

## *DISCOGRAPHY*

### **THE FIRST MARTINELLI RECORDINGS**

**A selection from original documents located  
at the Edison National Historic Site**

Compiled by Raymond R. Wile

The recent organization of several of the letter files that had been maintained by various officers of Thomas A. Edison, Inc. has made it possible to gather together a grouping devoted to the first recording activities of Giovanni Martinelli. A few documents may be missing from the story since one major file—that belonging to Walter Miller, Head of the Foreign Department and Director of Recording, has not yet been arranged.

The compilation throws considerable light on the impact that the young Martinelli must have made at the time of his London debut and also gives tantalizing glimpses of the musical scene of 1912. Since the documents provided additional information concerning the recordings I have appended a revised version of my discography of Martinelli's Edison recordings.

The series of documents is reproduced through the courtesy of the McGraw—Edison Co. and through the kindness of the National Park Service's installation at the Edison National Historic Site. The continued kindness, enthusiasm and the sensitivity of the present and former staff to my research requirements has enabled me to make it useful and a pleasure to pursue.

R.W.

22nd May. 1912.

Mr. W. H. Miller,  
Manager, Recording Department,  
79-83 Fifth Avenue,  
NEW YORK. U.S.A.

Dear Mr Miller,

In my letter of April 27th I referred to the tenor Martinelli who made such a very favourable impression on his first appearance at Covent Garden. He has appeared frequently since, and is referred to by all of the critics as a great find. I am sending you with this a number of press criticisms in regard to

him. Signor Bocchi arranged to have him come down yesterday and make some tests for us. He has been approached by other companies and it was with difficulty that we got him here. I am rushing the tests over to Mr Edison by first steamer. In my opinion Martinelli who is a young man, about twenty five, is likely to become one of the leading tenors of the world. I would like to be able to tie him up quickly if it is possible to do so. On receipt of the samples, will you kindly ask Mr Edison to listen to them, and send me a cable as to whether or not he would like us to go ahead and tie up the artist and how much we would be authorized to spend for the purpose if necessary. Martinelli will undoubtedly land in America in a few years if he lives and has good health. He has a voice of just the quality that we need and could if we engaged him, fill in splendidly with the concerted work which it was proposed to do in early June. I am sending you a cablegram in regard to the whole situation, re concerted work, and think it would be a mistake for us not to go ahead at this particular time if we are able to secure Martinelli to co-operate with Agostinelli, Borghese and the others. What I fear is that the Gramophone Company will capture Martinelli while we are awaiting action from your side.

Paul H. Cromelin

New York, July 9th. 1912.

MR STEVENS:-

I beg to enclose, herewith a cable from London, reading:

EDISON SINCE PREVIOUS ADVICES MARTINELLI  
DESINCAR has been engaged BY COVENT GARDEN  
SYNDICATE FOR SEVERAL YEARS THEY GET HALF HIS  
TALKING MACHINE EARNINGS URGING HIM SING FOR  
GRAMAPHONE VICTOR MEANWHILE HE DESINCAR has  
been engaged METROPOLITAN NEW YORK DESBANDEIS  
endeavoring to MAKE DEAL WHEREBY HE WILL SING FOR  
US IN NEWYORK WILL BULLENKOPF cable immediately  
COMANDAVA something definite TAKES PLACE CROMELIN

J. Miller

13th July 1912.

Mr. W. H. Miller  
Manager, Recording Dept.,  
Thomas A. Edison Inc.  
79-83, Fifth Avenue, New York.

Dear Mr. Miller,

**MARTINELLI**

Referring to Mr. Edison's telegram about this singer, and to my reply, I beg to confirm that extraordinary pressure is being brought there with a view to having him sing for the Gramophone-Victor combination. I had an interview with Martinelli again the day before yesterday, and have his signature to a provisional Agreement, subject to the approval of the Milan Syndicate which controls him. Martinelli's suggestion was that he was willing to go into a three year contract 10 solos or concerted records per year, the price per selection the first year to be £42 for the second year £50 and for the third year £60, and in addition a royalty of 10% of the retail price at which records were sold. The proposal included a plan whereby at the end of three years he was to be free to contract with third persons, but we were to have the right to duplicate any bona fide offer before he could contract with third persons.

I satisfied myself in regard to the offers he had received from our two leading competitors who were seeking his services. The Columbia Company offered him £42 and a 10% royalty, and the Gramophone Company offered him £45 and a 12½% royalty. Both of these offers he had refused as he says to keep his promise with Bocchi. He finally agreed to have the contract run for three years on the plan proposed, but with the option on our part to cancel at the end of the first or the second or the third year, he to be free to sing for others, but the royalty to continue as long as the records were sold, the royalty to be figured on the wholesale price to Factors.

As this meant that we were only committed to have for one year at £42 per and a 10% royalty, unless we wished to renew, and the option was with us. On behalf of the Company I signed a memorandum agreeing to this, and Martinelli signed it indicating his approval, as the basis for a regular contract if the Milan Syndicate approved. He immediately in my presence forwarded a telegram to Milan asking their authorization to

close on these terms, and as soon as we get a reply indicating their approval and the matter is closed, I will cable Mr. Edison.

Martinelli seems to be a very promising young tenor, and I am very hopeful that we will be able to secure him.

I regret that we hadn't a little leeway, for I really believe we could have tied him up on a good strong contract for about £35 to £40 per song, if it had not been necessary to obtain the samples and send them to America, occasioning the delay. In the meanwhile, he received his contract for future engagements from the Covent Garden Syndicate and also the offer from the Metropolitan Opera Company New York.

20th July 1912.

Thomas A. Edison Esq.,  
Orange, New Jersey.

**MARTINELLI**

Dear Mr. Edison,

You will by now be in receipt of copy of my letter of July 13th to Mr. Miller regarding above singer.

The Milan Syndicate wired Martinelli not to agree to the terms for they could do much better in Milan. The Columbia Company has been after Martinelli as also the Gramophone crowd. I learned that the latter consider him to be the coming Caruso. From information I received I came to the conclusion that the Columbia Company were working more vigorously than the Gramophone Co. the result being that the price was going up rapidly, and I got in touch with them with a view to our working jointly, and if possible beating out the Gramophone Company. They agreed to turn down all proposals and indicate they were not interested if we made such an arrangement they could share in same if desired. This they did and I once more saw Martinelli. Because of his arrangements with the Milan Syndicate it is impossible for him to make a contract as per our original understanding. I am arranging for him to sing 10 songs for us however, without a contract and have agreed verbally to pay him £42 per song, and a 10% royalty. This he is to do secretly, the work to begin next Tuesday. In order to get

around any arrangement with the Covent Garden Syndicate for a share, the records, in theory will be sung at a date after his present engagement at Covent Garden ends (about July 25th).

I have had him address a letter to me dated August 3rd, which confirms the arrangement, and have secured him on a plan by which he cannot sing for any other Company without giving us the right to duplicate any offer he may receive. I am sending you herewith a copy of the original memorandum of July 11th, and of the letter dated August 3rd (which he signed yesterday).

My idea is to get him to sing four or five songs, and pay him for it, continuing so as to make all ten if we have time, and if he attempts to sing for any other Company in violation of his understanding with me, we can consider whether or not we want to pay him a royalty or how to treat the matter. I know that the Milan Syndicate will be enraged when they find out what he has done, but if we don't get him exclusively nobody else will. After he has done some songs for us, I am going to advise the Columbia people in order to keep faith with them, that so far as we are concerned, we have no objection to Martinelli doing some work for them.

The whole situation has been extremely aggravating, and while I am advising you of it, until we actually have the work done I have no feeling of certainty, for there is very little dependence to be placed in any of these Artists promises.

Very sincerely yours,

Paul H. Cromilin

In presence of Miss Amy Evans of the Covent Garden Theatre Mr. Martinelli gave me his word that he will never sing for any Phonograph Co. without informing us first and see what we intend to do.

(Signed) A. BOCCHI

Edison Works,  
Willesden Junction,  
London, N. W.

Aug. 3rd 1912.

National Phonograph Co. Ltd.,  
London.

Dear Sirs,

Referring to the ten songs which I have sung for you and for which you have paid me £42 (forty-two pounds) per song and are to pay me a royalty of 10% of the wholesale price of the records sold I hereby confirm my verbal agreement not to make in this or any other country a contract to sing exclusively or otherwise for another person or Company for mechanical instruments without first submitting the offer in writing to you and giving you the right to duplicate same. If you do not agree to duplicate such offer in 30 days I am free to enter in any agreement I see fit. I also confirm that I have not made records for any other Company.

Very truly yours,

(Signed) G. MARTINELLI.

A. Bocchi.

Accepted

National Phonograph Co. Ltd.,

(Signed) PAUL H. CROMELIN,

Managing Director.

Cable Message, London, July 29

THOMAS A EDISON ORANGE NEW JERSEY

REFERRING MY LETTER JULY TWENTIETH WE HAVE  
ALREADY SECURED FIVE SOLOS FROM MARTINELLI  
TWO DUETS WITH AGOSTINELLI TREAT MATTER  
CONFIDENTIAL UNTIL FURTHER ADVICES

CROMELIN

July 29th 1912.

Thomas A. Edison Esq.,  
Orange, New Jersey.

Dear Mr. Edison,

I hand you herewith a confirmation of week-end cablegram relative to Martinelli.

The singer is making his last records on account of the deal to-day, and will leave July 31st for Milan.

In one of Mr. Miller's recent letters he stated that he hoped that we would be able to secure Martinelli and get some duets with Agostinelli. Madame Agostinelli owed us a few selections, and as we had the two singers here together and from information received from them it was doubtful if we would be able to record them together again for a very long time, we decided that it would be wise to use them in two duets.

We hope this course will meet with your approval, and that the records when they come through will prove entirely satisfactory.

Very truly yours,

Paul H. Cromilin

#### SELECTIONS RENDERED BY GIOVANNI MARTINELLI

La Tosca. "recondita armonia".

La Tosca. "E lucevan le stelle".

L' ultima Canzone.

La Boheme. duetto Rodolfo o Mini "O soave fanciulla".  
(With Madame Agostinelli)

Aida. Duetto Aida o Radames. "Pur ti riveggio".  
(With Madame Agostinelli)

La Boheme. "One gelida manina".

La Gioconda. "Cielo e mar".

Rigoletto. "La donna e mobile".

Manon Lescaut. "Donna non vidi mai".

Aida. "Celeste Aida".

July 30th, 1912

Mr. Walter H. Miller, Manager,  
Recording Dept.,  
Thos. A. Edison Inc.,  
79-83 Fifth Ave. N.Y.

Dear Mr. Miller,

I acknowledge receipt of your cablegram of this date reading:-"Cromelin in reply to your letter 13th, Edison will not object pay Martinelli several pounds more per song in order to secure".

In the meanwhile you will have received my advices indicating that we have secured Martinelli, and my later letter giving a list of the ten selections which he has made for us.

In this general connection I want you to know that if it had not been for Signor Bocchi's work we would not in my opinion have been able to work the scheme by which we secured Martinelli. Due to the personal relationship which was established between Bocchi and Martinelli, the singer agreed to a course which he ordinarily should never have consented to, and the credit is due for the records made to Bocchi.

Very truly yours,

Paul H. Cromelin  
Managing Director



Aug. 3, 1912.

Mr. Meadowcroft:

In accordance with your request I cabled to Mr. Cromelin at London yesterday as follows:

“Don’t Permit Columbia or any one have Martinelli. We want at least one tenor exclusively.” (Signed EDISON)

WALTER STEVENS

WMS/CRR  
FILE LONDON OFFICE.

August 3rd 1912.

Mr. Thomas A. Edison,  
Orange, New Jersey.

Dear Mr. Edison,

I have just received your cablegram which reads translated:-“Do not permit Columbia or any one else have Martinelli want at least one tenor exclusively”.

In reply, as indicated in my letter of July 20th, which has doubtless reached you, the arrangement we made with Columbia, to beat out the Gramophone on Martinelli is such that we could not in good faith refuse them the right to use Martinelli, if we had the power to do so.

The paper dated August 3rd which I had Martinelli sign, was hurriedly scribbled by me in an interview with him, and the intention was to tie him up in such a way that he would be ours exclusive to the extent we were willing to duplicate any bonafide offer he might have from third parties in the future. In examining the wording closely later, I found that it ties him up in such a way that he is not empowered to make an exclusive contract with anyone else, but unfortunately is so worded that he is not bound not to sing for others if he wishes to. After we had made several songs, I took this matter up with him, and changed the language of the letter so as to make him agree not to sing for anyone else exclusively or otherwise, but all efforts on my part to get him to initial an interlineation to this effect

were unavailing. He promised that he would not sing for anyone else without first communicating with Bocchi and giving us a chance to duplicate the offer, but regretted that he had signed anything because of the difficulty it was going to get him into with the Milan Syndicate, and would not consent to any interlineation.

He left here for Milan declining to sing for the Columbia Co. at that time, explaining that he was afraid to do so, and that if they wished to have him sing, they might make him a proposal at Milan which he would give consideration later. That is how the matter now stands. He expects a row of course with the Milan Syndicate, and I have pointed out to him that it would be in every way to his interest to tie up with us exclusively (subject to our understanding with Columbia), and that we would feature him in a big way and make it worth his while not to sing for others.

Edison's remarks written across face of letter:

Cromelin - Can you not make a trade with Columbia whereby we get Martinelli exclusively either by paying something or trading off in some way. I want our exclusive tenor for advertising purposes only. E.

10th August 1912.

Mr. W. H. Miller,  
Manager, Recording Dept.,  
Thomas A. Edison Inc.,  
79-83, Fifth Avenue,  
New York.

Dear Mr. Miller,

I have duly received yours of July 30th with enclosures, and note that Harrold has arrived, and that you have decided to use him on the Amberol Concert List as well as any Discs which may be made by him.

The Martinelli situation has in the meanwhile adjusted itself as per advices which have already gone forward to you. I note what you say in regard to Fanti-Canti, Stanzani, Corse and Albani, and will be governed thereby.

The Anselmi Contract has been read with much interest. When one looks back a few years, and considers the development of the industry from the record making work of the early days, the Contract which Anselmi has been able to secure somewhat staggers a fellow. I sincerely hope that the records will be in every way worthy, but am wondering whether we will ever be able to get our money back on the basis agreed upon. I have read yours of July 30th to Miss Sylva and yours of same date to Mr. Hayes. With best personal regards.

Very truly yours,

Paul H. Cromelin  
Managing Director

12th August 1912.

Mr. W. H. Miller,  
Manager, Recording Dept.,  
Thomas A. Edison Inc.,  
79-83, Fifth Avenue,  
New York.

Dear Mr. Miller,

I hand you herewith the original of our letter from Martinelli signed August 3rd of which you have been formally advised.

I tried to get an interlineation of the words "or otherwise" to the agreement, signing both copies with my initials, but Martinelli as I have previously written would not consent to any change in the original draft. You will notice a memo in Bocchi's handwriting on the top of the letter however, in which he makes a record of the fact that Martinelli gave us his word that he would never sing for any other Company without first informing us and finding out what we intend to do. This is the best we can do under the circumstances.

Very truly yours,

Paul H. Cromelin  
Managing Director

Dictated by Mr. Cromelin but signed in his absence.

In presence of Miss Amy Evans of the Covent Garden Theatre Mr. Martinelli gave me his word that he will never sing for any Phonograph Co. without informing us first and see what we intend to do.

(Signed) A. BOCCHI

Edison Works,  
Willesden Junction,  
London, N.W.

Aug. 3rd 1912.

National Phonograph Co. Ltd.,  
London

Dear Sirs,

Referring to the ten songs which I have sung for you and for which you have paid me £42 (forty-two pounds) per song and are to pay me a royalty of 10% of the wholesale price of the records sold I hereby confirm my verbal agreement not to make in this or any other country a contract to sing exclusively or otherwise for another person or Company for mechanical instruments without first submitting the offer in writing to you and giving you the right to duplicate same. If you do not agree to duplicate such offer in 30 days I am free to enter in any agreement I see fit. I also confirm that I have not made records for any other Company.

Very truly yours,  
(Signed) G. MARTINELLI

A. Bocchi

Accepted  
National Phonograph Co. Ltd.,  
(Signed) PAUL H. CROMELIN,  
Managing Director

21st August 1912.

Mr. Walter H. Miller,  
Manager, Recording Dept.,  
Thomas A. Edison Inc.,  
79-83, Fifth Avenue,  
New York.

Dear Mr. Miller,

I have duly received yours of August 7th confirming cablegram which Mr. Edison sent in regard to the tenor Martinelli.

As formally advised Martinelli had not sung for the Columbia Company up to the time he left here, and they expected to get him in Milan later under their general arrangement with us – that is – if he wished to sing for them. I will make inquiry of the Columbia people and ask them what the situation is, and see what we can do with a view to having them stand off as suggested.

I note that you have been able to close with Madame Labia on a proposition for her exclusive services, and that Mr. Edison would like to make a contract along similar lines with Madame Akte. The latter singer writes that she expects to be here the middle of September, and we have communicated with her stating that we have an interesting proposition we want to put up to her when she is in London. At the present time she is in Helsingfors.

I will be glad to have you send me a copy of the Agreement with Madame Labia on receipt of this even before you have her signature to same, as we can use it as the basis for the general agreement to be worked out with Madame Akte.

I am particularly interested in learning what your experiences have been with Orville Harrold, and how his work has turned out. Cablegrams appearing in the morning papers

indicate that Mr. Hammerstein has decided not to attempt another season of Grand Opera in London, and has cabled instructions to his Agents here to either sell or lease the London Opera House. This is interesting news. Before Harrold left here, he intimated that Hammerstein would in all probability pay his forfeit of \$100,000, and open up again in New York in Grand Opera work.

With kindest personal regards,

Very truly yours,

Paul H. Cromelin  
Managing Director

Edison remarks written across face of letter:

Miller, better send copy of Labia's contract as asked for. Is Ackte cheaper - if so it might not be good to show her Labia's. E.

24th August 1912.

Mr. W. H. Miller,  
Manager, Recording Dept.,  
Thomas A. Edison Inc.,  
79-83, Fifth Avenue,  
New York.

Dear Mr. Miller,

Referring once more to yours of August 7th in regard to the tenor Martinelli, you have received by now mine of August 12th with the original letter addressed to us and signed by Martinelli. As advised, Martinelli left here without singing for the Columbia Company. He was urged to do so, but seemed to regret having made any records or signed anything at all. As advised we could not get him to alter the draft of the letter so as to make our Agreement exclusive. Strictly construed, the Agreement only prevents him from making an exclusive deal with some other Company, although our personal understanding and his verbal promise is that he will not make any records for any other Company without first advising us, so as to give us first chance.

My nephew Mr. John Cromelin the General Manager for Europe for the Columbia Company has been away, and I could not take the matter Mr. Edison suggests up with him until yesterday.

He states that up to now they have not succeeded in locating Martinelli; that he has instructions from New York to book him if possible on the same terms that we obtained him for; that the Artist is particularly desired by New York; that if Europe alone were under consideration he would not feel disposed to nor authorized to expend that amount of money for Martinelli; that he is seeking to obtain the Artist principally because their Executive Office in New York wants him. He therefore suggests that it would be well for Mr. Dyer to get in touch with Mr. Easton in regard to the matter, and possibly Mr. Easton may be willing to cable instructions to stand off, and not record Martinelli.

I am sending a copy of this letter to Mr. Dyer and also a copy to Mr. Edison, and suggest prompt action, for if the Columbia Company locate Martinelli and he is willing to sing, their record makers so I understand are now in Milan, and they may get some records at that point.

Awaiting your further advices on the subject,

Very truly yours,

Paul H. Cromelin  
Managing Director

From National Phonograph Co., Ltd., London, dated Aug. 27, 1912.

27th August 1912.

Thomas A. Edison Esq.,  
Orange, New Jersey.

Dear Mr. Edison,

Yours of August 20th is just to hand and I attach hereto copy of cablegram I have sent you to-day with translation.

I wrote Mr. Miller on August 24th explaining the situation

as respects Martinelli, and making plain that any arrangement with the Columbia Company would have to be made in New York, suggesting the advisability of Mr. Dyer getting into touch with Mr. Easton promptly.

On receipt of your letter this morning I once more spoke to my nephew by 'phone, and learned that he has sent a letter to New York explaining my former chat with him and desire that they refrain from seeking him further, and I think the foundation has been laid for a successful negotiation between Mr. Dyer and Mr. Easton. He is writing to New York again to-day on the subject.

In this general connection, I doubt the wisdom of making them any offer in the way of a cash payment, and do not think that this is necessary at all, that is, should we be able to make a deal with them. That is the last thing I would suggest, and advise that if Mr. Dyer has not spoken to Mr. Easton up to the time this reaches him, that he puts the matter frankly before Mr. Easton stating the reason why we are desirous of them not recording Martinelli, and your personal wish to have him for advertising purposes, and trust to success along those lines. If he should fail and some necessary trading basis would have to be discussed, we might let the proposal come from them.

If we succeed in getting them to stand off, then I think it would be highly desirable for us to follow up the work which has already been done with Martinelli, by explaining that it would be quite impracticable for us to feature him in the way in which we propose to do, and get behind him in a big way unless we knew that we had his exclusive services, and make an arrangement with him on the lines that you have laid down with Labia and have proposed for Akte. If you thought advisable I would go to Milan for the purpose, or perhaps have Bocchi do so. The natural inclination of course would be to have Mr. Tosi negotiate, but I doubt the wisdom of this exceedingly after Bocchi has made the original deal.

Hoping that such negotiations as may be had with the Columbia Company will be successful from our standpoint, I remain,

Very truly yours,

Paul H. Cromelin



27th August, 1912.

CABLEGRAM TO NEWYORK  
EDISON NEWYORKK

PICINNA MARTINELLI PIGRERETIS TO MILLER ANY  
COLUMBIA ARRANGEMENT MUST BE MADE IN  
NEWYORK. THEYVE NOT RECORDED HIM YET ADVISE  
BENOMEN EXODORATUM CROMELIN.

Translation  
EDISON NEWYORK

REFER TO YOUR LETTER OF 20TH MARTINELLI AS PER  
OUR LETTER OF 24TH TO MILLER ANY COLUMBIA  
ARRANGEMENT MUST BE MADE IN NEWYORK. THEYVE  
NOT RECORDED HIM YET. ADVISE DEFER ALL  
FURTHER ACTION UNTIL AFTER RECEIPT OF OUR  
LETTER CROMELIN.

September 16, 1912.

President's Office  
Memorandum  
2189

Mr. Edison:

In view of Mr. Easton's waiver of any claim on Martinelli,  
shall I cable Cromelin to go ahead with negotiations for  
exclusive contract if possible?

F. L. D.

Dyer (Sig.)

In pencil  
Yes say for instance  
Cromelin Easton waived right to Martinelli. See what you can  
do about exclusive contract

Dyer

From Thomas A. Edison, Ltd., London, dated Sept. 18, 1912

Thomas A. Edison Esq.,  
Orange, New Jersey.

Dear Mr. Edison,

My nephew Mr. John Cromelin of the Columbia Company has just quoted to me an extract from a letter received from Mr. Easton dated September 6th as follows:—

“I am waiting to hear from Mr. Burns on Martinelli with a very strong disposition to grant Mr. Edison’s request if it can be done without serious injury to our interests.

Tell your Uncle that I shall be predisposed toward granting any requests made by Mr. Edison. Mr. Frank Dyer presented the matter yesterday among others which we considered, and I gave him the same answer; and hope to reach a conclusion soon.”

The above is merely passed along as general information which may be of interest.

Very truly yours,

Paul H. Cromelin

Cable from London, dated Sept. 21, 1912.

Cromelin. Easton waives right to Martinelli. See what can be done exclusive contract. Don’t conclude until Edison approves.

#### THE EDISON RECORDINGS OF GIOVANNI MARTINELLI

*“NEW TENOR THAT JUST APPEARED IN LONDON AT CONVENT GARDEN, SAID TO BE EQUAL TO CARUSO.*

*He is a mellow, tenor, goes very high, has not much tremolo. Is practically a copy of Caruso in tembre and quality with a fraction of Caruso’s tremolo.*

*HE IS O.K. FOR US.*

*We have a disc which we will put into a master*

*Also the cylinder test record will be put into a Blue Amberol."*

*Thomas A. Edison comment file*

All 1912 selections recorded in the Edison studios in London.

Cylinder

5/21/12                      Voice trial—no information as to title.

Discs

5/21/12 1064 S1 Experimental voice trial. No information as to title (Note: The files are unclear but the probability is that this number was by Martinelli.)

(The following masters 1215 through 1247 were recorded on and between 7/23/12 and 7/29/12. Without further data it is impossible to date them more accurately.)

1215 S1,S2                      Puccini: Tosca—Recondita armonia. Passed. Matched on 82018 listed 3/13? —7/21/13. Rematched on 82036 listed 8/1/13—10/25/22. There is a plated master of S1.

1216 S1,S2                      Puccini: Tosca—E lucevan le stelle. Passed Matched on 82505 listed 3/13? —7/21/13. Rematched on 82036 listed 8/1/13—10/25/22. There is a test of S1 on ED9.

1217 S1,S2                      Tosti: L'ultima canzone "Hold-Rotten tune." Edison

1224 S1,S2                      Puccini: La Boheme—O soave fanciulla. Duet with Adelina Agostinelli. Not published.

1225 S1,S2                      Verdi: Aida—Pur ti riveggo. Duet with Adelina Agostinelli. Rejected.

1229 S1,S2                      Puccini: La Boheme—Che gelida manina. Passed Matched on 82515 listed mid 1913—3/1/16. "Narrow margin—Rotten—N.G." There is a plated master of take S1; There is a test of take S1 on ED10.

1230 S1,S2                      Ponchielli: La Gioconda—Cielo e mar! Matched on 83002 listed 8/1/13—3/1/16. "Narrow margin—N.G." W. H. Miller; Hayes.

- 1231 S1,S2,S3 Verdi: Rigoletto—La donna e mobile. Matched on 82515 listed mid 1913—3/1/16. “Narrow margin—N.G.” Hayes. There is a test of take S3 on ED11.
- 1232 S1,S2 Puccini: Manon Lescaut—Donna non vidi mai. Matched on 82507 listed early 1913—7/21/13.
- 1247 S1,S2 Verdi: Aida—Celeste Aida. Scheduled for 82069 but probably never pressed. “Mechanical defects.”

(Note: The early disc masters were usually prefixed by the letter D to distinguish them from the cylinders. The takes were designated S1, S2 i.e. Special 1, Special 2. In October 1913 the practice was stopped and the takes were then given letter designations. The early issues do not show take numbers—the later ones will bear the A, B or C designation.)

*Recorded at 261 Fifth Avenue, New York City in 1929.*

- 2/11/29 “Date called off—in bad voice.”  
 2/13/29 Verdi: Aida—Celeste Aida  
 Vertical 19047 A, B Take A approved. Matched on 82351 listed 7/26/29—10/31/29.  
 Lateral N738A, B Take B approved. Matched on 47003 listed 7/1/29—10/31/29.
- 2/14/29 Flowtow: Martha—M’appari  
 Vertical 19050 A, B Take A approved. Matched on 82351 listed 7/26/29—10/31/29.  
 Lateral N741 A, B Take A approved. Matched on 47003 listed 7/1/29—10/31/29.
- 2/14/29 Leoncavallo: Pagliacci—Vesti la giubba  
 Vertical 19051 A, B  
 Lateral N742 A, B Take A approved.  
 Reissued on LP Royale 1614; Royale 1635.
- 3/2/29 Leoncavallo: Pagliacci—No Pagliacci non son!  
 Vertical 19067 A, B Rejected. There are test pressings of A on ED2614 and of B on ED2618.  
 Lateral N758 A & B Rejected.  
 Reissued on LP Royale 1614.
- 3/2/29 Ponchielli: La Gioconda—Cielo e mar!  
 Vertical 19068 A, B There is a test pressing of take A on

ED2619.

Lateral N759 A, B B approved.

It is obvious that the Company intended to space out the issue of the late electric recordings. The cessation of the Edison record business as of October 31, 1929 prevented further issue.

The test pressings and the plated molds are located at the Edison National Historic Site.



## THE EDISON DISCS OF FRIEDA HEMPEL

*"Fair singer, some shake on certain notes but generally clear. You might see what she will do for 10 songs, etc." Based on an unspecified Victor record. 5/8/17 from the Thomas A. Edison Voice Trials file.*

- 12/19/17 5937 Proch: Air and Variations. Takes A, B, C; Made over 1/14/18, Takes F, G, H; Made over 6/5/18, Takes J, K, L. Issued as 82134, listed 2/18/29–10/31/29. Dubbed onto Amberol cylinder master 14170 and issued as 29013. (See Note 1).
- 12/21/17 5942 Emmett: Lullaby (with the Criterion Quartet). Takes A, B, C; Made over 5/31/18, Takes F, G, H; Made over 9/26/19, Takes J, K, L. Issued as 82550, listed 12/18–10/31/29. Dubbed onto Amberol master 14206 and issued as 29030. (See Note 1).
- 12/31/17 5948 Bayley: Long, Long Ago. Takes A, B, C; Made over 5/28/18, Takes F, G, H. Issued as 82550, listed 2/18–10/31/29.
- 1/11/18 5966 Foster: My Old Kentucky Home (with the Criterion Quartet). Takes A, B, C; Made over 5/31/18, Takes F, G, H. Issued as 82551, listed 2/18–10/31/29. Dubbed onto Amberol master 14206 and issued as 29069. (See Note 1).
- 1/17/18 5972 Mascagni: Cavalleria Rusticana—Ave Maria (with Mary Zentay, vln. obbligato). Take A, B, C; Made over 5/29/18, Takes F, G; Made over 2/7/19, Takes J, K, L. Issued as 82549, listed 2/18–10/31/29. Dubbed onto Amberol master 14326 and issued as 29027. (See Note 2).
- 1/31/18 5992 Liliuokalani: Aloha Oe (with the Criterion Quartet). Takes A, B, C; Made over 6/18/18, Takes F, G, H. Issued as 82551, listed 2/18–10/31/29. Dubbed onto Amberol master 14201 and issued as 29007. (See Note 1).
- 6/10/18 6214 Meyerbeer: Dinorah—Shadow Song. Takes A, C; Made over 5/18/21, Take F discarded, Take G bruised; Made over 5/18/21, Takes J, K, L. Issued as 82251, listed 1/5/22–10/31/29.
- 6/11/18 6217 Elliott: There's a Long, Long Trail. Takes A, B, C. Issued as 82145, listed 1/18–10/31/29.
- 6/15/18 6223 Starr: Little Alabama Coon. Takes A, B, C; Made over 9/26/19, Takes F, G, H. Issued as 82562, listed 6/19–10/31/29. Dubbed onto Amberol master 14130 and issued as 29023. (See Note 1).

- 12/16/18 6508 Verdi: Rigoletto—Caro nome. Takes A, B, C; Made over 4/2/19, Takes F, G, H; Made over 5/28/19, Takes J, K (J approved). Issues as 82568, listed 10/19—10/31/29.
- 1/24/19 6585 Jacoboski: Erminie—Lullaby (with chorus). Takes A, B, C. Issued as 82174, listed 10/1/19—10/31/29.
- 2/19/19 6628 Ricci: Crispino e la Comare: Io non sono piu L’Annette. Takes A, B. Issued as 82563, listed 7/19—10/31/29.
- 3/28/19 6695 Donizetti: Daughter of the Regiment—Eviva la Francia. Takes A, B, C. Issued as 82568, listed 10/19—10/31/29. Dubbed onto Amberol master 14401 and issued as 29034.
- 4/ 7/19 6709 Lieurance: From the Land of the Sky-blue Water; Emmett: Dixie. Takes A, B, C. Issued as 82174, listed 10/1/19—10/31/29.
- 4/ 9/19 6714 Gruber: Silent Night. Takes A, B, C; Made over 5/6/21, Takes F, G; Made over 6/4/24, Takes J, K, L. Issued as 82171, listed 9/2/19—10/31/29. (See Note 3).
- 5/26/19 6807 Ivanovici: Danube Waves. Takes A, B, C; Made over 1/15/20, Takes F, G. Issued as 82198, listed 1920—10/31/29.
- 6/ 4/19 6817 Adam: O Holy Night. Takes A, B, C; Made over 5/6/21, Takes F, G, H. Issued as 82171, listed 9/2/19—10/31/29. Dubbed onto Amberol master 14481 and issued as 29040.
- 1/ 7/20 7092 Kentucky Babe (with the Lyric Male Quartet. Takes A, B, C. Issued as 82189, listed 6/20—10/31/29. Dubbed onto Amberol master 14653 and issued as 29053.
- 1/12/20 7104 Lieurance: By the Waters of Minnetonka: Lullaby. Takes A, B, C. Issued as 82189, listed 6/20—10/31/29. Dubbed onto Amberol master 15030 and issued as 29053.
- 1/21/20 7126 Gounod: Ave Maria; Massenet: Thais—Meditation (with Albert Spalding—violin). Takes A, B, C. Rejected.
- 5/26/20 7368 Hush little Baby, Don’t you Cry (with Lyric Male Quartet). Takes A, B, C. Issued as 82204, listed 1/21—10/31/29. Dubbed onto Amberol master 14887 and issued as 29067.
- 5/26/26 7369 When you and I were young, Maggie (with Lyric Male Quartet) Takes A, B, C. “Hold—Too loud.”
- 5/28/20 7372 Handel: Il Pensieroso: Sweet Bird. Takes A, B, C. Hold (n.b. There is a test of Take C on ED 726).
- 6/ 7/20 7390 Reinhardt: The Spring Made—Day Dreams, visions of bliss. Takes A, B, C. Rejected. (n.b. A test of Take A exists as ED 698).
- 12/31/20 7712 Bellini: Norma—Casta diva Takes A, B, C; C discarded. Issued as 82229, listed 5/21—10/31/29.
- 1/12/21 7736 Mozart: Don Giovanni—Non mi dir. Takes A, B, C. Issued as 82229 listed 5/21—10/31/29.



- 1/13/21 7738 Thrane: Herdsman's Song (in Norwegian). Takes A, B, C. Issued as 82230, listed 5/21–10/31/29.
- 5/20/21 8005 Braga: Angel's Serenade (with Albert Spalding–violin). Takes A, B, C. Issued as 82240, listed 1/21–10/31/29. (n.b. This recording was substituted for the rejected 7126 called for in Mme Hempel's contract).
- 5/23/21 8011 Lehár: Merry Widow Waltz. Takes A, B, C. Issued as 82240, listed 11/21–10/31/29. (n.b. This recording was substituted for the unissued 7372 in Mme. Hempel's contract).
- 4/14/22 8422 Taubert: Bird Song; Farley: Night Wind. Takes A, B, C; Made over, Takes F, G, H. Issued as 82325, listed 1924–10/31/29. (See Note 4) (n.b. This recording was substituted for the unissued 7369 in Mme. Hempel's contract).
- 4/14/22 8423 Bortniansky: Vesper Hymn (with the Lyric Male Quartet). Takes A, B, C. Issued as 82292, listed 6/23–10/31/29. (n.b. This recording was substituted for the unissued 7390 in Mme Hempel's contract).
- 5/ 5/22 8442 R. Strauss: Ständchen; Reger: Maria Wiegenlied. Takes A, B, C. Issued as 82269, listed 9/2/22–10/31/29.
- 5/21/23 8972 Payne: Home sweet Home. Takes A, B, C, D. Issued as 82292, listed 6/13–10/31/29.
- 6/ 5/24 9550 Densmore: Elf and Fairy. Takes A, B, C. Issued as 82325, listed 1924–10/31/29.
- 6/17/25 10438 Lullaby Moon. Takes A, B, C. Rejected. (n.b. Tests of Take B exist as ED 1666 and of A and C as ED 1670).

The foregoing were electrically recorded.

- 1/13/28 Vertical 18169, Mendelssohn: On Wings of Song. Takes A, B, C. Tests of A, B, C exist as ED 2437 and ED 2438.
- Lateral N 105 Takes A, B, C. "Better than vertical–C–OK."
- 1/18/28 Vertical 18173 Dvorak: Songs my Mother taught me. Takes A, B, C. Rejected. "Weak, can't understand a word" (Tests of A and B on ED 2439, C on ED 2440).
- Lateral N 106 Takes A, B, C. "C–OK."
- 1/26/28 Vertical 18195 Mendelssohn: On Wings of Song. Takes A, B, C. Issued as 80888, listed 1/14/28–10/31/29.
- Lateral N 107. Takes A, B, C. "A and C–OK."
- 1/26/28 Vertical 18196 Dvořák: Songs my Mother taught me. Issued as 80888, listed 2/14/28–10/31/29.
- Lateral N 108 Rejected.

### Summary of Issues and Couplings

<b>Cat. No.</b>	<b>Date Listed</b>	<b>Date Deleted</b>	<b>Matrix Nos.</b>
80888	2/14/28	10/31/29	18195/18196
82134	2/18	10/31/29	5938/Explanatory talk 5999
82145	11/18	10/31/29	6239 Middleton/6217
82171	9/2/19	10/31/29	6817/6714
82174	10/1/19	10/31/29	6709/6585
82189	6/20	10/31/29	7104/7092
82198	1921	10/31/29	4094 Middleton/6807
82229	5/21	10/31/29	7712/7736
82230	5/21	10/31/29	7738/7362
82240	11/21	10/31/29	8005/8011
82251	1/5/22	10/31/29	6214/7902 Laurenti
82269	9/2/22	10/31/29	3596 Urlus/8442
82290	Cancelled 8/16/23, not issued		8422/8435 Lazzari
82292	6/23	10/31/29	8972/8423
82325	1924	10/31/29	8422/9550
82549	2/18	10/31/29	5972/Explanatory talk 6000
82550	2/18	10/31/29	5942/5948
82563	7/19	10/31/29	6628/4595 Jörn-Middleton
82568	10/19	10/31/29	6508/6695

### Cylinder Issues

<b><u>Cat. No.</u></b>	<b><u>Cyl. Matrix</u></b>	<b><u>Orig. Disc Matrix</u></b>
29007	14021	5992
29008	14369	5966
29013	14170	5937
29023	14130	6223
29027	14326	5972
29030	14380	5942

Cylinder Issues, (con't)

<u>Cat. No.</u>	<u>Cyl. Matrix</u>	<u>Orig. Disc Matrix</u>
29034	14401	6695
29040	14481	6817
29053	14653	7092
29067	14887	7368
29069	14206	5948
29076	15030	7104

- Note 1 Pressings have been reported from both sessions.  
Note 2 Pressings have been reported from the last two sessions.  
Note 3 Pressings have been reported from all three sessions.  
Note 4 Originally scheduled for issue as 82290, but cancelled.  
Test pressings exist at the Edison National Historic Site.

Notes from a book belonging to Theodore Edison, devoted to "experimentals" recorded at the Columbia Street Studios.

Exp. 185-A 300 thread, 30 rpm .00379 stylus  
2/11/29 First Part of Edison Hour  
Station WJZ announcement  
Charles Edison  
Edison Concert Band  
Frieda Hempel, sop.  
Rosenthal, pianist Charge to 01-10

Exp. 185-B Second Part of Edison Hour  
T. A. Edison from Florida  
B. A. Rolfe orch.  
Ed Parker - Quartet  
Billy Murray and orc.  
R-81 tube in power pack went Demoeratic!  
caused by 8 mf condenser blowing.  
Delivered to hopper 2/12/29 PM

(Notation at side of Entry Vault Aisle 1—Pile 6 A & B)

N.Y. Times 2/12/29 page 4 column four wrote up broadcast as follows:

Millions of Americans listening in last night on thirty-one radio stations of the National Broadcasting Company, from coast to coast, joined Thomas A. Edison in his birthday party. The program started at 8:30 o'clock, when William Lynch, announcer for station WJZ in New York City, introduced Charles Edison, the inventor's son, who stood beside him in the studio. The Edison Orchestra played "The Dance of the Hours" from "La Gioconda." Then the soprano voice of Frieda Hempel was heard in "The Last Rose of Summer" and "The Blue Danube Waltz". Moriz Rosenthal, pianist, played Liszt's "Second Hungarian Rhapsody" and "The Music Box", and when the last note died away the announcer in the New York studio introduced Mr. Edison. The inventor's words came through clearly, though somewhat hurriedly, and he chuckled frequently through his brief speech.

#### EDISON DISC RECORDINGS OF GIUSEPPE KASCHMANN

Recent research in the Edison files reveals the information that Giuseppe Kaschmann made a series of Discs for Edison in Fall 1910. The recordings were all on 12" blanks and were never issued since the Edison Company standardized on 10" records when issue was begun in 1912.

Complete details of the Kaschmann contract are unknown at present. I have located a summary of the contract prepared by the late William Hayes, one of Edison's recorders. The summary reads as follows:

"July 20th, 1910—1 yr.—5 sels—masters (i.e. takes)—exclusive—disc and cylinder—£125—pro rata if desired—return fare first class from place of departure to London or Paris but not more than the return fare to Milano—Paris—London—option on 1 yr. more with 3 months' notice. The option was apparently not utilized."

From Edison Disc Book No. 2 (120417-2)

46 438 S—1 Don Carlos. No other white master. Rough. Hold this for future decision.—This singer has mellow voice but bad tremolo, but not so bad but he could be used alone as a low barytone. He is more mellow than most of those kind of singers.—The scratch is bad & accompt bad & we shall not probably be able to use this record. E.—Better than most German barytones.

Recorded in London, Oct. or Nov. 1910.

- 406 Thomas: Hamlet—Brindisi 12” Takes S1 & S2 (These were processed and master molds exist of S1 & S2).
- 423 Verdi: Otello—Credo 12” Takes S1 & S2 (The original unprocessed master waxings still exist in cans at the Ed. Nat. Historic Site.
- 426 Extase(?) 12” Takes S1 & S2 (The original unprocessed master waxing of take S2 exists at the Ed. Nat. Historic Site.
- 428 Meyerbeer: Dinorah—Sei vendicati assai. 12” S1 & S2 (The original unprocessed master waxings still exist at the Ed. Nat. Historic Site.
- 438 Verdi: Don Carlos—O Carlo ascolta. 12” S1 & S2 (There is no information as to the fate of this recording).

There has been no modern attempt to process the Kaschmann waxings, nor do I believe a modern examination of the waxes to determine their condition. It seems shameful that no Foundation has subsidized any attempt to achieve proper preservation of the fragile recorded heritage that exists at the Edison National Historic Site. The staff is more than cooperative—but the demands upon them preclude any action on the part of the National Park Service.

### THE EDISON DISC RECORDINGS OF ALICE VERLET

“She is a better coloratura than Bori or Hoffman. Hoffman has a higher note, but not the snap or the rhythm that Verlet has—I think you should make the usual arrangement to get 1/2 dozen songs of our selection—get her repertoire and prices—Pretty good voice.” 11/13/14.

“Very good singer—equal to Case, except lighter—high is not so pure as Case’s—lower is better—Very even volume. Is mellow for coloratura. All together—this is an A—1 voice for us.” 12/3/14

Both comments from the Edison Voice Trials File

- 1/ 7/15 3501 Verdi: Rigoletto—Caro nome. Takes A, B, C. Passed and issued on 82080, listed 4/17/15—10/31/19. Paid 125
- 1/28/15 3548 Tosti: Serenata. Takes A, B, C. Passed and issued on 82312, listed early 1924—10/31/29. Paid 125
- 1/29/15 3553 Meyerbeer: Huguenots—O beau pays. Takes A, B, C. Passed and issued on 82090, listed 4/16—10/31/29. Paid 125
- 2/ 2/15 3559 Gounod: Mireille—Arietta. Takes A, B, C. Issued on 80750, listed 7/23—5/19/26. Paid 125

- 2/ 4/15 3562 Verdi: *La Traviata*—Addio del passato. Takes A, B, C. Passed and issued on 82087, listed 12/15—10/31/29. Paid 125
- 2/11/15 3576 J. Strauss: *Voce di Primavera*. Takes A, B, C. Passed and issued on 82083, listed 4/17/15—10/31/29. Dubbed onto cylinder 28205. Paid 125
- 2/16/15 3585 Gounod: *Faust*—Air des bijoux. Takes A, B, C. Passed and scheduled for issue on 82533. Relisted on 82086, listed 6/15—6/23; Rematched on 82336, listed 4/17/25—10/31/29. Dubbed onto cylinder 28237. Paid 125
- 4/ 7/15 3689 Rossini: *Stabat Mater*—Quis est home (Duet with Margaret Matzenauer) Takes A, B, C. Passed and issued on 83031. Rematched on 83082. Dubbed onto cylinder 29036. Paid 125
- 4/15/15 3709 Offenbach: *Contes d'Hoffman*—Barcarolle (Duet with Margaret Matzenauer) Takes A, B, C. Passed and issued on 83032. Paid 125
- 4/16/15 3714 Bishop: *Lo here the gentle lark*. Takes A, B, C.
- 5/26/15 3826 Benedict: *Carnival of Venice*. Pt. I. Takes A, B, C. Passed and issued on 83070, listed 5/17—10/31/29. Paid 125
- 6/ 2/15 3841 Verdi: *Rigoletto*—Quartet. Takes A, B. (With M. Keyes, Karl Jörn, and Arthur Middleton).
- 6/ 7/15 3855 Benedict: *Carnival of Venice*. Pt. II. Takes A, B, C. Passed and issued on 83070, listed 5/17—10/31/29. Paid 125
- 6/ 9/15 3862 Rossini: *Barber of Seville*—Una voce poco fa. Scheduled for 82109. Not issued.
- 6/11/15 3868 Massé: *Les Noces de Jeannette*—Air de rossignol. Takes A, B, C. Passed and issued on 82100, listed 2/16—10/31/29. Paid 125
- 6/16/15 3882 Verdi: *La Traviata*—Parigi o cara (with Guido Ciccolini). Takes A, B, C. Passed by Edison and issued on 82537, listed 12/15—10/31/29. Paid 125
- 7/ 2/15 3935 Verdi: *La Traviata*—Ah fors e lui. Takes A, B, C. Passed but made over on 7/27/15, Matrix 4018. Paid 125
- 7/ 9/15 3949 Puccini: *La Boheme*—O soave fanciulla (with Guido Ciccolini). Takes A, B, C. Hold.
- 7/27/15 4018 Verdi: *La Traviata*—Ah fors e lui. Takes A, B, C. Passed. Issued on 82336, listed 4/17/25—10/31/29. (Make over of 7/2/15, Matrix 3935).
- 8/16/15 4041 Bellini: *Norma*—Mira o Norma (Duet with Anita Rio). Takes A, B. Passed and issued on 82299, listed late 1923—10/31/29.
- 8/24/15 4066 Moore: *The Last rose of Summer*. Scheduled for 82108. Rematched.

- 11/ 3/15 4245 Thomas: Mignon—Polonaise. Takes A, B. Passed and issued on 82211, listed 4/21—10/31/29.
- 11/18/15 4282 Bemberg: Nymphs et Sylvains. Takes A, B, C. Passed and issued on 83061, listed 9/16—6/16/24. Dubbed onto cylinder 28229.
- 11/26/15 4297 La vierge a la crêche. Takes A, B, C. Passed and issued on 80750, listed 7/23—6/19/26. Dubbed onto cylinder 28224.
- 4/17/16 4663 Faure: Sancta Maria. Takes A, B, C. Passed and issued on 83061, listed 9/16—6/16/14. Paid 200
- 4/19/16 4670 La Brabançonne (Belgian National Anthem). Takes A, B, C. Passed and issued on 83072, listed 6/17—10/31/29. Dubbed on cylinder 28266.
- 5/ 3/16 4700 Verdi: Un Ballo in Maschera—Saper vorreste. Takes A, B, C. Dubbed onto cylinder 28255. Takes exist on ED477 at Ed. Nat. Hist. Site).
- 5/ 5/16 4709 Verdi: Ernani—Ernani! Involami. Takes A, B, C. Passed and issued on 82084, listed 12/17—10/31/29. Dubbed onto cylinder 28245.
- 5/ 9/16 4712 Faure: Crucifix (with Orphée Langevin). Takes A, B, C. Passed and issued on 83065, listed 1/17—10/31/29. Dubbed onto cylinder master 13201 issue No. 28257.
- 5/16/16 4727 Thomas: Hamlet— Doute de la lumière (with Orphée Langevin). Takes A, B, C. Passed and issued on 82265, listed 9/22—10/31/29.
- 6/12/16 4783 Massenet: Thais—Te souvient (Duet with Arthur Middleton) Takes A, B. Passed and scheduled for issue on 83058. Recoupled on 82573, listed 3/21—10/31/29.
- 6/14/16 4789 Donizetti: Lucia di Lammermoor—Se tradir. Takes A, B, C. Passed and issued on 82312, listed early 1924—10/31/29.
- 6/26/16 4821 Lotti: Pur dicesti. Takes A, B, C. Passed and issued on 83060, listed 9/16—6/6/24.
- 6/30/16 4836 Puccini: La Boheme—O soave fanciulla (with Giovanni Zenatello). Take A, B. Passed and issued on 83057, listed 1/17—10/31/29. Paid 200
- 7/ 7/16 4853 Mozart: II Re Pastore—L'améro, sará costante (with Mary Zentay, vln. & Orch). Takes A, B, C. Passed and issued on 82217, listed 5/21—10/31/29. Paid 200
- 7/10/16 4861 Delibes: Les filles de Cadix. Takes A, B, C. Passed and issued on 82265, listed 9/22—10/31/29. Dubbed onto cylinder 28264. Paid 200
- 7/12/16 4867 Gounod: Faust—II se fait tard & Laissez moi (with Giovanni Zenatello). Takes A, B. Passed and scheduled for issue on 83056. Recoupled on 82294, listed 7/23—10/31/29. Paid 200

- 7/19/16 4889 Godard: Chanson de Florian. Takes A, B, C. Passed and issued on 83060, listed 9/16–6/6/24. Paid 200
- 10/11/16 5067 Massenet: Manon—Obéïssons quand leur voix appelle. Takes A, B, C. Passed and issued on 82253, listed 4/22–10/31/29. Paid 200
- 3/21/17 5465 Adam: Le Toreador—Variations. Takes A, B, C. Passed and issued on 83051, listed 7/19–10/31/29. Paid 200
- 6/18/17 5629 Verdi: Rigoletto—Quartet (with Guido Ciccolini, Merle Alcock & Arthur Middleton). Takes A, B, C, D (A, B, D discarded). C passed and issued on 84001, listed 7/17–7/24/21. Dubbed onto cylinder 29006. Paid 200
- 8/ 3/17 5729 Gilbert: Bonnie, sweet Bessie. Takes A, B, C. Passed and issued on 83039, listed 5/20–10/31/29. Paid 200
- 9/14/17 5787 Donizetti: Lucia di Lammermoor—Sextet (with Guido Ciccolini, Arthur Middleton, Henri Scott, Merle Alcock & Baroni). Takes A, B. Passed and then Rej. by C. Later passed by Edison and issued on 82266, listed 9/22–10/31/29.
- 9/19/17 5795 Comin' thro' the Rye. Takes A, B. Passed and issued on 83039, listed 5/20–10/31/29.
- 1/ 9/18 5961 Gounod: Roméo et Juliette—Ange Adorable (with Ralph Errole). Takes A, B. Passed and issued on 82211, listed 4/21–10/31/29. Paid 200
- 1/14/18 5967 Roméo et Juliette—Ah! ne fuis pas encore! (with Ralph Errole). Takes A, B. Passed and issued on 82299, listed late 1923–10/31/29.
- 1/30/18 5989 Robin Adair. Takes A, B. Rej by C. Made over 7/18/21, Takes F, G. Hold—Edison.
- 5/20/18 6182 Gounod: Romeo et Juliette—Valse. Takes A, B, C. Passed and issued on 83051, listed 7/19–10/31/29.
- 8/28/18 6336 Hollman: Chanson d'Amour. Take A. Made over 12/16/19. Take F. Issued on 82178, listed 12/1/19–10/31/29.
- 9/30/18 6387 Arditi: Parla Valse. Takes A, B, C. Issued on 82561, listed 6/19–10/31/29.
- 1/24/19 6587 Wilson: Carmena—Vocal waltz. Takes Issued on 82561, listed 6/19–10/31/29. Dubbed onto cylinder 29033.
- 3/31/20 7256 I met you. Takes A, B, C. Passed.
- 6/13/21 8662 Massenet: Thais—Scene du miroir. Takes A, B, C. Passed and issued on 82238, listed 11/21–6/6/24. Paid 200
- 7/ 1/21 8110 Massenet: Thais—Duo de l'oasis (with Arthur Middleton). Passed and issued on 82238, listed 11/21–6/6/24. Paid 200



## THE EDISON DISC RECORDINGS OF EDYTH WALKER

*Contract Summary (from Bill Hayes' Summary)*

*Walker, Edith, sop. June 1st, 1910—3 yrs.—no option—both—2 masters—10 sels—10,000 mrks—10% agent. Made 2 selections.*

Recorded in London, Jan. 1911.

537 Wagner: Tannhäuser—Dich teure Halle. Takes S1 & S2. All molds scrapped.

538 Wagner: Die Walküre—Ho-jo-to-ho. Takes S1 & S2. Finally Rejected in 1917. All molds scrapped. Recently a test was located of S1 on ED Spec. 3.

I have found no evidence that 537 survived.

R.W.