

## LETTERS TO THE EDITOR

Dear Editor:

No discography is ever complete. Since the publication of the "World's Greatest Music and World's Greatest Operas" discography in the last issue of the *ARSC Journal* new information regarding LP reissues of the WGO series has come to light, thanks to the efforts of ARSC members Les Gerber and Mike Biel. A portion of this information appeared in the discography as first published; for this I am grateful to Les Gerber and add his name to the list of original credits.

What follows is a listing of the WGO records as they were issued (apparently without authorization) by Parade Records, late of at least three different addresses in New Jersey and New York City. The reissues took several forms: one, the ten-inch series, had musical excerpts only; another, a twelve-inch series, contained musical excerpts linked by narration spoken by Milton Cross. These are listed alphabetically by composer conforming to the original scheme of the discography. Besides these two series Parade also packaged WGO material on five other discs, each containing highlights from two operas, and included arias from all twelve operas on a separate anthology record.

In addition to this new material I have corrected the listing for the contents of Camden CAL 249. This appears at the conclusion of the section on the Parade LPs. Les Gerber has also offered several alternate identities for singers on several of the sets based on information from the A. F. R. Lawrence files. These names follow the citation for CAL 249. Finally, my attention has been drawn to an error in the credits accompanying the original discography. For the record, thank you again, Michele Slater, RCA Records Listings Department.

### Camden CAL 249

*Favorite Arias from Favorite Operas*  
CONTENTS: *Aida: Act I: Recitative and Celeste Aida*  
*Ritorna vincitor*  
*Carmen: Habañera*  
*Seguidilla*  
*Torreádor Song*  
*Flower Song*  
*Madama Butterfly: Act II: Butterfly's aria: Un bel di*  
*Pagliacci: Vesti la giubba*  
*La Bohème: Racconto di Rodolfo: Che gelida manina*  
*Duet: O soave fanciulla*  
*Rigoletto: Act II: Caro nome*  
*Tannhäuser: Act III: Wie Todesahnung O du, meinholder*  
*Abendstern*

### ALTERNATIVE IDENTITIES

Escamillo: Robert Weede; Mephistopheles: Nicola Moscona;  
Canio: Armand Tokatyan; Silvio: Robert Weede; Marcello:  
Leonard Warren; Sharpless: John Brownlee

TITLE	10" series	12" series	2-opera series
Bizet: <i>Carmen</i>	1001	OP-101	2030 w/ <i>Faust</i>
Gounod: <i>Faust</i>	1002	OP-102	2030 w/ <i>Carmen</i>
Leoncavallo: <i>Pagliacci</i>	1004	OP-109	2027 w/ <i>Rigoletto</i>
Mozart: <i>Nozze di Figaro</i>	1008	OP-112	2029 w/ <i>Tristan</i>
Puccini: <i>La Boheme</i>	1005	OP-106	
Puccini: <i>Madama Butterfly</i>	1010	OP-104	<sup>1</sup> Promenade 2080
Verdi: <i>Aida</i>	1003	OP-103	2026 w/ <i>Traviata</i>
Verdi: <i>Rigoletto</i>	1007	OP-105	2027 w/ <i>Pagliacci</i>
Verdi: <i>La Traviata</i>	1009	OP-108	2026 w/ <i>Aida</i>
Wagner: <i>Lohengrin</i>	1006	OP-110	2028 w/ <i>Tannhäuser</i>
Wagner: <i>Tannhäuser</i>	1011	OP-107	2028 w/ <i>Lohengrin</i>
Wagner: <i>Tristan und Isolde</i>	1012	OP-111	<sup>2</sup> 2029 w/ <i>Figaro</i>

<sup>1</sup>Another mass-market disc, probably part of a separate series. Label reads "Hans Ledermann, cond., State Opera Co." Data courtesy Les Gerber.

<sup>2</sup>Excerpts abridged.

#### PARADE 2018

CONTENTS: Verdi: *Rigoletto (La donna è mobile)*--Leoncavallo: *Pagliacci (Vesti la giubba)*--Verdi: *La Traviata (Ah! fors 'e lui)*--Verdi: *Aida (Celeste Aida)*--Puccini: *La Boheme (Che gelida manina)*--Puccini: *Madama Butterfly (Un bel di, vedremo)*--Bizet: *Carmen (Habañera)*--Gounod: *Faust (Veau d'or)*--Mozart: *Nozze di Figaro (Voi che sapete)*--Wagner: *Lohengrin (In fernem Land)*--Wagner: *Tannhäuser (O du meinholder Abendstern)*--Wagner: *Tristan und Isolde (Mild und Leise)*.

Michale H. Gray  
Library of Congress

Dear Editor:

All my detective work of the 18 Rubini releases for Vol. VI/3 of the *Journal* did not solve all the mysteries. A letter from Harold Barnes, who received his copy in Paris, provides this important information: "...One of those Russian LPs -- you have numbered it CV 20 (my copy is S 2, matrix BEV LP 100) and entitled *Famous Russian Singers, Volume II* -- has an amazing bit of mislabeling. The band that is shown as an aria from *Dobrinia Nikititch* sung by Gabriel A. Morskoi is actually a song by the Polish composer Erazm Dłuski called *Piosnke raspiewaj mi moja* which we have known in a Russian version by Michailova (*Oh sing to me* on the Victor label). How Vivian Liff got the idea it was Morskoj or *Dobrinia Nikititch* I just can't guess... nor why the edition wouldn't have a corrected indication. Now we have come to the identity of the singer: I can't guess, and I have played this band for a Polish musicologist who is more than average knowledgeable about Polish singers, even old ones, and he thought it might be Gruszyński (Stanislaw, 1891-1959) or Józef Mann (1883-1921)... However, this is very tentative, and my guess is that it would be an older singer.

"It is odd to read that Vera Lutse Italianized her name to 'De Lutzta'; in fact the ts in her name is just a transliteration of the Russian letter which is pronounced ts and corresponds to the Polish c (pronounced the same); in the Hill & Dale catalog she is listed as 'de Luce' and my guess is that she was entirely Polish — as a matter of fact, when she was born there was no Poland to be born in! I find no confirmation of her using any other name....

"If you have the same leaflet (printed) as I do for Vol. 1 of the *Famous Russian Singers*, you undoubtedly noted that 'Acknowledgements' to the contrary notwithstanding, I had no hand in writing up the Michailova biographical note, which is mostly incorrect. In fact, I can find no trace of any contribution from me in preparing these notes, unless perhaps it was simply the fact that I pointed out that the *Mélodie tsigane*, sung by Kouznetzoff, was by Chernjavskij, not Tchaikovsky: oh, yes, and I also identified the aria *Izjaslav's entreaty* from *Rogneda* sung by Zbrueva (it was originally listed as *Song of Lehl* from *Snegourotschka*, sung by V. N. Petrova-Zvanceva) and is so labeled on my copy."

Philip L. Miller  
New York City

Dear Editor:

I wish to correct some of the misleading and inaccurate statements made by Messrs. Parker and Shapiro in their review of my book, *The Birth of the Talkies* (JARSC, VII/1/2). A busy schedule prevents me from dealing with all of them: but enough is as good as a feast. So, here goes:

- 1) The review purports to "supplement" my history with material from other sources. Actually, much of this "material from other sources" is nothing less than summary of material in my book! Please compare page 7 of the review with pages 51-56 of *The Birth of the Talkies*, and pages 14-15 of the review (dealing with Vitaphone) with my details on Vitaphone in chapters 4, 5, and 6 of the book. To call this kind of material a "supplement" to my book is sheer chutzpah!
- 2) Sometimes it would be an understatement to call the "supplementary material" simply "summary." I leave the readers of this letter to compare and describe the following:
  - A) "...for the modest sum of one franc, the visitor to the Paris Exposition could see and hear films of the great stars of theatre and opera, ballet and vaudeville." (*The Birth of the Talkies*, p. 53)
  - B) "For a franc one could see and hear on film the greatest stars of music hall, opera, ballet, and vaudeville." ("Supplementary material," Parker and Shapiro)
- 3) The books' Preface (page xi.) clearly states: "Its emphasis is on the history of American contributions to the evolution of the sound film," and, in fairness, this should have been indicated by Messrs. Parker and Shapiro when they complain that I skim over Oskar Messter (the German film pioneer) in one page. My emphasis justifies the lengths of my treatment of *Don Juan* and *Lights of*

New York -- which were landmarks in the commercial establishment of the sound picture in the U. S.

4) Parker and Shapiro create the impression that I am ignorant of material in *The Journal of the Society of Motion Picture and Television Engineers* (I here correct the reviewers' inaccurate citing of the journal's name!) and in *Scientific American*. Actually, *The Birth of the Talkies* draws extensively on factual material from both journals -- as an examination of the footnotes would obviously demonstrate. Also: the acknowledgements page expresses my indebtedness to Raymond Fielding's *A Technological History of Motion Pictures and Television*, which -- for the information of Parker and Shapiro -- happens to be an anthology of relevant material from *JSMPTTE*!

5) Parker and Shapiro refer to my "long, gratuitous synopsis of *Don Juan* and *Lights of New York*". Their comment must not be allowed to obscure these facts: a) the discussions of these two films are NOT just synopsis and b) the commentary on these films is, at present, the only extended study of the two pictures. Actually, the attention given to these films is clearly justified at the start of chapter four of my book -- see especially page 103. There is plot summary -- but it is not excessively long for the function it performs, and nor is it "gratuitous." I assumed -- correctly, I think -- that most readers would not be intimately acquainted with these films. Pages 132-136 follow the synopsis of *Don Juan* analysis of themes, characterization, music, etc. This analysis would have had little meaning unless it were preceded by a plot summary. My "long, gratuitous synopsis" of *Lights of New York* actually consists of a mere 1 1/2 pages -- not much longer, in fact, than some of the gratuitously irrelevant paragraphs by Parker and Shapiro. Since I point out (on page 103) that *Lights of New York* "inaugurated the conventional dialogue film of the sound era," I consider myself perfectly justified in taking eight or nine pages (out of 337) in dealing with it. A really conscientious reviewer might object that I hadn't spent more time on that particular picture!

6) The review states that, contrary to my book, *Lights of New York* was "not exactly a feature, certainly not a short, perhaps a long." How curious! Warner Bros. made and released it as a feature film. It was advertised as a feature film. It was reviewed as a feature film. *The New York Times'* reviewer (see issue for July 9, 1928) commented thus about the movie: "It is interesting in an experimental way -- showing that it is possible to use Vitaphone in a full-length picture...." Last time I saw *Lights of New York* it was a feature film. But Parker and Shapiro know better. By the way, *The American Film Institute Catalog Feature Films 1921-1930* lists *Lights of New York* as one of the feature films of the period, and I notice from the credits at the end of the review that Mr. Shapiro "is a former member of the film catalog of the American Film Institute." Curiouser and curiouser: I guess even Homer can nod sometimes.

Thanks for the use of your columns for this reply.

Harry M. Geduld  
Professor of Comparative  
Literature, Indiana University

Dear Editor:

This refers to the *Association for Recorded Sound Collections Journal*, Volume VII, 1/2, 1975.

On page 105 of that periodical is an article concerning the recordings of Sir Edward Elgar. The undersigned has enclosed photo-stats\*of the records that are available by the composer through local record shops or Peters International.

Very truly yours,  
Max Schaffner  
Customer Relations  
Peters International, Inc.

*\*Editor's note: Attached with this letter were copies of the pages from Peters International's Catalog for Odeon TWO 285, Eclipse ECS 625, Odeon RLS 709/10, Polydor 2383 224, Polydor 2383 268, Odeon SLS 976/8, EMI ASD 2311, Odeon RLS 713/18, Odeon SLS 895/7, Odeon ASD 2356, Odeon ASD 2502, Odeon ASD 2638, Odeon ASD 2970, Odeon ASD 3050, Odeon ASD 2672, Odeon ASD 2822, and Odeon ASD 2883.*

#### INQUIRES

Wanted: Information on recordings for discography of pianist William Kapell. Broadcasts, tapes, private, rehearsals, unissues, etc.  
Jose Salermo, 633, Langdon St., no. 314, Madison, Wisconsin 53703

Wanted: Information on discographies of all kinds. Gerald D. Gibson and Michael Gray, Library of Congress, Washington, D.C.

Wanted: Information on items listed below leading to a comprehensive discography of the music of Leoš Janáček. Would prefer either copies for examination or dependable information from same:

Procházka, Jaroslav: *Janáčkovská Diskografie na deskách Ultraphon* (Prague, 1943)

Procházka, Jaroslav: *Leoš Janáček; Soupis snímků na gramofonových deskách československé výroby* (Prague: Centrogram, 1950).

Derselbe: *Leoš Janáček* (Prague, 1950)

First names of the accompanying artists on a recordings of Janáček's *Concertino* (Supraphon G 15106-07 or Ultraphon H 22827-28).

William D. Curtis, 110 East 176 St., Bronx, New York 10453

## INFORMATION FOR CONTRIBUTORS

1. All manuscripts must be submitted in duplicate. Carbon copy or xerox is acceptable.
2. Manuscripts should be prefaced with the title of the article, the name of the author, and his title and location. In the case of co-authors, please indicate which author is to receive proofs for correction.
3. Manuscripts must be typed and double spaced, with at least one-inch margins on all sides. Pages are to be numbered consecutively.
4. General usage and style documentation should conform to that of an appropriate standard text, such as *The MLA Style Sheet* or Demar Irvine's *Writing About Music*.
5. Illustrations should be restricted to the minimum necessary. Half-tone illustrations: glossy prints should accompany the manuscript. Line drawings, tables, charts, musical examples, etc. must be in black ink with the lettering clear and "open" and sufficiently large to permit reduction if necessary. They may be typed when appropriate. They should be numbered consecutively and put on a separate sheet of paper, as they will appear at the end of the article.
6. Discographies should be submitted in "fair copy" — that is, ready for offset without retyping.
7. Footnotes should be numbered consecutively throughout the paper and typed on a separate sheet.
8. Articles, correspondence, news items, and announcements for the JOURNAL should be sent to Gerald D. Gibson, Music Section, Descriptive Cataloging Division, Processing Department, Library of Congress, Washington, D.C. 20540.
9. Copies of publications and recordings for review should be sent to Leslie Gerber, Box 281, Phoenicia, New York 12464.
10. Notices for "On Record" should be sent to Paul Jackson, 1506 West Barker, Peoria, Illinois 61606.