SYMPOSIUM RECORDS 1093

THE HAROLD WAYNE COLLECTION

Dr. Harold Wayne began collecting vocal records in the 1960s, when many considered that it was already too late to assemble a substantial and representative selection of what P.G. Hurst has termed 'the pinnacles of the collector's ambition'. The Wayne collection is the result of an enthusiasm which developed into determination and - as he himself puts it - ultimately into an obsession with records. By correspondence and by telephone, personally and by proxy, by means systematic or serendipitous, but always relentlessly, he scoured Europe, the Americas, and the Antipodes. It is a collection which, for its scope, its completeness, its state of preservation, and for the importance of some of the singers of whom it holds specimens thought to be unique, is probably unparalleled. Symposium Records now presents, from the Wayne collection, a group of important records of singers from English-speaking countries.

This series features early recording artists whose careers were of major importance. Though most of the records included are very rare, scarcity of itself is not a criterion for inclusion: there are records of great musical, musicological or historical value, such as those of Fabbri or Kaschmann, or those of artists, important in their time, whom collectors may wish to hear and which they should have the opportunity of hearing, such as Garulli or Toresella. The series does not include records - notable *only* for their rarity - by undistinguished minor artists. The records have been chosen both for their musical and historical value, and for the fact that their rarity makes them inaccessible, in original form, to the majority of collectors. Most have been unavailable for eighty years or more. Great care has been taken to transfer them as vividly as possible even though this has inevitably required retention of more mechanical noise than one would wish. Similar care has been exercised in determining the speeds at which to transfer them, the more so since the Compact Disc medium normally offers no possibility of variation.

Dr. Wayne writes: All of the Bispham G&T titles are very elusive: some of them I have never even glimpsed. 'Sapphische Ode' is known in two or three pressings altogether. Except for 2-2683 'Drink to me only', which was one of my very first acquisitions from Roberto Bauer, all of mine came from Dick Alexander's immaculate collection. A fine copy of the 1903 2-2979 'To none will I my love discover' ('Ich trage meine Minne'), which I hope will be included in a future CD recital, held a treasured place in Captain Malcolm Hurtley's collection.

The four 1904 Garden G&Ts are incredibly scarce. Nos. 33449/50/51 may each exist in only two or three copies. This creator record, with Claude Debussy at the piano, has come my way twice; the copy still in my possession came from the De Bry collection when it was dispersed in 1967. The two labels, incidentally, differed in that only one carried the name of Debussy as accompanist.

Santley's 052000 *Nozze di Figaro* aria has a very special place as the first male voice piece in Italian on 30 cm (12") records. Michael Wyler provided me with this choice copy in 1969. Between the wars, pressure from collectors for a reissue of this record persuaded the Gramophone Company to remaster this remarkable record, such that a small number of dubbings, marked 'Not for sale', exists; they yield excellent sound. The collector and writer Hugh H. Harvey left me one such copy. My personal favourite is the Sullivan piece, one of the group of records obtained from Malcolm Hurtley more than twenty years ago.

Albani's *Theodora* item, 03014, was evidently the most popular of her four G&Ts, having survived to the G&T sunken label stage (1907), and at least matrix IV. Indeed, one collector told me that he had seen a 'Dog Monarch' pressing. This copy came from Gordon Whelan. No.53325, *Serse,* is an extraordinary record: Albani's voluminous tones positively rattle the acoustic horn, making the record very difficult to play. This may in part account for the great scarcity of this title; indeed, Dick Alexander regarded it as one of his rarest records. No.3505, 'Home sweet home' was gathered from a collector/dealer who had a stall in a small market-place off Tottenham Court Road, London. It is a brilliant specimen, which he found in a used furniture shop in the 1950s, in an album with London Reds of Calvé and Adams. No.3540, 'Robin Adair' was left to me by Bauer.

O'Mara's 2-2567, *Shamus O'Brien,* I have seen only once during my collecting life. It bears a fully-printed, black and gold Advance Sample label, and once formed part of the third (and final) collection of the collector/dealer Ronald Phillips.

Saville's 43185, 'Ich hätte nicht daran gedacht' I was fortunate enough to secure in 1968, whilst on my way to Munich on my first visit to a Frankfurt collector.

Nos.43280 *Manon* and 33333 'Maman dites-moi' came from my old friend Jack Freestone, from whom I drew much inspiration and valuable guidance during my early collecting days. 43224, *Manon,* of which I have seen only one other copy, was another record to come to me from the Phillips collection. 43240, *Hoffmann,* is of all the Savilles the most likely to be found. Roland Teuchler of Vienna found it no fewer than three times between 1960 and 1970, and I also remember seeing it on a Henry Hirsch Special List in the early 1960s. These fine copies of 43241 *Lohengrin,* 43277 'Die letzte Rose', and 43285 'Morgen send' ich' all came from the collection of Colin Shreve. 43287 'Ninon' is possibly the rarest of all the Saville records: I may well have saved this copy from destruction when I encountered it in a back-street cache of otherwise worthless items in Vienna.

Mrs. Henry Wood's 3778 *Joan of Arc,* the only known recording of this artist, must be very rare indeed, having been available, I believe, for about two years.

Palliser's 1902 London Black G&Ts are seldom found outside England. Both these specimens were owned by Dr. John Barnet, of Epping, in North London. Another interesting item, which I found at Elstead, Surrey but not included here, is the duet 'Bolero' by Saint-Saëns, sung with her sister, Walters Palliser.

David Bispham (Philadelphia, 1857-Philadelphia, 1921) was proud of his background as is clear in the title of his autobiography, *A Quaker Singer's Recollections* (Macmillan, 1920). It was, however, not a strict Quaker environment in which his urbane and cultivated father, who possessed a fine library, encouraged him to study literature and *belles lettres,* and to attend theatrical performances by Edwin Booth, Madame Ristori, and other notables of the day. On leaving school David entered the business of his uncle, a wool merchant, where he spent seven years. Aspirations to a musical career came early and, in his twenties, he gained theatrical experience in local productions of plays, operettas and oratorios. His initial vocal studies were with local teachers, Edward Giles and Michael Cross. After the disappointment of an audition with George Henschel, who assured him that his inability to play the piano made it unlikely that he could ever make a career as a singer, Bispham resolved 'never again to waste time by touching a piano', and devoted himself, instead, to the cultivation of his voice. He took as his models two other baritones, Antonio Galassi (1845-1904) and the Neapolitan Giuseppe del Puente (1841-1900), whom he undoubtedly heard during the latter's several Philadelphia seasons. A European tour in 1885, when he heard opera in London, Milan, and Paris, rekindled his interest in a musical career; he returned to London, where he studied with William Shakespeare. Later studies were with Vannuccini at Florence and with Francesco Lamperti at San Remo.

In 1890 Bispham sang in concert in London, and there in 1901 he made his operatic debut, as the Duc de Longueville in Messager's *La Basoche* at the Royal English Opera House (now the imposing Palace Theatre at Cambridge Circus). His Covent Garden debut was on November 1st 1892, as Kurwenal in *Tristan und Isolde.* He repeated this opera when he returned in 1893 to sing also *Meistersinger* (in Italian), *Siegfried, Die Walküre,* and the London première of Mascagni's *I Rantzau.* From then until 1907 he was frequently heard at Covent Garden both in Grand Opera Seasons, and in autumn seasons, adding *Cavalleria Rusticana, Der Evangelimann, Der Fliegende Holländer, Fra Diavolo, Hansel und Gretel, Harold* (Cowen), *Lohengrin, Much Ado About Nothing* (Stanford, world première), *Otello, Pagliacci, Tannhäuser,* and *Der Wald* (Smyth), with an emphasis on the Wagnerian roles. His debut at the Metropolitan of New York was as Beckmesser in the 1896-7 season, when he also sang Telramund, Masetto, Alberich ('. . . as good a Teuton as any of [the largely non-German cast]'), and Kurwenal. He returned in 1898-9, and for the seasons 1900-03; he was Telramund at the Metropolitan farewell (in full-length opera) of Jean de Reszke on March 29th 1901, when the combination of heat and excitement caused sixteen women (apparently a record for the house) to faint. From 1903, Bispham taught singing in Philadelphia and developed his work in concert and oratorio; his versatility is shown in his repertoire of more than 1,400 songs. From 1916 he undertook various ventures as impresario. Towards the end of his life he also compiled and edited *Celebrated Recital Songs,* a collection of 46 airs, published by the Theodore Presser Company of Philadelphia.

Bispham's Columbia, Pathé and Edison records are fairly often encountered, but his G&T records are much less well known. For their period the latter are astonishingly forward and resonant, and display a timbre which makes it difficult to agree with

the opinion that '. . . his voice in itself was not a thing of loveliness.' There are glorious moments on the long-held notes of several of the G&Ts presented here, taxed though he is by the higher notes of the *Tannhäuser* extract. His diction is impeccable: every word in these 1902 and 1903 recordings is clearly enunciated.

Mary Garden (Aberdeen, 1874 or 1877-Aberdeen, 1967) began to study singing at the age of sixteen in Chicago, whence her parents had emigrated from Scotland, by way of Brooklyn and Chicopee, Massachusetts. Her first teacher was a Mrs. Robinson Duff. Through the generosity of a wealthy resident of Chicago, whom Mary's memoirs, *(Mary Garden's Story,* New York, Simon and Schuster, 1951) do not so much as name, she was able to study in Paris. There, her encounters with Mathilde Marchesi found her rejecting the celebrated teacher's efforts to turn her into a coloratura soprano; instead, she became the pupil of Trabadello and of Lucien Fugère, both of whom refused further fees when her sponsor suddenly withdrew his support. A chance encounter with Sybil Sanderson led to an introduction to Albert Carré, the then director of the Opéra-Comique, through whose encouragement she began to study *Louise.* Her opportunity came when Marthe Rioton, who had created the title role at the opera's world première at the Opéra-Comique in February 1900, became ill at the end of the second act, on April 13th 1900, and Garden deputised for her.
In 1902, Garden was selected by Debussy to create the role of Mélisande in his *Pelléas et Mélisande,* again at the Opéra-Comique, on April 30th. The same year she sang *Manon* there. Her debut at the Paris Opéra came in 1908, as Marguerite in Gounod's *Faust,* which was followed by Ophélie, in Thomas's *Hamlet.* In 1910, after éher personal appeal to Strauss (whose dealings with the Opéra had evidently been less than cordial), she gained the composer's permission to give his *Salome* at Paris, and was the first to sing the title role at the Opéra. She remained, by training and inclination, a French artist. She sang Strauss and Puccini in French, and she was always ready to take up contemporary works by less prominent composers. To examine her career today is to reflect on the number of new French works which appeared in that period, and which failed to establish a place in the repertory: world premières in which she sang included *La Fille de Tabarin* (Pierné, 1901), *La Reine Fiammette* (Xavier Leroux, 1906), *Aphrodite* (Erlanger, 1906), and Fevrier's *Monna Vanna* and *Gismonda* (1913 and 1919, respectively). Other operas with which she was particularly associated were *Cherubin, Grisélidis, Thaïs,* and *Le Jongleur de Notre Dame.*
In the United States she sang first at the Manhattan Opera (1907), before joining the Chicago Opera Company in 1910, remaining in that company until 1931, and becoming General Director for the 1921-22 season. There, perhaps more than anywhere else, her uninhibited stage performances scandalised those whom they did not delight: 'It was indecent, disgusting, Miss Garden [as Salome] wallowing around like a cat in a bed of cat mint', was the reported view of the Chicago chief of police. There, too, the private life of this singing actress continued to fascinate both press and populace for as long as she remained before the public.

Though authenticity may be far from inevitable in some creator records, made in the freedom of the studio and possibly many years after the première, Garden's record from *Pelléas et Mélisande* is surely authoritative. It was made a bare two years after the première, and the composer himself is at the piano.

Sir Charles Santley (Liverpool, 1834 - London, 1922) was the author of two books of memoirs. Thus life is better documented than that of most singers. Of these, *Student and Singer* (London, Edward Arnold, 1892) is a book of jottings and random musings, an absorbing and amusingly-written compendium of narrative and anecdote of the musical world of those distant days; a formal autobiography came in 1909, with *Reminiscences of My Life* (London, I. Pitman and Sons). He also produced a book on singing.
From late in 1855, when he arrived in Austrian-occupied Milan, Santley studied first with Gaetano Nava, who had to intercede for his young pupil when Santley Sr., firmly of the opinion that his son was wasting his time studying singing in Italy, attempted to summon him back to England.
By his own account *(Student and Singer,* p. 121) Santley made his operatic debut as the Doctor in *La Traviata* at Pavia on January 1st 1857 (not 1858, as often stated); later, on the indisposition of the principal baritone, he assumed Germont, and then the bass role of Don Silva in *Ernani.* But his career was slow to develop and he knew hard times, with no engagements. At the urging of the critic Henry Chorley, he returned to England where, through Chorley, he met Manuel Garcia, with whom he commenced to study, and Sir Michael Costa. Thereafter, success was steady: concerts at the Crystal Palace; *Messiah* at St. Martin's Hall; *Elijah* at Exeter Hall, and Rossini's *Stabat Mater* at the Town Hall, Leeds. His English operatic debut, on October 3rd 1859, was as Hoël in Chorley's English-language *Dinorah* (Meyerbeer having approved of his singing) for the English Opera company of Louisa Pyne and George Harrison, who had leased Covent Garden theatre. From November 7th 1859 he also sang Di Luna in an English version of *Il Trovatore.* In those early years (1859-63) he also appeared in works, now forgotten, such as *Lurline* and *Amber Witch* (Wallace), *Robin Hood* (Macfarren), *Armourer of Nantes* (Balfe), and *Victorine* (Mellon), appearing on average 110 times each season. On February 10th 1862 he sang at Covent Garden in the world première of Benedict's *Lily of Killarney*. On June 11th 1863 he was Valentine in the British première of Gounod's *Faust,* when, apparently against the wishes of Mapleson, the then impresario at Her Majesty's Theatre, he shared the boards there with Tietjens, Trebelli and Giuglini. Arditi conducted. The composer, who was present, was so impressed that when, in 1864, *Faust* was first given in English, he consented to write a new aria, 'Even bravest heart may swell', especially for Santley. Other British premierès in which he sang included *Mireille* and an Italian-language *Der Fliegende Holländer.* He was heard in *Rigoletto, Ugonotti, Don Giovanni, Freischütz, Nozze di Figaro, Flauto Magico, Medea, Fidelio, Lombardi, Forza del Destino, Templario* (Nicolai), *Ballo in Maschera,* and *Lucrezia Borgia* in Barcelona, Dublin, London, Milan and Liverpool. In 1880 he became a Roman Catholic, and in 1887 Pope Leo XIII created him a Knight Commander of the Order of St. Gregory-the-Great. He sang

in opera in the United States of America, made concert tours in Africa, Australia, Canada, and New Zealand, singing with Ilma de Murska, Patti and Tietjens. He did much to further the cause of opera in English. It was at a Monday Pop in 1872 that Herman Klein heard what he described as his magnificently characterised 'Erl-King', sung in English. Until 1900, when he gave up regular operatic work to become a mainstay of the greatest oratorio and choral festivals, Santley's memoirs are a catalogue of his associations with the most eminent singers of his period. The lessons which he had so painstakingly absorbed from Nava were duly passed on to the next generation in the person of the Australian bass-baritone, Peter Dawson, who studied with him from 1900 to 1903. On May 1st 1907, at the Albert Hall, London, Santley celebrated the golden jubilee of his artistic career. In 1907 King Edward VII knighted him. His last known public appearance was in 1915, when he was 81-years-old.

Santley was obviously a humorous man who, if one may judge from the number of times food and drink recur in his memoirs, was also an enthusiastic trencherman. His desire for self-improvement remained unquenched. When, in 1910, he visited Pauline Viardot at Paris, she enquired why he had brought his music with him. 'To have a lesson,' he replied. Whereupon, these two artists, aged eighty-eight and seventy-six, set to work on 'Erl-King' and other works, 'to see,' as Santley said, 'if they could make any more of them.' He died full of years and of honour at his home in St. John's Wood on September 22nd 1922.

If his recorded legacy is slight - five recordings each for G&T and Columbia - we may be grateful that it exists at all. Of the June 1903 G&T recordings the 25 cm. titles, especially the infectious and quite irresistible 'Simon the Cellarer' and 'The Vicar of Bray' well deserved their long stay in the HMV No.2 Catalogue, where they remained until that whole series was deleted almost fifty years ago. But if even those titles are now becoming collectors' pieces, very much more elusive are the two 30 cm. records presented here. Though in his seventieth year, with the tone surely drier than in his prime, Santley's records show fine legato and diction, and a proper sense of unexaggerated style, particularly in the *Nozze di Figaro* piece.

Emma Albani (Montreal, 1847-London, 1930; real name Marie Louise Cecilia Emma Lajeunesse) studied first with Gilbert-Louis Duprez in Paris and then with Francesco Lamperti, whose favourite pupil she allegedly was, at Milan. Her operatic debut was as Amina, in *La Sonnambula,* at Messina in 1870. Guest appearances at Malta and Florence followed before, engaged by Frederick Gye, on April 2nd 1875 she made her Covent Garden debut, once more as Amina, in what the *Musical Times* termed 'The great event of the month'. Appearances followed in *Lucia di Lammermoor, Martha, Rigoletto,* and *Linda di Chamounix.* She moved on to seasons in Berlin, Brussels, Madrid, Milan, Moscow, New York, Paris, and St.Petersburg, extending her repertoire with *Mignon, Lohengrin, Tannhäuser, Der Fliegende Holländer, Demon, Otello* (Verdi), *Tristan und Isolde,* and Reyer's *Sigurd.* The writer's vocal score of *Lohengrin,* into which a previous owner has pasted painstakingly-compiled cast lists for performances witnessed at Covent Garden, Drury Lane and Her Majesty's, 1875-1896, shows Albani singing her Elsa

to the Lohengrin of Jean de Reszke, Gayarre, Nicolini, Viñas and others, in casts which included Ancona, Cotogni, Francisco and D' Andrade, E. de Reszke, Galassi, Mantelli, Maurel, and Plançon. In 1878 she married the impresario Ernest Gye. Her assumption of heavy roles was to the detriment of her high notes, and by 1886 she was past her prime. Nevertheless, she sang operas until 1896 and concerts until 1911; like so many of the singers in this recital, she wrote her memoirs, *Forty Years of Song* (London, Mills and Boon, 1911). She suffered financial set-backs, and by 1911 she needed the proceeds of her benefit concert of that year. By 1925 she was obliged to employ her remaining shreds of voice in music-hall, from which indignity she was rescued by a benefit organised for her by Melba.
In 1904, almost twenty years after she was said to be failing, Albani recorded both for G&T and for Pathé. In the G&T records the quality that immediately catches our attention is the purity of the voice. So beautiful is it at times that, despite all evidence to the contrary, we desperately want to attribute the painful variations in pitch in, for example, 'Angels ever bright and fair', to the frailties of early recording (such as those heard in the piano introduction to the *Serse)* rather than to faulty intonation. This disagreeable feature assumes greater prominence through Albani's famed passion for long-held head notes; these were said to have permitted the trombone player to absent himself from the Covent Garden pit for long enough to refresh himself at the corner hostelry while the prima donna was still neatly poised on her high A.

Joseph O'Mara (Limerick, 1866 - Dublin, 1927) studied with Moretti in Milan before making his operatic debut in Sullivan's *Ivanhoe* at the Royal English Opera House (now the Palace Theatre), London, in 1891. By 1894-5 he had moved to Covent Garden and to Drury Lane, both theatres controlled by Sir Augustus Harris, where he sang in *Cavalleria Rusticana* and *Meistersinger.* Covent Garden heard him again in 1902, when he sang in *Cavalleria Rusticana, Faust, Lily of Killarney, Trovatore,* and Pizzi's *Rosalba,* with a Moody-Manners Company which included De Lussan, Esty, Blanche Marchesi, John Coates, and Francis Maclennan, as well as Fanny Moody and Charles Manners. In the 1903 autumn season at Covent Garden he again appeared with the Moody-Manners Company in Colin McAlpin's *The Cross and the Crescent,* which achieved only one performance, *Lohengrin, Carmen, Maritana, Pagliacci, Roméo et Juliette, Tannhäuser,* and *Trovatore.* His repertoire included some 70 roles. On March 2nd 1896 London heard O'Mara in the title role at the world première of Stanford's *Shamus O'Brien;* his record of the the aria 'Ochone! When I used to be young.' is one of only a handful which he made.

Frances Saville (San Francisco, 1862- Belmont, 1935; née Fanny Martina Simonsen) sang with the clear tones of the Marchesi-training in the opera houses of Europe and North America for little more than a decade, from 1892 until she retired from the stage in 1903. Her mother, Fanny, was an operatic and concert soprano and her father, Martin, was a violinist and impresario. Together her musical parents managed the Simonsen Grand Opera Company, which toured briefly in the United States and extensively in Australia, where the family had migrated while Frances

was still very young. The name Saville came from her father's secretary, John Saville-Smith, with whom she eloped and who became her first husband; her second marriage was to Max Rown, who was later her agent and manager. In the period 1885-1891 Frances made a notable career in concert and oratorio in Sydney and Melbourne, appearing with such eminent singers as Charles Santley. He it was who urged her to study opera in Europe, where she was duly accepted into the Marchesi school.

Frances had, in 1882, appeared, with her sister Martina, in Balfe's *Satanella* in Melbourne. However, what she regarded as her 'official' operatic debut had to await the completion of her studies with Marchesi, in June 1892. Only three months later, on September 7th 1892, she sang Juliette in Gounod's *Roméo et Juliette* at the T. Monnaie, Brussels, following this with performances of Marguérite in *Faust.* Engagements followed at St.Petersburg, Moscow, and Berlin, adding *Lucia di Lammermoor, Cavalleria Rusticana, La Traviata,* and *Lohengrin.* In 1893-4 she toured Scotland and the English provinces, adding *Il Trovatore* and *Tannhäuser* to Her repertoire with a detour to Monte Carlo, for *Otello* with Tamagno. Warsaw followed, then the Opéra-Comique of Paris, where she sang in *Paul et Virginie.* She passed to the Metropolitan Opera Company in New York, where she added *Carmen, Don Giovanni, Falstaff* and *Manon* in the seasons 1895-96 and 1898-99. In 1897 she came to Covent Garden, to sing *Carmen, Ugonotti, Manon, Roméo et Juliette, La Traviata,* and *Inez Mendo* (Baron Frédéric d'Erlanger, under the pseudonym Frederic Regnal), and also assumed the part of the Woodbird in *Siegfried.* In 1898 she essayed *Götterdämmerung.* Guest appearances took place in Monte Carlo, St. Petersburg and Warsaw. From 1899 until 1903 she was engaged at the Vienna Hofoper, in works such as *Pagliacci, Hamlet, Mignon, Robert le Diable, Cost fan tutte, Die Zauberflöte, Les Contes d'Hoffmann,* Puccini's *La Bohème,* and *La Belle Hélène,* which was to be her last new opera.

None of Saville's records is easy to find. In addition to the six titles listed by Bauer, we have here a further three records, including 43185, one of her two 17.5 cm. (7") records listed by Bennett and Wimmer. Curiously, for one trained as a coloratura, it is in the rapid divisions of Olympia's aria where she sounds least at ease. She also made cylinders for Bettini. The rarity of her records is, perhaps, the reason why she is best remembered today as the aunt of the soprano Frances Alda.

Mrs. Henry J. Wood (-1909) Countess Olga Ouroussov, (given as Ourousoff by Moore, *Edward Elgar: A Creative Life;* as Oulanoff by Bauer, and as Urusova by Slominsky in *Baker's Biographical Dictionary)* married the conductor Henry J. Wood in 1898. She was for a time her husband's pupil, and was famed for her beauty as well as for her charming singing, which had brought her acclaim in different parts of the world. The news of her death, in December 1909, was greatly felt by Sir Edward Elgar, to whom, in her last days, her singing of his *King Olaf* had evidently meant so much.

Esther Palliser (Philadelphia 1872-) was a Marchesi pupil who began her career in light opera but is now best known as a concert artist. When, however, on January 31st 1891, Sir Arthur Sullivan conducted his *Ivanhoe* in the opening production at

the Royal English Opera House (the first of 160 performances of the work on consecutive nights with two alternating casts), it was sung by Palliser, Margaret Macintyre, Ben Davies, and Ffrangcon-Davies. Less successful was the following production there, an English version of Carré's comic *La Basoche;* Palliser, whose voice was (according to Shaw) well-suited to her light, florid part, was yet unable to abandon the strongly dramatic genre in which she was evidently most at home. When, in 1892, the remarkable success of *Cavalleria Rusticana* at Covent Garden necessitated 'overflow' performances at Drury Lane theatre it was Palliser who sang Santuzza, which she repeated in the autumn-winter season of 1892-3. Her other operas were *Carmen, Faust, Philémon et Baucis,* and *Tristan und Isolde.* Her few records, which are very scarce, are of their period. As Hurst has written: 'Her singing of Hawley's charming short lyric *The Sweetest Flower That Blows* breathes the very atmosphere of the epoch in which the record was made.'

November 1990 *Michael E. Henstock.*

Thanks are due to Paul Lewis for assistance with the production.

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