i>)—"Tacea la notte placida." (How peaceful was the night) In Italian |
| A 5195 | { | LA BOHEME (<i>Puccini</i>)—"Mi chiamano Mimi." (Mimi, they call me) In Italian |
| | | TOSCA (<i>Puccini</i>)—"Preghiera—"Vissi d'arte e d'amor." (Prayer—For love and art I've lived) In Italian |
| A 5196 | { | AIDA (<i>Verdi</i>)—"Ritorna vincitor." (Return with victory crowned) In Italian |
| | | AIDA (<i>Verdi</i>)—"O patria mia." (Oh, my beloved land) In Italian |
| A 5197 | { | NORMA (<i>Bellini</i>)—"Casta Diva." (Queen of Heaven) In Italian |
| | | NORMA (<i>Bellini</i>)—"Ah! Bello a me ritorna." (Restore to me your love's protection) In Italian |
| A 5198 | { | CAVALLERIA RUSTICANA (<i>Mascagni</i>)—"Voi lo sapete, O Mamma." (Well thou knowest, Mother) In Italian |
| | | LA GIOCONDA (<i>Ponchielli</i>)—"Suicidio! In questi fieri momenti." (Suicide! my one resource) In Italian |
| A 5199 | { | ERNANI (<i>Verdi</i>)—"Ernani involami." (Ernani, fly with me) In Italian |
| | | LA FORZA DEL DESTINO (<i>Verdi</i>)—"Pace, pace, mio Dio." (Comfort me, dear Lord) In Italian |

10-inch—Double-Sided. (Prices on p. 2 Cover.)

- | | | |
|---------------|---|---|
| D 8080 | { | Faust: Aria dei gioielli (Jewel Song) (<i>Gounod</i>) |
| | | Faust: C'era un re di Thule (The King of Thule) (<i>Gounod</i>) |
| D 8081 | { | La Forza Del Destino: La Vergine degli Angeli (The Angelic Virgin) (<i>Verdi</i>) With Milan Chorus |
| | | La Forza Del Destino: Madre pietosa Vergine (Holy Mother) (<i>Verdi</i>) With Milan Chorus. |

EUGENIE BRONSKAJA

The Celebrated Russian Coloratura Soprano.

(Singing exclusively for Columbia.)



IN EUGENIE BRONSKAJA we find a genuine coloratura soprano of the kind that appears in the operatic firmament all too rarely. Her voice is phenomenally high in range and is even, clear and crystalline throughout its entire compass. With remarkable brilliance in the staccato work of the coloratura register it unites rare qualities of warmth and colour, so much sought after and so seldom found. Her rendering of the famous "Caro Nome" from "Rigoletto," which we present herewith coupled with Gounod's "Ave Maria," is a masterpiece of artistry in coloratura singing.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

All with Orchestral Accompaniment.

- | | | | |
|---------|---|--|------------|
| A 5 209 | { | IL BARBIERE DI SIVIGLIA (<i>Rossini</i>)—"Una voce poco fa." (The | In Italian |
| | | voice I heard c'en now.) Part I. | |
| | | IL BARBIERE DI SIVIGLIA (<i>Rossini</i>)—"Io sono docile." (A docile | In Italian |
| | | mind I bear.) Part II. | |
| A 5 210 | { | MIGNON (<i>Thomas</i>)—Polonaise—"Io son Titania." (I am Titania) | In Italian |
| | | DINORAH (<i>Meyerbeer</i>)—"Ombra leggera." (Shadow Song). | In Italian |
| A 5 211 | { | ROMEO ET JULIETTE (<i>Gounod</i>)—Valzer—"Nella calma d'un bel sogno." | In Italian |
| | | (Waltz song—In the calmness of a vision) | |
| | | LUCIA DI LAMMERMOOR (<i>Donizetti</i>)—"Regnava nel silenzio." | In Italian |
| | | (Nafure was wrapped in silence) | |
| A 5 212 | { | LA TRAVIATA (<i>Verdi</i>)—"Ah, fors' e lui." (Was he the one my heart | In Italian |
| | | foretold?) | |
| | | LA TRAVIATA (<i>Verdi</i>)—"Sempre libera degg'lo." (The round of | In Italian |
| | | pleasure I'll enjoy) | |
| A 5 193 | { | RIGOLETTO (<i>Verdi</i>)—"Caro nome." (Dear name) | In Italian |
| | | "AVE MARIA"—(<i>Gounod</i>) | In Latin |

See also Duets, etc., on pages 33 and 34.

I cannot think of anything that has pleased me more than hearing the records I recently made in your laboratory. I have no hesitation in giving your company the exclusive right to reproduce my voice on records in the future.

Eugenie Bronskaja

EUGENIA BURZIO

The Famous Italian Soprano.

MME. EUGENIA BURZIO is probably the most sought after Italian soprano to-day, impresarios in both hemispheres seeking to woo her from the plaudits of her own people. When it is stated that she is in the enviable position of being able to dictate her own terms, and that she never appears under a fee of 10,000 francs, some idea can be obtained of her position in the realm of Italian Opera.

What is, perhaps, the finest tribute to Burzio's talent, is an article by the famous Italian actor, Salvini, which he impulsively wrote for a Florentine paper, after a first hearing of the artist. Salvini said: "I find myself somewhat embarrassed in finding expressions and words corresponding to the sentiments which awake in me. . . . Such scenic command . . . such a perfect intonation, with such certainty and volume of voice, that one feels obliged to advise her to be less prodigal, as one would advise the heiress of great riches who distributes them by handfuls from a too generous instinct."

Madame Burzio's Columbia records are, indeed, a revelation of a marvellous voice, alive with beauty, vibrant with a sense of dramatic fitness, velvety in its softness, and sweet and liquid as a nightingale.



12-inch—Double-Sided. (Price on p. 2 Cover.)

With Orchestral Accompaniment.

- D17201** { MEFISTOFELE (Boito)—"L'altra notte in fondo al mare"
(The other night into the deep sea). In Italian
{ OTELLO (Verdi)—"Ave Maria" In Italian

10-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- DS076** { "AVE MARIA (Gounod) In Italian
{ AFRICANA (Meyerbeer)—"Figlia del sol" In Italian
- DS077** { ZULMA (Romano)—"Da tanto tempo ardevo" In Italian
{ ZULMA (Romano)—"Oh! si ricordiamo" In Italian
- (Recorded under the personal direction of the composer, Signor Romano).
- DS078** { AIDA (Verdi)—"O ciel azzurri" In Italian
{ MEFISTOFELE (Boito)—"Spunta l'aurora pallida" In Italian

LINA CAVALIERI

The Great Italian Operatic Soprano.

(Singing exclusively for Columbia.)



CAVALIERI'S fame is world-wide and justly earned by vocal and histrionic talents of extraordinary worth. Although she is known as the "most beautiful woman on the stage," she relies entirely on her exquisite vocal talents and artistic capabilities to maintain her position at the head of her profession. Interesting as are her career and her personality, the records Cavalieri has sung for the Columbia are still more so. In these the art of recording the soprano voice is shown at its best. Every note is clear, true and musical, and, as reproduced, has exactly the same tonal and dramatic inflection as when rendered originally by the singer in our laboratory.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

All with Orchestral Accompaniment.

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|--------------|---|---|---------------|
| A5172 | { | LA BOHEME (Puccini)—"Mi chiamano Mimi." (Mimi, they call me) | In Italian |
| | | MEFISTOFELE (Boito)—"L'altra notte in fondo al mare." (The other night into the deep sea) | In Italian |
| A5178 | { | TOSCA (Puccini)—Preghiera—"Vissi d'arte e d'amor." (Prayer—For love and art I've lived) | In Italian |
| | | MANON LESCAUT (Puccini)—"In quelle trine morbide." (In these soft silk curtains) | In Italian |
| A5179 | { | CARMEN (Bizet)—"Habanera." (Love is a wood bird wild) | In French |
| | | MARIA! MARI! (E. di Capua) | In Neapolitan |

10 inch—Double-Sided. (Prices on p. 2 Cover.)

With Piano Accompaniment.

- | | | | |
|--------------|---|--------------------------|---------------|
| A1484 | { | O SOLE MIO (E. di Capua) | In Neapolitan |
| | | MATTINATA (Tosti) | In Italian |

I have just heard samples of the records I recently made in your laboratory, and am charmed to find that you have succeeded in obtaining such accurate, natural and altogether life-like reproductions of my work. It gratifies me to know that my friends will have an opportunity to hear me on Columbia Records hereafter.

Lina Cavalieri

EMMY DESTINN

The World's Greatest Dramatic Soprano.



DESTINN, the incomparable, the artist who dominates every Covent Garden season in which she appears, is another great engagement for Columbia. In every one of the world's centres of grand opera—London, on the Continent, and New York—her interpretation of dramatic soprano roles have established a standard which only Destinn herself can maintain. Her appearances at Covent Garden during the 1913 season were more frequent than any other artist.

Her Columbia records, as might be expected, are a revelation and an unalloyed tonal delight—to the critic a source of wonder, to the musical public an occasion of artistic enjoyment such as all too rarely happens' In the "Miserere" Duet from "Il Trovatore," with Zenatello, Destinn is responsible for one of the most gorgeous records ever known, and admittedly the finest record extant of this operatic gem. This record is given elsewhere. These records are issued at an unprecedented price, so that a greater public than ever before can now enjoy the perfection of Destinn's voice and art.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- A5387** { AIDA (*Verdi*)—"Ritorna vincitor." (Return with victory crowned) In Italian
AIDA (*Verdi*)—"I sacri nomi." (These sacred names) In Italian
- A5397** { LA BOHEME (*Puccini*)—Musetta's Waltz Song, "Quando m'en vo soletta." (When down the street I merrily stray) In Italian
IL PAGLIACCI (*Leoncavallo*)—"Stridono lassu." (Oh, birds in freedom flying) In Italian
- A5398** { LA FORZA DEL DESTINO (*Verdi*)—"La vergine degli angeli." (The Angel Virgin) In Italian, with Chorus
CAVALLERIA RUSTICANA (*Mascagni*)—"Voi lo sapete, O Mamma." (Well thou knowest, Mother) In Italian

For the Great "MISERERE" DUET
by EMMY DESTINN and ZENATELLO,

See Concerted Numbers on page 34.

BETTINA FREEMAN

The Noted Grand Opera Mezzo-Soprano.

MISS FREEMAN was brought over by the Quinlan Opera Company after her splendid triumphs at the Boston Opera House, and her voice made many warm friends for her. Last season she appeared with the Raymond Roze Company at Covent Garden. Her records go to prove that she undoubtedly is a vocalist of rare charm and a true interpretative artist.



12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- | | | |
|---------------|---|--------------------------|
| A 5213 | { "L'ARDITA" WALTZ (<i>Luigi Arditi</i>)
"CARMENA" WALTZ (<i>H. Lane Wilson</i>) | In Italian
In English |
| A 5214 | { LE NOZZE DI FIGARO (<i>Mozart</i>)—"Voi che sapete."
new my heart possess
FAUST (<i>Gounod</i>)—"Le parlate d'amor."
message of love | In Italian
In Italian |
| A 5215 | { LES HUGUENOTS (<i>Meyerbeer</i>)—"Lieti, Signor."
IL TROVATORE (<i>Verdi</i>)—"Stride la vampa."
Fiercely the flames rise | In Italian
In Italian |

See also Sextette and Duets on pages 33 and 34.



ALICE ZEPELLI, Soprano.

(Sung exclusively for Columbia.)



ONE of the big engagements of the last grand opera season at Covent Garden centred upon Mme. Alice Zeppilli, the Italian lyric soprano, whose introduction to international grand opera came through Oscar Hammerstein, in whose Manhattan Opera House, New York, she sang for two seasons, following that by a long series of uninterrupted successes in various light lyric roles with the Philadelphia-Chicago Opera Company.

10-inch—Double-Sided. (Price on p. 2 Cover.)

With Orchestral Accompaniment.

- | | | |
|---------------|---|------------------------|
| A 1213 | { MANON: Gavotte—Obeissons quand leur voix appelle
of Youth (<i>Massenet</i>)
TALES OF HOFFMANN: Les Oiseaux dans la charmille
through the bushes (<i>Offenbach</i>) | In French
In French |
|---------------|---|------------------------|

OLIVE FREMSTAD

The Great Dramatic Soprano.

(Singing exclusively for Columbia.)



MADAME OLIVE FREMSTAD'S position in opera, and more particularly in German opera, is unassailable. Her voice is beyond all question one of the greatest the world has known at any time in human history. At once powerful, sweet, clear and brilliant, it offers a combination of vocal qualities so rare, and productive of such beauty in performance, that no set phrases of appreciation and praise can really do justice to it. Her Columbia records are a revelation, not only of superbly beautiful tone, but also of the almost amazing manner in which the perfected Columbia process of recording reflects the actual individual personality of the singer.

After listening to her first recordings in the Columbia laboratory, Mme. Fremstad unhesitatingly gave the Columbia Company the EXCLUSIVE right to record her voice.

12-inch—Double-Sided (Prices on p. 2 Cover.)

- | | | | |
|---------------|---|---|------------|
| A 5281 | { | TANNHAUSER (<i>Wagner</i>)—"Dich, theure Halle." (Oh, hall of song and joy) | In German |
| | | LOHENGGRIN (<i>Wagner</i>)—"Elsa's Traum." (Elsa's dream) | In German |
| A 5282 | { | CARMEN (<i>Bizet</i>)—"Seguidilla." (Near the ramparts of Seville) | In French |
| | | TOSCA (<i>Puccini</i>)—"Preghiera"—"Vissi d'arte e d'amore." (Prayer—For love and art I've lived) | In Italian |
| A 5521 | { | TRISTAN AND ISOLDE (<i>Wagner</i>)—"Isolde's Liebestod." (Isolde's Love Song) | In Italian |
| | | DON CARLOS (<i>Verdi</i>)—"O Don fatale." (O fatal Gift) | In Italian |

10-inch—Double-Sided. (Price on p. 2 Cover)

- | | | | |
|---------------|---|---|-----------|
| A 1451 | { | DIE WALKURE (<i>Wagner</i>)—"Ho-jo-to-ho." (Brunnhilde's Battle Cry) | In German |
| | | DIE WALKURE (<i>Wagner</i>)—"Du bist der Ienz." (Spring now is here.) | In German |

For Records in English, see page 6.

I think my records are magnificent. Your recording process is certainly a marvel of accuracy and faithfulness in reproducing all the original qualities of the voice. The general musical effect of your records is superior to anything else of the sort I have heard. I am notably hard to please in these matters, but I must say you are accomplishing some wonderful results.

Olive Fremstad.

MARY GARDEN

The World's Greatest Exponent of French Opera.

(Singing exclusively for Columbia.)



THE Columbia Company take especial pride in announcing these records sung exclusively for Columbia by Mary Garden, the greatest exponent of modern French opera the stage can boast—one whose interpretations have written a new page in operatic history, and whose absolutely unique personality has dominated musical affairs on both hemispheres. A thousand times and in a thousand ways the facile writers of the daily press throughout Europe and the far West have told of Mary Garden's triumphs in operatic performances of which there has been no parallel within the memory of the present generation. The story of her early

successes in Paris and her subsequent notable and brilliant musical career in the French capital, and throughout operatic America, is now an oft-repeated tale. Of British birth (she was born in Aberdeen), Mary Garden enjoys the truly remarkable distinction of being the first English-speaking artist to really conquer the fastidious French public—the most conservative and prejudiced in the world where its national traditions are concerned. These Mary Garden records have an actual human quality that seems to transcend anything before accomplished in recording.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

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|-------|--|---|-----------|
| A5284 | | LA TRAVIATA (<i>Verdi</i>)—"Quel est donc ce trouble charmant." (Ah, fors'è lui). (What can be this feeling) | In French |
| | | LA TRAVIATA (<i>Verdi</i>)—"Pour jamais ta destinée." (Sempres libera deggio.) (The round of pleasure I'll enjoy) | In French |
| A5289 | | LE JONGLEUR DE NOTRE DAME (<i>Massenet</i>)—"Liberté!" (Oh, liberty, my life, and love!) | In French |
| | | HERODIADE (<i>Massenet</i>)—"Il est doux, il est bon." (Kind is he and good) | In French |

For Records in English, see page 7.

I always said that NEVER would I sing into a phonograph of any kind—but one does not always live up to everything one says—happily—for after months of tireless persuasion the Columbia Company won, and here I am saying, like every one else that

Mary Garden

will hear them, that the Columbia Records are without a rival! They are so soft and musical, losing all that metallic quality that mars the phonograph in general. My sincere compliments for their eternal success.

MARIA GAY

The Notable Spanish Contralto.

(Singing exclusively for Columbia.)



AMONG the most interesting and outstanding figures to be found in current operatic affairs is Mme. Maria Gay, whose unique impersonation of the wayward heroine in "Carmen" especially has attracted world-wide notice, and who has, wherever she has appeared, duplicated the success which has always been her due, and repeated the triumphs which have fallen to her share in practically all of the great centres of opera in Europe. She certainly needs no introduction to grand opera lovers in this country.

Mme. Gay's voice is a rich round contralto of the lower register, with, at the same time, a remarkable upper range which enables her to include in her repertoire the highest of the mezzo-soprano roles.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- | | | | |
|---------------|---|--|-----------|
| A 5279 | { | CARMEN (<i>Bis</i>)—"Air des Cartes." (Card scene). | In French |
| | | CARMEN (<i>Bis</i>)—"Habanera." (Love is a wood bird wild) | In French |
| A 5280 | { | SAMSON AND DELILAH (<i>Saint Saens</i>)—"Mon cœur s'ouvre a ta voix."
(Softly awakes my heart) | In French |
| | | SAMSON AND DELILAH (<i>Saint Saens</i>)—"Printemps qui commence."
(Joyous now doth spring come forth) | In French |
| | | | |

For DUETS by MARIA GAY and ZENATELLO,

See Concerted Numbers on page 34.

After hearing my own voice, and other voices that I know, reproduced on your records, I am convinced that you have the best recording process in the world. I am greatly pleased with the splendid musical qualities shown in my records, and I am glad to give you the sole right to record my voice in the future.

Maria Gay

LYDIA LIPKOWSKA

The Famous Russian Coloratura Soprano.

(Singing exclusively for Columbia.)

WE have great pleasure in announcing Columbia Records by Lipkowska, the Russian soprano whose triumph at Covent Garden Opera House during the last two years placed her among the world's greatest operatic artists. Lipkowska came to England on the wave of a reputation achieved by her extraordinary success with the Metropolitan Opera House of New York. She made her operatic debut at the Imperial Opera House, St. Petersburg, six years ago. Her success was instantaneous, and to-day, Lipkowska, who is affectionately known to the Russian people as "La Petite," is looked upon as one of Europe's greatest singers. Four years and a half ago she made her Paris debut in "Lakme," and her first appearances both in the French capital and at Covent Garden were but duplicates of her success in St. Petersburg. It is predicted that her future will be one of the most brilliant in the annals of opera. Lipkowska has a voice of extraordinary flexibility, with which she interprets the dazzling florid and spectacular music of the old Italian school with the ease and grace of a most consummate artist. In sweetness and clear, flute-like intonation, her voice is almost unique among coloratura singers, and it has the rare combination of warmth, colour and brilliancy.



12-inch—Double-Sided. (Price on p. 2 Cover.)

All with Orchestral Accompaniment.

- | | | | | |
|--------------|---|--|---------------------------------------|------------|
| A5295 | { | LUCIA DI LAMMERMOOR (<i>Donizetti</i>)—Mad Scene, "Ardon gl'incensi."
(These flaming tapers) | Flute obbligato by Marshall P. Lufsky | In Italian |
| | | RIGOLETTO (<i>Verdi</i>)—"Caro nome." (Dear name) | | In Italian |
| A5294 | { | ROMEO ET JULIETTE (<i>Gounod</i>)—Valse—"Je veux vivre dans le
rêve." (Waltz-song—In fairy dreams I'd live) | | In French |
| | | "LIPKOWSKA" WALTZ (<i>Troilin</i>) | | In Russian |

See also Duets on page 34.

I have just heard the records I recently made in your Laboratory and scarcely know how to congratulate you sufficiently for the wonderful way in which you have recorded my voice. No reproduction of one that I have ever before heard has seemed to me so faithful, natural and truly musical. I feel greatly gratified at having given you the exclusive right to any recording I may do in the future.

Lydia Lipkowska

ALICE NIELSEN.

The Noted Sweet-Voiced American Prima Donna.

(Singing exclusively for Columbia.)



MISS ALICE NIELSEN has added much lustre to her reputation by her successes at Covent Garden during the past seasons. She came with all the importance attaching to her position as the leading lyric soprano of the Metropolitan Opera House, New York, and achieved magnificent heights with her charming new readings in "Madame Butterfly," and gained the distinction of being acknowledged as probably the best Nedda we have had in "Pagliacci" at Covent Garden. It is fitting, therefore, that Miss Nielsen's records should include the songs from "Madame Butterfly" in which she made her

greatest success with English audiences. Her voice is inexpressibly sweet, and her vocalism perfect alike in technique and delicacy of phrasing.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- | | | | |
|---------------|---|---|------------|
| A 5246 | { | LA BOHEME (<i>Puccini</i>)—"Addio di Mimi." (Mimi's Farewell) | In Italian |
| | | IL BACIO (<i>Ardùti</i>)—"The Kiss" Waltz | In Italian |
| A 5250 | { | MADAME BUTTERFLY (<i>Puccini</i>)—"Ancora un passo." (There is one step more) | In Italian |
| | | MADAME BUTTERFLY (<i>Puccini</i>)—"Un bel dì, vedremo." (One fine day) | In Italian |
| A 5300 | { | MADAME BUTTERFLY (<i>Puccini</i>)—"Ieri son salita." (List now to what I'll tell you) | In Italian |
| | | MADAME BUTTERFLY (<i>Puccini</i>)—"Piccolo Iddio." (Fairest Idol of my heart) | In Italian |

For Records in English, see page 8.

The records you have sent me of my voice excel in perfection of tone my most sanguine expectations. There is a complete absence of the defects which have hitherto been associated with phonographic reproduction. As I listen to the records it is impossible to believe that they are the result of a mechanical contrivance. My voice sounds as if it must come from a living being and not from any instrument. Undoubtedly the Columbia Graphophone is the most perfect of any talking machine in the world; in fact, I consider it so incomparably superior to any machine yet invented that until one has listened to its reproductions one has no accurate notion of the wonderful accomplishments that modern science has made in reproducing the human voice.

Alice Nielsen

FLORENCIO CONSTANTINO

The Great Spanish Tenor.

(Singing exclusively for Columbia.)

CONSTANTINO is one of the greatest singers heard in recent years. His voice, splendidly trained in the best school, is remarkable in its compass, rich and full of volume, flexible to an extraordinary degree, and of exquisite timbre. His seasons as leading tenor of the Boston Opera House have been the most triumphant in his career. Constantino has recorded all the best numbers in his repertory for the Columbia.



12-inch—Double-Sided. (Prices on p. 2 Cover.)

- A 5203** { MEFISTOFELE (*Boito*)—"Giunto sul passo estremo." (Nearing life's end) In Italian
MEFISTOFELE (*Boito*)—"Dai campi, dai prati." (From quiet fields and meadows) In Italian
- A 5204** { LES HUGUENOTS (*Meyerbeer*)—"Bianca al par." (Fairer than the fairest lily) In Italian
FAUST (*Gounod*)—"Salve! dimora casta e pura." (Hail! Thou dwelling pure and lowly) In Italian
- A 5205** { CAVALIERIA RUSTICANA (*Mascagni*)—"Addio alla Mamma." (Turiddu's farewell) In Italian
MIGNON (*Thomas*)—"Ah! non credevi tu." (Ne'er did the maiden dream) In Italian
- A 5217** { RIGOLETTO (*Verdi*)—"Parmi veder le lacrime." (I seem to see the tears) In Italian
LUCIA DI LAMMERMOOR (*Donizetti*)—"Fra poco a me ricovero." (A peaceful refuge granting) In Italian
- A 5107** { LA FAVORITA (*Donizetti*)—"Spirito gentil." (Spirit so fair) In Italian
LA GIOCONDA (*Ponchielli*)—"Cielo e mar." (Heaven and Ocean) In Italian
- A 5108** { "VORREI" (Could I?)—Romanza (*Tosti*) In Italian
"ADORABLES TOURMENTS" (Love's Torment—Gipsy Waltz) (*Bariheleny and Caruso*) In French
- A 5109** { L'ELISIR D'AMORE (*Donizetti*)—"Una furtiva lagrima." (A furtive tear) In Italian
L'AFRICANA (*Meyerbeer*)—"O Paradiso." (O Paradise on Earth) In Italian
- A 5110** { LA BOHEME (*Puccini*)—"Che gelida manina." (Your tiny hand is frozen) In Italian
ROMEO ET JULIETTE—(*Gounod*)—"Ah, lève-toi soleil." (Rise, radiant sun) In French
- A 5111** { MARINA (Spanish Opera) (*Arrieta*) In Spanish
"LA PALOMA" (*Yradier*) In Spanish
- A 5112** { DUC D'ALBA (*Donizetti*)—"Angelo casto e bel." (Angel of beauty and grace) In Italian
LUCIA DI LAMMERMOOR. (*Donizetti*)—"Tu che a dio, spiegasti l'ali." (Thou hast winged thy flight to heaven) In Italian

(Continued on next page.)

CONSTANTINO (Tenor)—Contd.**12-inch—Double-Sided—Contd.**

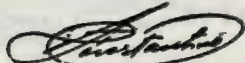
- A 5113** { "SEMPRE AMARTI" (*Vallini*)—Dedicated to Sig. Constantino and
Columbia Graphophone Company
OTELLO (*Verdi*)—"Morte d'Otello." (Death of Othello) In Italian
In Italian

10-inch—Double-Sided. (Prices on p. 2 Cover.)*All with Orchestral Accompaniment.*

- A 679** { IL PAGLIACCI (*Leoncavallo*)—"Vesti la giubba." (On with the motley) In Italian
AIDA (*Verdi*)—"Celeste Aida." (Celestial Aida) In Italian
RIGOLETTO (*Verdi*)—"I, a donna ie mobile." (Woman is a fickle jade) In Italian
- A 680** { RIGOLETTO (*Verdi*)—"Questa o quella." (Amongst the fair throng) In Italian
CAVALLERIA RUSTICANA (*Mascagni*)—Siciliana. (Oh, Lola, fair as
the flowers) In Italian. Harp Accompaniment
- A 681** { CAVALIERIA RUSTICANA (*Mascagni*)—"Brindisi." (Drinking Song—
"Hail to the red wine flowing") In Italian
TOSCA (*Puccini*)—"Recondita armonia." (Strange harmonies) In Italian
- A 682** { TOSCA (*Puccini*)—"E lucevan le stelle." (Then shone forth the stars) In Italian
LA FAVORITA (*Donizetti*)—"Una vergine, un angiol de Dio." (A vision
of beauty appearing) In Italian
- A 683** { MARTHA (*Flotow*)—"M'appari." (Ah, so pure) In Italian
"VIDALITA" (*Cancion popular*) In Spanish
- A 688** { "NINA PANCHA"—(*Romeo and Valverde*). (Habanera) In Spanish
IRIS (*Mascagni*)—"Apri la tua finestra." (Ope wide your lattice
window) In Italian
- A 689** { MANON (*Massenet*)—Sogno "Chiudo gli oechl." (As in a dream I see) In Italian
IL TROVATORE (*Verdi*)—"Di quella pira." (Tremble ye tyrants!) In Italian
- A 690** { IL TROVATORE (*Verdi*)—"Deserto sulla terra." (Though by the
world forsaken) In Italian
CARMEN (*Bizet*)—"La fleur que tu m'avais jetée." (Flower song—The
flower you lightly gave me) In French
- A 692** { LUCIA DI LAMMERMOOR (*Donizetti*)—"Tu che a Dio, splegasti l'ali." (Thou hast winged thy flight to heaven) In Italian
"TRISTE"—(*Aira del gaucho de las Republicas del Plata*) In Spanish
- A 693** { "LA MILONGA" (*Cancion Argentine*) In Spanish
IL BARBIERE DI SIVIGLIA (*Rossini*)—"Ecco ridente in cielo." (Lo
smiling in the Eastern sky) In Italian
- A 706** { "LOLITA" (*Serenade*) (*Buzzi-Peccio*) In Italian
LE PROPHETE (*Meyerbeer*)—Inno Trionfale (Triumphal Hymn) In Italian
- A 848** { WERTHER (*Massenet*)—"Deh! non mi ridestar." ("Tis fate that all
must die) In Italian

See also Dusts, etc., on pages 33 and 34.

Permit me to express to you the high sense of satisfaction I feel with regard to the records recently made in your laboratory. In the course of my career as a singer, I have made records for several organizations similar to your own, but never before have the results been so completely gratifying. I am so greatly pleased, in fact, that I have decided to sing exclusively for the Columbia Graphophone Company in future. As to the records themselves, after hearing all of them, they are marvellous examples of artistic and mechanical perfection in the science of recording the human voice. In listening to them I know that it is indeed my own voice that I hear, exactly as if I were singing in person—it is my voice itself that comes from the instrument. The vitality of the voice is absolutely preserved, and the tone quality cannot be mistaken.



LEO SLEZAK

The Giant Tenor of Opera.

LEO SLEZAK is well-known to Covent Garden audiences as a giant in stature as well as a giant in vocal achievement. He was formerly leading tenor of the Vienna Imperial Opera, and in this country is generally conceded to be absolutely unapproachable in certain very difficult roles, such as that of the *Moor* in "Otello," *Manrico* in "Il Trovatore," *Walther* in "Die Meistersinger," and others.

A Bohemian by birth, Slezak was trained for an operatic career, now so notably successful, in the finest traditions of the southern European School. His career previous to his engagement for the Vienna Opera is one of studious and continuous hard work, of which the burden was, however, early lightened by the distinction and appreciative regard that constantly increasing recognition brought him. Long before his Covent Garden engagements, European criticism was unanimous in proclaiming him one of the world's greatest interpreters of opera.

Slezak's art is notable for its exquisitely finished vocalism and the absolute control in which the singer holds all of his resources. His interpretations show in the highest degree the dignity and power of an artist of the first rank. Best of all, his is a voice that loses absolutely nothing in reproduction by the Columbia process.



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With Orchestral Accompaniment.

- | | | | |
|--------------|---|---|------------|
| A5385 | { | IL TROVATORE (<i>Verdi</i>)—"Ah si ben mio coll'essere." (Ah! yes, beloved maid) | In Italian |
| | | OTELLO (<i>Verdi</i>)—"Ora e per sempre addio." (Ah, now, farewell forever) | In Italian |
| A5395 | { | DIE MEISTERSINGER (<i>Wagner</i>)—Walther's Prelied, "Morgentlich leuchtend im rosigen Schein." (Prize Song—Morn was waking in roseate light) | In German |
| | | LOHENGRIN (<i>Wagner</i>)—Lohengrin's Abschied (Lohengrin's Farewell). "Mien lieber Schwan." (Swan Song) | In German |
| A5396 | { | AIDA (<i>Verdi</i>)—"Celeste Aida" (Celestial Aida) | In Italian |
| | | LA GIOCONDA (<i>Ponchielli</i>)—"Cielo e mar." (Heaven and Ocean). | In Italian |

GIOVANNI ZENATELLO

The Great Italian Tenor.

(Singing exclusively for Columbia)



ONE of the greatest of all Columbia triumphs has been not only the exclusive engagement of Zenatello, but the production of records of his wonderful voice that stand apart as supreme achievements in the art of rendering.

Giovanni Zenatello, the world-famous Italian tenor, is universally acknowledged to be in all respects one of the greatest singers of the age. His natural vocal gifts embrace every qualification that must be included in the equipment of a singer of the very highest order. Voice, temperament, and dramatic power are his in abundance for every call that the exacting roles of

opera make upon his resources. His supremacy to-day is unquestioned and needs no elaborate asseveration. His record of the Death of Otello is considered the most gruesomely realistic rendering ever heard.

12-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- A 5359** { TOSCA (*Puccini*)—"E lucevan le stelle." (The shone forth the stars) In Italian
 { OTELLO (*Verdi*)—"Morte d'Otello." (Death of Otello) In Italian
- A 5400** { LA GIOCONDA (*Ponchielli*)—"Cielo e mar." (Heaven and Ocean) In Italian.
 { AIDA (*Verdi*)—"Celeste Aida." (Celestial Aida) In Italian.

10-inch—Double-Sided. (Prices on p. 2 Cover.)

With Orchestral Accompaniment.

- A 1142** { IL TROVATORE (*Verdi*)—"Di quella pira." (Tremble ye tyrants) In Italian
 { CAVALLERIA RUSTICANA (*Mascagni*)—"Brindisi." (Drinking Song—
 "Hail to the red wine flowing") In Italian
- A 1235** { PAGLIACCI (*Leoncavallo*)—"Vesti la giubba." (On with the motley) In Italian
 { CAVALLERIA RUSTICANA (*Mascagni*)—"Siciliana." (Oh, Lola, fair
 as the flowers) In Italian

For DUETS by ZENATELLO and DESTINN, ZENATELLO and MARIA GAY, &c., see page 34.

Congratulations on the way in which my new records have turned out. They surpass my best expectations, and I am gratified beyond measure.

With heartiest wishes for your success.

Giovanni Zenatello

GEORGE BAKLANOFF

Russia's Most Famous Baritone.

(Singing exclusively for Columbia.)

GEORGE BAKLANOFF, Russia's most famous baritone, is a splendid acquisition to the Columbia list of exclusive artists. The principal features of Baklanoff's work in opera and equally in his Columbia records are the remarkable smoothness and richness of his voice, its wonderfully virile and manly quality, its immense volume and the singer's unexcelled purity of intonation. To the initiated, Baklanoff is recognized from his first note to be a singer whose voice-production is scientifically and absolutely correct. To the less scientific appreciator of good music, it is plainly one of the most delightful and beautiful voices among all of the world's great baritones.



12-inch Double-Sided. (Prices on p. 2 Cover.)

- A5270** (OTELLO (Verdi)—Credo (Iago's Creed—A cruel god I worship) In Italian
(OTELLO (Verdi)—Sogno (Cassio's dream—As at night I lay) In Italian
- A5272** (CARMEN (Bizet)—"Chanson du Toreador," (Song of the Toreador) In French
(LA GIOCONDA (Ponchielli)—Barcarolle—"Pescator, affonda l'esca." In Italian
(Fisherman, thy bait now lower)

See also Duets on page 34.

From the manner in which you have recorded my voice, I am convinced that you have discovered the secret of absolutely perfect recording. I could scarcely believe that I should ever hear my voice so faithfully and naturally reproduced. Your Company deserves great commendation for its success in popularizing Grand Opera and music of the higher class.

George Baklanoff

RAMON BLANCHART

The Celebrated Spanish Baritone.

(Singing exclusively for Columbia.)

COMM. RAMON BLANCHART made his first appearance in his native city, Barcelona, his success being such that he was almost immediately engaged for the Royal Opera in Madrid. His career since then has been a record of triumphs in such opera houses as Covent Garden, Milan, the Imperial Opera in St. Petersburg, and in Buenos Aires, Paris, Berlin, Warsaw and Lisbon. His best roles are found in "Rigoletto," "Don Giovanni," "Otello," "Il Pagliacci," "The Masked Ball," and "La Gioconda," all of which are represented in his selections recorded by us.



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With Orchestral Accompaniment.

- | | | | |
|---------------|---|---|------------|
| A 5206 | { | IL PAGLIACCI (<i>Leoncavallo</i>)—Prologo. (Prologue) | In Italian |
| | | RIGOLETTO (<i>Verdi</i>)—"Pari siamo." (We are equal) | In Italian |
| A 5207 | { | UN BALLO IN MASCHERA (<i>Verdi</i>)—"Eri tu che macchiavi." (Thou didst sully that spirit pure) | In Italian |
| | | LA TRAVIATA (<i>Verdi</i>)—"Di Provenza il mar il suol." (From land and wave of fair Provence) | In Italian |
| A 5208 | { | OTELLO (<i>Verdi</i>) Credo (Iago's Creed, "A cruel god I worship") | In Italian |
| | | IL TROVATORE (<i>Verdi</i>)—"Il balen del suo sorriso." (In the brightness of her glances). (Tempest of the heart) | In Italian |

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|--------------|---|---|------------|
| A 837 | { | UN BALLO IN MASCHERA (<i>Verdi</i>)—"Alla vita che t'arride." (To the life which thou dost cherish.) Baritone Solo by Ramon Blanchart. | In Italian |
| | | RIGOLETTO (<i>Verdi</i>)—"Si vendetta!" (Vengeance I'll have.) Soprano and baritone duet by Eugenie Bronskaia and Ramon Blanchart. | In Italian |

The records of my voice recently made by you are wonderfully good—every note is reproduced exactly as I sung it, and it is unmistakably my own voice that is heard. I am well satisfied with the fact that I have made an exclusive arrangement with you for future recording.

Ramon Blanchart

GIUSEPPE CAMPANARI

The Famous Italian Baritone.

(Singing exclusively for Columbia.)



CAMPANARI, now universally known as one of the world's greatest baritones, made his debut, when only nineteen years of age, at Milan, in Verdi's "Masked Ball," with such success as to secure engagements immediately thereafter covering a period of many years. Campanari's fame is world-wide. His repertory comprises about fifty operas, chiefly Italian and French, and his art as a singer in great baritone roles is a revelation to music-lovers.

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With Orchestral Accompaniment.

- | | | | |
|--------------|---|--|------------|
| A5125 | { | CARMEN (<i>Bizet</i>)—"Cazonne del Toreador." (The Toreador's Song) | In Italian |
| | | UN BALLO IN MASCHERA (<i>Verdi</i>)—"Eri tu che macchiava." (Tis thou hast sullied that spirit pure) | In Italian |
| A5126 | { | IL PAGLIACCI (<i>Leoncavallo</i>) Prologo. (Prologue) | In Italian |
| | | "MYOSITIS"—Melodia (<i>Tirindelli</i>) | In Italian |
| A5127 | { | HERODIADE (<i>Massenet</i>)—"Vision fugitive." (Fleeting Vision) | In Italian |
| | | "MUSICA PROIBITA" (Forbidden Music) Melodia (<i>Gastaldon</i>) | In Italian |
| A5128 | { | IL BARBIERE DI SIVIGLIA (<i>Rossini</i>) "Largo al factotum." (Make way for the factotum) | In Italian |
| | | "TARANTELLA NAPOLETANA" (<i>Rossini</i>) | In Italian |

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With Orchestral Accompaniment.

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|-------------|---|---|------------|
| A740 | { | LE NOZZE DI FIGARO (<i>Mozart</i>)—"Se vuol ballare." (If dancing's your wish) | In Italian |
| | | LE NOZZE DI FIGARO (<i>Mozart</i>)—"Non piu andrai." (No further play the lover's part) | In Italian |

JOSE MARDONES

The Greatest Living Basso.

(Singing exclusively for Columbia.)

JOSE MARDONES has a voice of immense sonority and volume, with a peculiarly agreeable quality throughout the entire range that makes him unique among present-day operatic basses. In evenness and clarity of vocalism and general artistic effect his work is uniformly of the highest order. His principal successes outside of Spain have been in Buenos Aires and various opera houses in Germany, France, Chile, Peru, Lisbon and Boston. Mardones' greatest interpretation is the title rôle of Boito's "Mefistofele," in which he is unsurpassed by any basso at present on the stage. Never before have the essential bass quality and the splendid definition and magnificent volume of the voice been so faithfully taken from nature.



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With Orchestral Accompaniment.

- | | | |
|---------------|---|---|
| A 5192 | } MEFISTOFELE (Boito)—Prologo, "Ave, Signor." (Prologue, "Hail, Lord!") | In Italian |
| | | LES HUGUENOTS (Meyerbeer)—Piff Paff, "Finita e pe Irati." (Old Rome and her revelries) |
| A 5200 | } IL BARBIERE DI SIVIGLIA (Rossini)—"La calumnia e un venticello." (Ah, calumny is like a zephyr) | In Italian |
| | | FAUST (Gounod)—Serenata, "Tu che fai l'addormentata." (Mephistopheles' Serenade, "Dear one who art sleeping") |
| A 5201 | } SIMON BOCCANEGRA (Verdi)—"Il lacerato spirito." (The wounded spirit) | In Italian |
| | | STABAT MATER (Rossini)—"Pro peccat" |
| A 5202 | } "EL GUITARRICO" (Peres Soriano) | In Spanish |
| | | LA JUIVE (L'EBREA) (Halévy)—"Se oppressi ognor." (If hatred follows laws severe) |
| A 5216 | } MEFISTOFELE (Boito)—Ballata de Fido, "Son lo spirito che nega." (Whistling Song, "I am the spirit that deneth") | In Italian |
| | | MEFISTOFELE (Boito)—"Ecco il mondo." (The World I show you) |

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|--------------|---|--|
| A 846 | } LA BOHEME (Puccini)—"Vecchia zimarra." (Song of the coat, "Garment old and rusty.") | In Italian |
| | | ERNANI (Verdi)—"Infelice, e tu credevi." (Unhappy one that I so trusted) |
| A 847 | } FAUST (Gounod)—"Rammentate i bei di." (Remember days long past—Church Scene) | In Italian |
| | | FAUST (Gounod)—"Dio dell'oro." (The Calf of Gold) |

See also Duets, etc., on pages 33 and 34.

I am very greatly pleased with the Columbia Records of my voice and congratulate you upon their excellence. I have decided to make records exclusively for their Company after hearing those recorded so far.

Jose Mardones

CONCERTED NUMBERS.

THIS is unquestionably the most notable series of concerted numbers ever recorded—both in point of artistic excellence and the high standing of the artists engaged to sing in them.

In addition to the duets and trios, we have secured wonderfully beautiful recordings of that most celebrated number, the Sextette from "Lucia," sung by Constantino, Bronskaja, Freeman, Blanchart, Mardones and Cilla; and of the almost equally celebrated Quartette from "Rigoletto," sung by Constantino, Bronskaja, Freeman and Blanchart, both on Record No. A5177.

Another great achievement in this section is the most wonderful record of the popular "Misereere" Duet from "Il Trovatore," sung by no less a pair than the incomparable Destinn and Zenatello, with chorus, together with an equally remarkable record of the famous Duet from "Aida," both on Record No. A5399.

These two marvellous records are sold at the lowest price of other Celebrity Grand Opera records in this Catalogue—a fact so sensational in itself that it is not surprising that they have attained a pre-eminence as the two grand opera records enjoying the largest sale in the world.

All with Orchestral Accompaniment.

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- A 1214** { TALES OF HOFFMAN (*Offenbach*)—Barcarolle (Radiant Night)
Duet by Bernice de Pasquall, Soprano, and Andrea de Seguroia, Bass. In Italian
- { LA BOHEME (*Puccini*)—"Vecchia Zimarra." (Song of the Coat—
"Garment old and rusty." By Andrea de Seguroia, Bass. In Italian

12-inch—Double-Sided. (Prices on p. 2 Cover.)

Sextette from "Lucia" and Quartette from "Rigoletto."

- A 5177** { RIGOLETTO (*Verdi*)—Quartette, Act IV., "Bella figlia dell'amore."
(Beauteous daughter of the Graces). By Eugenie Bronskaja, Bettina
Freeman, Florencio Constantino and Ramon Blanchart In Italian
- { LUCIA DI LAMMERMOOR (*Donizetti*)—Sextette, Act II., "Chi refferna
il mio furore." (Why do I my arm restrain?) Sextette for Soprano,
mezzo-soprano, tenor, baritone, bass and tenor. By Bronskaja,
Freeman, Constantino, Blanchart, Mardones and Cilla In Italian

DUETS.

- A 5180** { RIGOLETTO (*Verdi*)—"Figlia! Mio Padre!" (My daughter! Father!)
Soprano and Baritone duet. By Eugenie Bronskaja and Ramon
Blanchart In Italian
- { RIGOLETTO (*Verdi*)—"Veglia. O donna." (Guard well this flower.)
Soprano and baritone duet. By Eugenie Bronskaja and Ramon
Blanchart In Italian
- A 5181** { LA TRAVIATA (*Verdi*)—"Parigi o cara." (Far from the Parisian throng.)
Soprano and tenor duet. By Eugenie Bronskaja and Florencio
Constantino In Italian
- { LA TRAVIATA (*Verdi*)—"Un di felice eterea." (Ah, ne'er forgotten
day!) Soprano and tenor duet. By Eugenie Bronskaja and Florencio
Constantino In Italian
- A 5182** { LUCIA DI LAMMERMOOR (*Donizetti*)—"Verrano a tu sull'aure."
(Borne on the breezes to thee.) Soprano and tenor duet. By
Eugenie Bronskaja and Florencio Constantino In Italian.
- { FAUST (*Gounod*)—"Dammi ancor." (While again I gaze.) Soprano
and tenor duet. By Eugenie Bronskaja and Florencio Constantino
In Italian
- A 5183** { RIGOLETTO (*Verdi*)—"E il sol dell'anima." (Like to the sun is love.)
Soprano and tenor duet. By Eugenie Bronskaja and Florencio
Constantino In Italian
- { RIGOLETTO (*Verdi*)—"Tutte le feste al tempio." (As on festal days I
went.) Soprano and baritone duet. By Eugenie Bronskaja and
Ramon Blanchart In Italian

DUETS—continued.

- I PURITANI (*Bellini*)—"Suoni la tromba." (Sound the trumpet.) Baritone and bass duet. By Ramon Blanchart and Jose Mardones In Italian
- A 5184** LA FORZA DEL DESTINO (*Verdi*)—"Solenne in quest ora." (Solemnly in this hour.) Tenor and baritone duet. By Florencio Constantino and Ramon Blanchart In Italian
- A 5185** LA BOHEME (*Puccini*)—"O soave fanciulla." (O charming maiden.) Soprano and tenor duet. By Eugenie Bronskaja and Florencio Constantino In Italian
- LA BOHEME (*Puccini*)—"Ah, Mimi, tu piu non torni." (Ah, Mimi, fickle-hearted.) Tenor and baritone duet. By Florencio Constantino and Ramon Blanchart In Italian
- A 5186** LA TRAVIATA (*Verdi*)—"Dite a la giovine." (Say to your daughter.) Soprano and baritone duet. By Eugenie Bronskaja and Ramon Blanchart In Italian
- LAKME (*Delibes*)—"Sous le dome épais." (Under the leafy dome.) Soprano and mezzo-soprano duet. By Eugenie Bronskaja and Bettina Freeman In French
- A 5296** RIGOLETTO (*Verdi*)—"Figlia! Mio Padre!" (My daughter! Father!) Soprano and baritone duet. By Lydia Lipkowska and George Baklanoff In Italian
- LA TRAVIATA (*Verdi*)—"Pura siccome un angelo." (Pure as an angel.) Soprano and baritone duet. By Lydia Lipkowska and Ramon Blanchart In Italian
- A 5297** DON GIOVANNI (*Mozart*)—"La ci darem la mano." (Now hand in hand we'll go.) Soprano and baritone duet. By Lydia Lipkowska and Ramon Blanchart In Italian
- IL BARBIERE DI SIVIGLIA (*Rossini*)—"Donque io son." (Then 'tis I you mean.) Soprano and baritone duet. By Lydia Lipkowska and Ramon Blanchart In Italian
- A 5370** IL TROVATORE (*Verdi*)—"Al nostri monti." (Home to our mountains.) Contralto and tenor duet. By Maria Gay and Giovanni Zenatello In Italian
- IL TROVATORE (*Verdi*)—"Perigliarti ancora languente." (While yet in languishment.) Contralto and tenor duet. By Maria Gay and Giovanni Zenatello In Italian
- A 5399** IL TROVATORE (*Verdi*)—"Miserere." (Ah, che la morte ongora.) Soprano and tenor duet. By Emmy Destinn and Giovanni Zenatello and Chorus In Italian
- AIDA (*Verdi*)—"O terra addio." (Farewell, O Earth.) Soprano and tenor duet. By Emmy Destinn and Giovanni Zenatello, and Chorus In Italian
- A 5406** AIDA (*Verdi*)—"Miserò appien mi festi." (With sadness thou hast oppressed me.—Judgment Scene.) Contralto and tenor duet. By Maria Gay and Giovanni Zenatello In Italian
- AIDA (*Verdi*)—"Gia i sacerdoti adanusi." (The priests to judgment now proceed.—Judgment Scene.) Contralto and tenor duet. By Maria Gay and Giovanni Zenatello In Italian
- A 5426** CAVALLERIA RUSTICANA (*Mascagni*)—"Tu qui Santuzza." (Thou here Santuzza?) Contralto and tenor duet. By Maria Gay and Giovanni Zenatello In Italian
- AIDA (*Verdi*)—"Nume custode e vindice." (Guard now our sacred land.) Tenor and bass duet. By Giovanni Zenatello and Jose Mardones, and Chorus In Italian

See also *Duet* by Bronskaja and Blanchart on page 30.

TRIOS.

- A 5187** FAUST (*Gounod*)—Trio (Prison Scene), Act IV., "All'erta! all'erta!" (Hasten or I leave you.) Trio for Soprano, tenor and bass. By Eugenie Bronskaja, Florencio Constantino and Jose Mardones In Italian
- FAUST (*Gounod*)—Trio, Act III., "Il Duello" (Duel Scene.) Trio for tenor, baritone and bass. By Florencio Constantino, Ramon Blanchart and Jose Mardones In Italian

CHORUS.

- A 5176** FAUST (*Gounod*)—Soldiers' Chorus "Deponiam ij brando." (Lay your arms aside.) By Male Chorus of Boston Grand Opera Company, In Italian
- LA GIOCONDA (*Ponchielli*)—"Pescator, affonda l'esca." (Fisherman, thy bait now lower.) Baritone solo with chorus. By Ramon Blanchart and Chorus of Boston Grand Opera Company. In Italian

SECTION 3—Pages 36 to 40.

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BROWN LABEL.

Prices on p. 2 Cover.

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With Orchestral Accompaniment.

- D 5500** { AFRICANA : O Paradiso (*Meyerbeer*) A. BENDINELLI, Tenor
 { AMLETO : Come il romito fior C. FORMICHI, Baritone
- D 5501** { BALLO IN MASCHERA : Re dell' abisso (*Verdi*) F. ANITUA, Mezzo-Soprano
 { FAVORITA : Fernando dove mai lo trovero (*Donizetti*) F. ANITUA, Mezzo-Soprano
 { BALLO IN MASCHERA : Alla vita che t'arride (To the life which thou dost
 cherish) (*Verdi*) C. FORMICHI, Baritone
- D 5502** { ERNANI : O de' verd' anni miei (*Verdi*) C. FORMICHI, Baritone
 { CARMEN : Romanze del fiore (Flower Song) (*Bizet*) A. BENDINELLI, Tenor
- D 5503** { MIGNON : Addio, Mignon (*Thomas*) A. BENDINELLI, Tenor
 { CARMEN : Seguidilla—Presso il bastion di Siviglia (*Bizet*) NINI FRASCANI, Mezzo-Soprano
- D 5504** { CARMEN : Scena delle carte (Card Scene) (*Bizet*) NINI FRASCANI, Mezzo-Soprano
 { CARMEN : Habanera (*Bizet*) NINI FRASCANI, Mezzo-Soprano
- D 5505** { FAVORITA : O mio Fernando ((*Donizetti*) NINI FRASCANI, Mezzo-Soprano
- D 5506** { DON PASQUALE : La Morale in tutto questo (*Donizetti*) IDA CATTORINI, Soprano
 { DON PASQUALE : Quelle guardo il Cavaliere (*Donizetti*) IDA CATTORINI, Soprano
 { ELISIR D'AMORE : Una furtiva lagrima (A furtive tear) (*Donizetti*) A. BENDINELLI, Tenor
- D 5507** { FAUST : Salve dimora (Hail, thou dwelling pure and holy) (*Gounod*) A. BENDINELLI, Tenor
 { ERNANI : O Sommo Carlo (*Verdi*) C. FORMICHI, Baritone, and Chorus
- D 5508** { ERNANI : Ernani, involami (Ernani fly with me) (*Verdi*) R. BESALU, Soprano
 { FAUST : Dio possente (Even bravest heart) (*Gounod*) C. FORMICHI, Baritone
- D 5509** { TANNHAUSER : O tu bell' astro (O star of eve) (*Wagner*) C. FORMICHI, Baritone
- D 5510** { FAUST : Aria dei gioielli (Jewel Song) (*Gounod*) G. FINZI-MAGRINI, Soprano
 { FAUST : C'era un re di Thule (*Gounod*) G. FINZI-MAGRINI, Soprano
- D 5511** { LUCIA DI LAMMERMOOR : Tu che a Dio (Thou hast winged thy flight) (*Donizetti*) A. BENDINELLI, Tenor
 { TRAVIATA : Scena della borsa (*Verdi*) A. BENDINELLI, Tenor
- D 5512** { MIGNON : Non conosci il bel Suol (*Thomas*) B. COSTA-MARRUGAT, Mezzo-Soprano
 { MIGNON : In veder l'amata stanza (*Thomas*) B. COSTA-MARRUGAT, Mezzo-Soprano
- D 5513** { NORMA : Meco all'altar di Venere (*Bellini*) G. OPPEZZO, Tenor
 { NORMA : Me protegge (*Bellini*) G. OPPEZZO, Tenor
- D 5514** { PURITANI : Qui la voce sua soave (*Bellini*) G. FINZI-MAGRINI, Soprano
 { PURITANI : Vien, diletto in ciel la luna (*Bellini*) G. FINZI-MAGRINI, Soprano
- D 5515** { PURITANI : Son vergin vezzoso (*Bellini*) G. FINZI-MAGRINI, Soprano
 { PURITANI : Ah! Vieni al tempio (*Bellini*) G. FINZI-MAGRINI, Soprano
- D 5516** { RIGOLETTO : Piangi fanciulla (*Verdi*)
 { Duet by C. FORMICHI, Baritone, and M. ALESSANDROVITCH, Soprano
 { RIGOLETTO : Lassu in ciel (*Verdi*)
 { Duet by C. FORMICHI, Baritone, and M. ALESSANDROVITCH, Soprano
- D 5517** { RIGOLETTO : Si vendetta (Vengeance I'll have) (*Verdi*)
 { Duet by C. FORMICHI, Baritone, and M. ALESSANDROVITCH, Soprano
 { RIGOLETTO : Miei Signori (*Verdi*) C. FORMICHI, Baritone
- D 5518** { RIGOLETTO : Caro nome (Dear Name) (*Verdi*) G. FINZI-MAGRINI, Soprano
 { RIGOLETTO : Tutte le feste al tempio (As on festal days I went) (*Verdi*) G. FINZI-MAGRINI, Soprano

(Continued on next page.)

10-inch Records—continued.

- D 5519** SAMSON AND DELILAH: S'apre per te per il mio cor (*Saint-Saens*)
NINI FRASCANI, Mezzo-Soprano
SAMSON AND DELILAH: O aprile foriero (*Saint-Saens*)
NINI FRASCANI, Mezzo-Soprano
- D 5520** SONNAMBULA: Ah, non credea mirarti (*Bellini*)
G. FINZI-MAGRINI, Soprano
SONNAMBULA: Ah, non giunge uman pensiero (*Bellini*)
G. FINZI-MAGRINI, Soprano
- D 5521** TRAVIATA: (Act II.)—Del mie bollenti spiriti (*Wild*)
my dream of youth)
(*Verdi*) A. BENDINELLI, Tenor
TRAVIATA: (Act II.)—Brindisi (*Verdi*)
Duet by A. BENDINELLI, Tenor, and M. ALESSANDROVITCH, Soprano
- D 5522** TRAVIATA: (Act I.)—Ah! fors'è lui (*Verdi*)
G. FINZI-MAGRINI, Soprano
TRAVIATA: (Act I.)—Sempre libera (*The round of pleasure*) (*Verdi*)
G. FINZI-MAGRINI, Soprano
- D 5523** TRAVIATA: (Act IV.)—Addio, del passato (*For ever*)
I must leave thee)
(*Verdi*) G. FINZI-MAGRINI, Soprano
TRAVIATA: (Act II.)—Di Provenza il mar, il suol (*O land and wave of fair*)
Provence) (*Verdi*) C. FORMICHI, Baritone
- D 5524** TROVATORE: Mira d'acerbe lagrime, Part 1. (*Verdi*)
Duet by T. CHELOTTI, Soprano, and C. FORMICHI, Baritone
TROVATORE: Mira d'acerbe lagrime, Part 2. (*Verdi*)
Duet by T. CHELOTTI, Soprano, and C. FORMICHI, Baritone
- D 5525** TROVATORE: Di quella pira (*Tremble, ye tyrants*) (*Verdi*)
G. OPPEZZO, Tenor
TROVATORE: Deserto sulla terra (*Though by the world forsaken*) (*Verdi*)
G. OPPEZZO, Tenor
- D 5526** TROVATORE: Il balen (*Tempest of the heart*) (*Verdi*)
C. FORMICHI, Baritone
TROVATORE: Ah, sì, ben mio (*Ah yes, beloved maid*) (*Verdi*)
G. OPPEZZO, Tenor
TROVATORE: Viva! . . . contende il giubilo (*Verdi*)
Duet by T. CHELOTTI, Soprano, and C. FORMICHI, Baritone
- D 5527** TROVATORE: Prima che d'altri vivere (*Verdi*)
Duet by R. BESALU, Soprano, and G. OPPEZZO, Tenor
TROVATORE: Stride la vampa (*Fiercely the flames rise*) (*Verdi*)
F. ANITUA, Mezzo-Soprano
- D 5528** WERTHER: Va! no, non e mal se piango (*Massenet*)
F. ANITUA, Mezzo-Soprano
L'HISTOIRE D'UN PIERROT: Serenata (*Mario Costa*)
A. BENDINELLI, Tenor
- D 5529** L'HISTOIRE D'UN PIERROT: Favola del Piccioni (*Mario Costa*)
A. BENDINELLI, Tenor
- D 5530** AMICO FRITZ: Son poehi fiori (*Mascagni*)
G. FINZI-MAGRINI, Soprano
MADAME BUTTERFLY: Un bel di vedremo (*Puccini*)
G. FINZI-MAGRINI, Soprano
BOHEME: Che gelida manina (*Your tiny hand is frozen*) (*Puccini*)
A. BENDINELLI, Tenor
- D 5531** BOHEME: Sì, mi chiamano Mimì (*Mimì they call me*) (*Puccini*)
MARIA SANTOLIVA, Soprano
- D 5532** BOHEME: Presentazione di Schaurard (*Leoncavallo*)
CAV. V. BELLATTI, Baritone
BOHEME: L'influenza del bleu (*Leoncavallo*)
CAV. V. BELLATTI, Baritone
THE GIRL OF THE GOLDEN WEST: (Fanciulla del West): Ch'èlla mi creda
(*Puccini*) A. BENDINELLI, Tenor
- D 5533** THE GIRL OF THE GOLDEN WEST (Fanciulla del West): Minnie dalla mia
casa (*Puccini*) C. FORMICHI, Baritone
- D 5534** GIOCONDA: Barcarola (*Ponchielli*)
C. FORMICHI, Baritone, and Chorus
GIOCONDA: O Monumento (*Ponchielli*)
C. FORMICHI, Baritone
- D 5535** GIOCONDA: Voco di donna (*Ponchielli*)
F. ANITUA, Mezzo-Soprano
ORFEO: Che faro senza Euridice
F. ANITUA, Mezzo-Soprano
- D 5536** IRIS: Apri la tua finestra (*Ope wide your lattice*) (*Massenet*)
A. BENDINELLI, Tenor
- D 5537** FALSTAFF: Quando ero paggio (*Verdi*)
C. FORMICHI, Baritone
OTELLO: Il Credo (*Iago's Creed*) (*Verdi*)
C. FORMICHI, Baritone
OTELLO: Brindisi (*Drinking Song*) (*Verdi*)
C. FORMICHI, Baritone
- D 5538** PAGLIACCI: Prologo (*Leoncavallo*)
C. FORMICHI, Baritone
AIDA: Quest assisa ch'io vesta (*This my habit has told you*) (*Verdi*)
C. FORMICHI, Baritone
- D 5539** IDEALE: Romanza (*Tosti*)
A. BENDINELLI, Tenor
LOLITA: Serenata
A. BENDINELLI, Tenor
AIDA: Judgment Scene (Act IV.), Part 1.—Spirto del Numo (*Heavenly Spirit*)
(*Verdi*) Duet by A. BEINAT, Mezzo-Soprano, and V. BETTONI, Bass; with Chorus
- D 5540** AIDA: Judgment Scene (Act IV.), Part 2.—Radames e deciso il tuo fato (*We thy*
fate have decided) (*Verdi*)
Duet by A. BEINAT, Mezzo-Soprano, and V. BETTONI, Bass; with Chorus

(Continued on page 38.)

10-inch Records—continued.

- D 5541** { AIDA: (Act I.), Celeste Aida—Se quel guerriero io fossi (What if 'tis I am chosen) (*Verdi*)
AIDA: (Act IV.)—Morir, si pura e bella (To perish so pure and lovely) (*Verdi*)
G. ARMANINI, Tenor
- D 5542** { LA BOHEME: (Act III.)—Quartette (*Puccini*) I. CATTORINI, Soprano;
I. MION, Mezzo-Soprano; A. BENDINELLI, Tenor; C. FORMICHI, Baritone
- D 5543** { LA BOHEME: (Act IV.)—Vecchia Zimarra (Song of the Coat) (*Puccini*)
G. MARTINO, Bass
FAUST: Trio—Che fate qui Signor? (What is your will with me?) (*Gounod*)
A. BENDINELLI, Tenor; C. FORMICHI, Baritone; G. MARTINO, Bass
FAUST: Quartette—E che sempre sola? (But why are you so lonely?) (*Gounod*)
I. CATTORINI, Soprano; D. FRAU, Mezzo-Soprano;
A. BENDINELLI, Tenor; G. MARTINO, Bass
- D 5544** { LA TRAVIATA: (Act III.), Finale, Part 1—Di sprezzo degno ('Tis shame to
manhood) (*Verdi*)
I. CATTORINI, Soprano; A. BENDINELLI, Tenor;
C. FORMICHI, Baritone; G. MARTINO, Bass; with Chorus
- D 5545** { LA TRAVIATA: (Act IV.), Duet—Amato, Alfredo (Oh, dearest Alfred) (*Verdi*)
Duet by I. CATTORINI, Soprano, and A. BENDINELLI, Tenor
- D 5546** { LA TRAVIATA: (Act IV.), Finale—Prendi, quest' e l'immagine (Alfred
receive this parting gift) (*Verdi*)
I. CATTORINI, Soprano; A. BENDINELLI, Tenor; C. FORMICHI, Baritone
- D 5547** { AIDA: Fuggiam gli ardori inospiti (*Verdi*) Duets by L. REMONDINI, Soprano;
AIDA: Fuggiam da queste mura (*Verdi*) and G. TOMMASINI, Tenor
- D 5548** { CARMEN: Lassu (*Biset*) Duet by A. BEINAT, Mezzo-Soprano, and G. TOMMASINI, Tenor
CARMEN: Se tu m'ami (If you love me) (*Biset*)
Duet by A. BEINAT, Mezzo-Soprano, and C. FORMICHI, Baritone
- D 5549** { CAVALLERIA RUSTICANA: Siciliana (Oh, Lola, fair as the flowers) (*Mascagni*)
CAVALLERIA RUSTICANA: Brindisi (Drinking Song) (*Mascagni*) G. ARMANINI, Tenor
- D 5550** { THE GIRL OF THE GOLDEN WEST (Fanciulla del West): Laggiu nel Soledad (*Puccini*)
THE GIRL OF THE GOLDEN WEST (Fanciulla del West): O se sapeste
(*Puccini*) AMELIA KAROLA, Soprano
- D 5551** { PAGLIACCI: Duet (Nedda-Tonio), Part 1—So ben che lo scemo (*Leoncavallo*)
PAGLIACCI: Duet (Nedda-Tonio), Part 2—Hai tempo a ridirmelo (*Leoncavallo*)
Duets by E. COTTINO, Soprano, and E. BADINI, Baritone
- D 5552** { PAGLIACCI: Duet (Nedda-Silvio), Part 1—Decidi il mio destin (*Leoncavallo*)
PAGLIACCI: Duet (Nedda-Silvio), Part 2—E allor perche (*Leoncavallo*)
Duets by E. COTTINO, Soprano, and E. BADINI, Baritone
- D 5553** { LA TRAVIATA: Pura siccome un angelo (Pure as an angel) (*Verdi*)
LA TRAVIATA: E grave il sacrificio (*Verdi*)
Duets by I. CATTORINI, Soprano, and C. FORMICHI, Baritone
- D 5554** { BARBER OF SEVILLE: Se il mio nome saper vio bramate (*Rossini*) G. PAGANELLI, Tenor
BARBER OF SEVILLE: Ecco ridente in cielo (Down with rosy mantle) (*Rossini*)
G. PAGANELLI, Tenor
- D 5555** { MANON: Il sogno (The Dream) (*Massenet*) A. BENDINELLI, Tenor
MANON: Ah! dispar vision (*Massenet*) A. BENDINELLI, Tenor
- D 5556** { GLI ZINGARI: Ah, taci, non lo dir (*Leoncavallo*) C. FORMICHI, Baritone
GLI ZINGARI: Canto notturno (*Leoncavallo*) C. FORMICHI, Baritone
- D 5557** { LA BOHEME: O Mimì, tu piu non torni (Ah, Mimì, false one) (*Puccini*)
MADAME BUTTERFLY: Addio fioriti asil (*Puccini*)
Duets by G. ARMANINI, Tenor, and TAURINO PARVIS, Baritone
- D 5558** { FEDORA: Amor ti vieta (*Giordano*) G. ARMANINI, Tenor
ZAZA: Mai piu Zaza (*Leoncavallo*) G. ARMANINI, Tenor

Records Nos. D5558 to D5574 comprise the complete Opera "AIDA," and will be found on next page.

- D 5575** { MANON LESCAUT: Donna non vidi mai (*Puccini*) EDOARDO GARBIN, Tenor
MANON LESCAUT: Ah! non v' avvicinate (*Puccini*) EDOARDO GARBIN, Tenor
- D 5576** { LOHENGRIN: Lohengrin's Song, Part 1.—Di non t'incantati (*Wagner*)
LOHENGRIN: Lohengrin's Song, Part 2.—Prova maggior (*Wagner*)
MANFREDI POLVEROSI, Tenor
- D 5577** { L'ELISIR D'AMORE: Dulcamara's Aria, Part 1.—Udite, o rustici (*Donisetti*)
L'ELISIR D'AMORE: Dulcamara's Aria, Part 2.—Ei muove i paralitici
(*Donisetti*) F. CORRADETTI, Baritone; and Chorus
- D 5578** { AIDA: Finale, (Act II.) Part 1.—Ma tu o Re (Thou O King) (*Verdi*)
AIDA: Finale, (Act II.) Part 2.—Gloria all'Egitto (Glory to Egypt) (*Verdi*)
By L. MOGLIA, Soprano; D. FRAU, Mezzo-Soprano; E. CUNEGO, Tenor;
C. FORMICHI, Baritone; G. MARTINO, Bass; and Chorus
(Continued on page 39.)

10-inch Records—continued.

- D 5579** { RIGOLETTO: La Donna e mobile (Woman is a fickle jade) (*Verdi*)
MANFREDI POLVEROSI, Tenor
RIGOLETTO: Questa o quella (Amongst the fair throng) (*Verdi*)
MANFREDI POLVEROSI, Tenor
- D 5580** { BARBER OF SEVILLE: Manca un foglio (*Rossini*) F. CORRADETTI, Baritone
BARBER OF SEVILLE: Donque io son (Then 'tis I you mean) (*Rossini*)
Duet by I. CATTORINI, Soprano; and F. CORRADETTI, Baritone
- D 5581** { AIDA: Consecration Scene—Possente, Fta (Hail, Phtha) (*Verdi*)
E. TONINELLO, Soprano; V. BETTONI, Bass; and Chorus
AIDA: Scene and Concerted piece—Su del Nilo (The Nile) (*Verdi*)
L. REMONDINI, Soprano; A. BEINAT, Mezzo-Soprano; G. TOMMASINI,
Tenor; L. BALDASSARE, Baritone; V. BETTONI, Bass; and Chorus

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10-inch Records. (Prices on p. 2 Cover.)

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- D 5558** { 1 OVERTURE GRAND MILAN ORCHESTRA
- ACT I.**
- D 5559** { 2 ROMANCE (RADAMES): Celeste Aida (Heavenly Aida) G. ARMANINI, Tenor
3 DUET (AMNERIS AND RADAMES): Quale insolita gioia (In thy visage I trace
a joy) By A. BEINAT, Mezzo-Soprano; and G. TOMMASINI, Tenor
- D 5560** { 4 TRIO (AIDA, AMNERIS AND RADAMES): Vieni O diletta appressati (Come
hither thou I dearly prize)
By A. BEINAT, Mezzo-Soprano; and G. TOMMASINI, Tenor
5 SCENE AND CONCERTED PIECE: Su del Nilo (The Nile!)
By L. REMONDINI, Soprano; A. BEINAT, Mezzo-Soprano; G. TOMMASINI,
Tenor; L. BALDASSARE, Baritone; V. BETTONI, Bass; and Chorus
- D 5561** { 6 ARIA (AIDA): Part 1—Ritorna Vincitor (May laurels crown thy brow)
E. TONINELLO, Soprano
7 ARIA (AIDA): Part 2—I sacri nomi (Those names so holy)
E. TONINELLO, Soprano
- D 5562** { 8 CONSECRATION SCENE: Possente, Phtha (Hail, Phtha)
By E. TONINELLO, Soprano; V. BETTONI, Bass; and Chorus
9 SACRED DANCE OF PRIESTESSES GRAND MILAN BAND
10 CONCERTED FINALE: Nume Custodi e vindice (Hear us, oh guardian Deity)
By L. REMONDINI, Soprano; G. TOMMASINI, Tenor; V. BETTONI, Bass;
and Chorus
- ACT II.**
- D 5563** { 11 SCENE (AMNERIS AND CHORUS): Vieni Sul Crin ti piovano (Come bind thy
flowing tresses round) E. LOPEZ-NUNES, Mezzo-Soprano; and Chorus
12 DANCE OF MOORISH SLAVES GRAND MILAN BAND
13 SCENE AND DUET (AMNERIS AND AIDA): Part 1.—Fu la sorte dell' armi
('Neath the chances of battle)
By L. REMONDINI, Soprano; A. BEINAT, Mezzo-Soprano
- D 5564** { 14 SCENE AND DUET (AMNERIS AND AIDA): Part 2—Ebben qual nuovo fremito
(Nay, tell me then what new fledged love)
By L. REMONDINI, Soprano, and A. BEINAT, Mezzo-Soprano
- D 5565** { 15 SCENE AND DUET (AMNERIS AND AIDA): Part 3.—Pieta ti prenda (On all my
anguish) By L. REMONDINI, Soprano; and A. BEINAT, Mezzo-Soprano
16 SCENE AND DUET (AMNERIS AND AIDA): Part 4.—Alla pompa che
s'appresta (In the Pageant now preparing)
By L. REMONDINI, Soprano; and A. BEINAT, Mezzo-Soprano; and Chorus
(Continued on page 40.)

Complete Opera—"AIDA"—continued.

- D 5566** { 17 GRAND MARCH GRAND MILAN BAND
18 ENTRANCE OF AMONASRO: Quest' assisa ch'lo vesto (This my habit has told you) C. FORMICHI, Baritone
- D 5567** { 19 GRAND CONCERTED FINALE: Part 1.—Ma tu o Re (Thou, O King)
L. MOGLIA, Soprano; D. FRAU, Mezzo-Soprano; E. CUNEGO, Tenor;
C. FORMICHI, Baritone; G. MARTINO, Bass; and Chorus
20 GRAND CONCERTED FINALE: Part 2.—Gloria all' Egitto (Glory to Egypt)
L. MOGLIA, Soprano, D. FRAU, Mezzo-Soprano; E. CUNEGO, Tenor
C. FORMICHI, Baritone; G. MARTINO, Bass; and Chorus

ACT III.

- D 5568** { 21 PRAYER AND CHORUS: O tu che sei d'Osiride (O, thou who to Osiris art)
E. LOPEZ-NUNES, Mezzo-Soprano; V. BETTONI, Bass; and Chorus
22 ROMANCE (AIDA): O cieli azzurri (Oh, skies cerulean)
L. REMONDINI, Soprano
- D 5569** { 23 DUET (AMONASRO AND AIDA): Part 1.—Rivedrai le foreste imbalsamate
(Once Again) T. CHELOTTI, Soprano, and C. FORMICHI, Baritone
24 DUET (AMONASRO AND AIDA): Part 2.—In armi ora si desta il popol nostro
(Our people armed are panting for the signal)
T. CHELOTTI, Soprano, and C. FORMICHI, Baritone
- D 5570** { 25 DUET (AIDA AND RADAMES): Part 1.—Pur ti riveggo (I see thee again)
DE PEREZ, Soprano; and E. CUNEGO, Tenor
26 DUET (AIDA AND RADAMES): Part 2.—Fuggiam gli ardori inespiti
(Fly from these burning skies)
L. REMONDINI, Soprano; and G. TOMMASINI, Tenor
- D 5571** { 27 DUET (AIDA AND RADAMES): Part 3.—Si: fuggiam da' queste mura
(Yes, we'll fly these walls now hated)
L. REMONDINI, Soprano; and G. TOMMASINI, Tenor
28 FINALE: Di Napata le gole (Of Napata, 'tis well then)
L. MOGLIA, Soprano; E. CUNEGO, Tenor; C. FORMICHI, Baritone

ACT IV.

- D 5572** { 29 DUET (AMNERIS AND RADAMES): Part 1.—Gia i sacerdoti adunansi
(Now to the hall the priests proceed)
F. ANITUA, Mezzo-Soprano; and E. CUNEGO, Tenor
30 DUET (AMNERIS AND RADAMES): Part 2.—Misero appien mi festi
(Wretched thou mad'st life ever)
F. ANITUA, Mezzo-Soprano; and E. CUNEGO, Tenor
- D 5573** { 31 JUDGMENT SCENE: Part 1.—Spirto del Numo (Heavenly Spirit)
A. BEINAT, Mezzo-Soprano; V. BETTONI, Bass; and Chorus
32 JUDGMENT SCENE: Part 2.—Radames e deciso il tuo fato (We thy fate
have decided)
A. BEINAT, Mezzo-Soprano; V. BETTONI, Bass; and Chorus
- D 5574** { 33 SECOND SCENE (RADAMES): Morir, si pura e bella (To perish, so pure and
lowly) G. ARMANINI, Tenor
34 FINAL DUET (AIDA AND RADAMES): O terra addio (Farewell, O Earth)
L. REMONDINI, Soprano; and G. TOMMASINI, Tenor

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