

## *SYMPOSIUM RECORDS CD 1112*

### The HAROLD WAYNE COLLECTION Volume XI A Selection of Seven Inch Recordings, including 28 'Berliners'

The very first 7" discs were made in the United States of America in 1894 to a patent of Emil Berliner, but little of musical interest appeared for several years. The first recordings by a singer of international repute were probably those of Ellen Beach Yaw, made in March 1899. Early in 1900 however, Berliner records were made by many famous Russian and Polish artists and also by such celebrities as Marie Tempest, Selma Kurz, Marie Gutheil-Schoder, Frances Saville and Carl Scheidemantel, and like the selection given on this compact disc all existing copies are of the very greatest rarity. Dr Wayne has chosen examples mainly by famous Russian and Polish artists. They ventured into the studios probably with some trepidation, wondering whether their voices could be successfully captured in those early days, and I am sure they would all be delighted if they could have heard the quality of sound which can now be achieved using modern techniques from unworn copies miraculously preserved for over ninety years.

After 1905-6 no further 7" recordings were made by the Gramophone and Typewriter Company since their playing time was limited to a maximum of two and a half minutes; from then on all discs issued under this label were of either 10" or 12" diameter.

DESIDER ARANYI was born in Czechoslovakia in 1868 and sang in Prague between 1900 and 1904 at the Neue Deutsches Theater always in leading roles. Later he sang in many Czech, Hungarian and German theatres, at La Scala, Milan and in festival performances in Salzburg. His roles included the principle tenor in *Rigoletto*, *Lucia di Lammermoor*, *Aïda*, *Les Huguenots*, *Don Giovanni*, *Fidelio*, *Carmen*, *Il Trovatore*, *Lohengrin* and *Faust*. He created the role of Pedro in *Tiefland* at the world première at the Neue Deutsches Theater in Prague in 1903. He also partnered many well known artists including Margarethe Siems and Selma Kurz. His recordings, made between 1902 and 1905, are all very great rarities. The two examples included on this Compact Disc show him to be the possessor of a very fine lirico-dramatic tenor voice, but in the aria from *Cavalleria Rusticana* he is inclined to be too emotional in his farewell to his mother.

JULIUS BOCHNICEK was born in Prague on the 17th April 1871 and originally studied piano, organ and composition. His opera *Gunaro* was well received in Stettin in 1894 and a year later he wrote a Christmas opera for the theatre in the same town and this achieved considerable popularity locally. He found that he had developed a fine tenor voice and studied in Munich with Professor Kroupa, making his début in Pilsen in 1900. He sang for a year or so in Prague and then toured Eastern Europe with the Brno Opera Company after which he accepted an engagement in Budapest for four seasons from 1902 to 1906, singing mainly Wagnerian roles. Health problems ended his vocal career. Subsequently he was engaged as a conductor in Prague at a variety theatre from 1907 to 1913, and again after the first world war until 1923. He collected and published collections of

Czech and Slovak folk songs which were very popular and his operetta *The love of Maharadja* was given in Prague in 1920 with great success, and it was there that he died on the 17th June 1951.

STANISLAV BOGUCKI. No trace can be found of him in the usual sources of singers' biographies and he is not mentioned in the boxed set of Polish singers dealing with the period 1900 to 1939. He may have made his career as a concert singer but certainly the voice as recorded suggests an artist of experience with a sound technique.

L. N. BRAGINA sang mostly in St. Petersburg, but details of her career are hard to come by. This early Berliner record suggests a mezzo-soprano voice of lovely quality with a first class technique, while her phrasing certainly suggests an artist of distinction, despite a slight but pronounced tremolo which is not too disturbing.

ROSALIA CHALIA was born in Havana in 1864, the daughter of an admiral in the Spanish navy. She married before she started her career in 1894 when she was given a contract with the Heinrich Opera Company. She sang the role of Santuzza at the Metropolitan Opera, New York in 1898 and appeared at the opera in Mexico City for 14 years from 1900. From 1900 to 1908 she also sang in Cuba and central America. She finally retired in 1916. Her very early records suggest a good quality mezzo-soprano voice. She is much more at home in Siebel's aria from *Faust* than in 'Home sweet home' sung in very quaint English!

K. CZOSNOWSKA was born on 11th November 1864 in Ruda Gurowska near Warsaw and died in Warsaw on the 23rd July 1913. She made her début as a dramatic actress in 1882 and in 1896 was a great success in *La Belle Hélène*. She appeared at the Warsaw opera in *The Bartered Bride* and *Halka* and made guest appearances in St. Petersburg, Moscow and Odessa. She was principle of a singing school which she founded in Warsaw in 1901 and continued there until her death.

ALEKSANDR M. DAVYDOV was born in 1872 and made his début at Tiflis in 1893, after which he was engaged for the Odessa Opera. He arrived in Moscow in 1896 where he first sang for the Mamontov private opera company in *Sadko*. He joined the Imperial Opera in St. Petersburg in 1900 and remained there until 1917. He made his Paris début in 1909 singing the role of Prince Shuisky at the Opéra. He moved to Paris again in 1920 and directed a season of Russian opera there in 1934. He recorded from 1900 onwards for G&T, Zonophone, Favourite, Pathé and finally H.M.V. His recording of 'Vesti la giubba' reveals a robust tenor voice even in the early days of his career. He eventually returned to Moscow and died there in 1944.

ADAMO DIDUR was born in Wola Sikowa in Galicia on the 24th December 1874. He studied with Walery Wysocki and later went to Italy to continue his training in Milan with Franz Emmerich. He made an early début in La Scala, Milan, and followed this by engagements in Rio di Janeiro and Cairo. From 1899 to 1903 he was a soloist in the Warsaw Opera House. In 1904 he sang in France, England, Spain and North and South America, and for the next ten years his appearances were a series of triumphs. He made his début at the Metropolitan Opera, New York as Alvisé in *La Gioconda* in November 1907 and in 1908 was in a performance of *Aida* conducted by Toscanini with Destinn, Homer, Caruso and Scotti. He remained a permanent member of the 'Met' from 1908 until 1933 after which he became director of the Lwow opera and ballet theatre. He taught singing

and actually died while giving a lesson in the Katowice Conservatoire on the 7th January 1946. His huge voice recorded well and his extraordinary range enabled him to sing not only bass parts, but also baritone roles such as Scarpia (*Tosca*) and Tonio (*Pagliacci*).

MARIA ALEKSANDROVNA EMSKAYA recorded this little disc in Kiev. It is sung in Russian and is Marguérite's solo from the 'Garden Scene' of *Faust* beginning with the phrase 'Il m'aime'. She recorded for Pathé in St. Petersburg in 1909, 1910 and 1911, thirty-five titles being listed in *Vertical cut Cylinders and Discs* (Girard and Barnes). The voice as recorded suggests a well trained lyric soprano. Her Pathé recordings are all of songs except for a solitary operatic title 'Vissi d'arte' (*Tosca*) which suggests that she may have been largely a concert singer. She does not appear to have sung in the Imperial Theatres of Moscow or St. Petersburg and I have been unable to find any biographical details of her career.

DAVID KHRISTOFOROVICH JUSHIN (1868-1923) was born in Moscow of Greek parents and sang for a time in a Russian Orthodox church choir. He was found to have a fine tenor voice and was trained by professor Panik, but he was very unhappy with his progress and even attempted suicide. He recovered however and later studied privately, making his début at the Bolshoi in 1900 and having great success at the very commencement of his career. In 1906 he married Natalia Jushina and stayed with the Bolshoi until 1908. For a time after this he worked with private opera companies and later became very popular in both St. Petersburg and Moscow. He started recording in 1901 and later made some duets with his wife. These early records show him as the possessor of a fine robust tenor voice with the easy command of a top 'C' in 'Di quella pira' (sung in Russian), but at this early period his style is not particularly distinguished; it improved greatly with further experience.

JANINA KOROLOWISZ-WAYDOWA (1875 - 1955) was born in Warsaw and studied singing with the famous teacher Walery Wysocki. She made her début in 1893 as Hanna in Moniuszko's *Haunted Castle* and as a young artist sang mostly coloratura roles including Amina, Gilda, Rosina and Dinorah, but as her voice developed she undertook the dramatic soprano repertoire singing Rachel, Elisabeth (*Tannhäuser*) and even Brünnhilde. She sang in many of the great opera houses of Europe and America and was chosen by Melba to join a company which also included John McCormack to tour Australia in 1911, where her success incurred the jealousy of the older prima donna. From 1917 to 1919 she was manager of the Warsaw Opera House. She was an ardent admirer of the works of her compatriot Moniuszko and her programme in this album consists entirely of works by that composer. Her lovely soprano voice recorded well even in the very early days and she sings with great charm throughout.

ANDREI MARKOVICH LABINSKY was born in Kharkov in 1871 and died in Moscow in 1941. He studied singing in the St. Petersburg Conservatory with professors S. I. Gable and V. M. Samus from 1895 to 1899 and made his début in the Marinsky Theatre in 1899 as Berendey in *Snow Maiden*. He sang at the Marinsky from 1899 to 1912 and again from 1919 to 1924. He was a soloist at the Bolshoi in Moscow from 1912 to 1919 and from 1926 onwards. His roles included Lenski in *Evgeni Oniegin*, Prince Vladimir in *Prince Igor* and Radames in *Aida*, and he created parts including Luciano in Napravnik's *Francesca da Rimini*, Afer

in Rimsky-Korsakov's *Servilia* and Pyotr Andreyevich in Cui's *Captain's Daughter*. He also had a distinguished concert career making a tour of principle Russian towns with Maria Michailowa, finally crossing to Japan where they gave joint recitals. From 1920 onwards he taught singing in the Russian Conservatoire. His singing of Glinka's 'North Star' gives a good idea of his fine lyric tenor voice. JEAN MARTAPOURA (1868-1928) was a Belgian nobleman who made his début at the Paris Opéra in 1886 as the Grand Prêtre in *Sigurd*. He sang many important parts there including Valentine (*Faust*), Nevers (*Les Huguenots*) and Mercutio (*Roméo et Juliette*), and created the role of Un mendiant in Saint-Saëns' *Ascanio* there in 1890. He was at the Metropolitan Opera, New York, for the 1891-2 season, singing Mercutio in an all star cast which included Emma Eames, Jean and Edouard de Reszke and Mathilde Bauermeister. His recording of the drinking song from *Hamlet* is given with panache and reveals a good quality baritone voice of wide range.

CATHERINE MASTIO was born in 1877 and made her début at the Opéra Comique on the 24th March 1899 as Hero in *Beaucoup de bruit pour rien*. She sang many roles there including Louise, Manon, Philine, Mireille, Violetta, Mimi. She made her first appearance at the Opéra in 1908 as Elsa in *Lohengrin* and sang a few other secondary roles there, but her main career was at the Opéra Comique. She made three records for Zonophone in 1901 including the little 7" disc of the air 'Sombre forêt' from Rossini's *Guillaume Tell* which she sings with good tone and a finely phrased line.

M. E. MAX appears never to have been a professional singer although this recording suggests that he could well have made a good career. He was apparently a successful business man with a great love of opera and he certainly sings the 'Infelice' from Verdi's *Ernani* with fine tone and considerable authority.

GAVRILL ALEKSEEVICH MORSKOI was born in 1863, studied at the Conservatory in St. Petersburg with Camille Everardi, S. I. Gabel and O. O. Palechek, and made his operatic début in 1889 in the Russian provinces. He was a soloist with the Mariinsky Theatre from 1895 until 1906 and was the first Rodolfo in St. Petersburg in 1899. In 1900 he shared the role of Don José with Nicolai Figner and Aleksandr Davydov, and created roles in the Mariinsky in Arensky's *Rafael* and Rimsky Korsakov's *Servilia*. He also had a very successful concert career, until illness forced him to retire. He then taught singing until his death in 1915. His early recordings, included on this disc, all reveal a lirico spinto voice of fine quality which he uses with great dramatic intelligence.

NICOLAI G. SEVERSKY is an artist about whom little is known. He sings a gipsy song and two light operatic items with a pleasing voice and great charm. He apparently confined his activities to operetta, and he also recorded on cylinder and disc for Pathé in 1903.

IOAKIM VIKTOROVICH TARTAKOV was born in Odessa in 1860 and studied singing with professor Camille Everardi at the Conservatory of St. Petersburg. He sang at the Mariinsky Theatre from 1882 to 1884 and rejoined in 1894, singing there until 1923. In 1920 he became a professor of singing at the St. Petersburg Conservatory and remained there until his death in 1923. He was considered an outstanding artist with a fine high baritone voice and was particularly acclaimed as

the Demon in Rubinstein's opera of that name, as Mazeppa, Rigoletto, Iago and as Figaro in Rossini's *Il Barbiere di Siviglia*.

He recorded for Berliner, G&T and Pathé, and of the two examples given in this album he sounds much more at ease in Cui's 'The statue of Czarskoe selo' than in the 'Toreador Song' which does not suit him stylishly.

John Freestone

*Dr. Wayne writes:*

I am especially privileged to add a further note to those so expertly written by my good and learned friend, John Freestone. Relative rarity of early vocal records is my usual theme. However in the case of this particular CD it is not possible to comment thus as so few examples exist, indeed I am confident that quite a number of these 7" Berliners are unique. We are indebted, according to two sources of information, for the entire set of Russian and Polish examples to two brothers, both engineers, who were engaged in the building of the Trans-Siberian Railway from Moscow to Vladivostok. They were natives of the Norfolk Fens. The elder brother returned to England in 1906 bringing with him all the 7" Russian Berliners contained herein. These were eventually sold to Henry Stave of London whose collection was purchased by Ronald Phillips and "Pop" Russell. The younger brother returned in 1912 and his records were disposed of to James Dennis of Ipswich. The Arangi titles were in the Roland Teuchtler collection and the Martapoura belonged to M. de Bry of Paris.

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