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MADAME CALVÉ.

(see page 5.)



Cappella Sistina.

The Pope's personal choir, or Cappella Sistina, is world renowned. The choir, since its earliest origin, has always been composed of thirty-two singers, eight of whom are Sopranos, eight Contraltos, eight Tenors, and eight Basses. Except at the funeral of a Roman Catholic monarch or of a cardinal of the Church of Rome, the Cappella Sistina can never be heard outside the precincts of the Vatican. In either of the former cases the special permission of the Pope has to be obtained. The choir sing at all religious functions in the Vatican in which the Pope takes part. The records which we have been fortunate enough to obtain give the purity and awe-inspiring vigour of the most celebrated choir the world has ever known. The records were taken in Rome, in the Palace of the Archbishop, by special permission of his Holiness Pope Leo XIII. During the process of obtaining these unique records a fire broke out, destroying our apparatus and injuring some of our scientific experts, besides damaging the hall. Fortunately these valuable records were saved from the burning Palace.

Coro e quattro esequito da Cantori della Cappella Sistina, Roma.

R.L. 54767 Ave Verum, di Mozart.

Prof. Comandini della Cappella Sistina e Coro di ragazzi, Roma.

R.L. 54760 Laudate pueri Dominum (Maestro Capocci),
First Part.
R.L. 54761 Do. do. do. do. Second Part.
R.L. 54771 Do. do. do. do. Third Part.
R.L. 54762 Do. do. do. do. Fourth Part.

Tenore Primo Vitti della Cappella Sistina, Roma.

R.L. 54763 I Pescatori di Perle Mi par di udir ancor.

Prof. Moreschi Soprano della Cappella Sistina, Roma.

R.L. 54764 Crucifixus, di Rossini.
R.L. 54766 Domine salvum fac Pontificem nostrum Leonem,
del Maestro Aldega.
R.L. 54770 Et incarnatus est et crucifixus, di Luigi Pratesi.

Coro della Cappella Sistina, Roma.

R.L. 54765 Tui sunt Coeli, di Stehle.
R.L. 54768 Intonuit do Coelo, di Salvatore Meluzzi,
First Part.
R.L. 54769 Do. do. do. Second Part.

"RED LABEL" GRAMOPHONE RECORDS

... OF INTERNATIONAL ...

OPERATIC ARTISTES.



The Piano Accompaniments in most of these records were played by Mr. Landon Ronald.

CAV. ENRICO CARUSO (Tenor).

MONS. POL. PLANÇON (Bass).



The name of Signor Caruso was almost unknown to London a year ago, and to-day he takes the position of being one of the great "stars" of Covent Garden Theatre. It may be truly said of him that he came, he sang, and he conquered! He made his debut here in "Rigoletto," and was at once recognised as an exceptionally fine artiste, and his subsequent appearances in "Manon," "Tosca," and other operas, fully justified the praise that no such tenor had been heard since the days of Mario. The records this singer has made for us need no words from us to recommend them.

R.L. 52344 "Questa o quella," from "Rigoletto," by Verdi.
R.L. 52345 "Il Sogno," from "Manon," by Massenet.
R.L. 52346 "Una furtiva lagrima," from "L'elisir d'amore,"
by Gaetano Donizetti.
R.L. 52347 "Guinto sul passo estremo," from "Mefistofele,"
by Arrigo Boito.
R.L. 52348 "Dai campi dai prati," from "Mefistofele," by
Arrigo Boito.
R.L. 52349 "Elucean le stelle," from "Tosca," by Puccini.
R.L. 52368 "Serenata," from "Iris," by Mascagni.
R.L. 52369 "Celeste Aida, divina Aida," from "Aida," by
Verdi.
R.L. 52370 "No non chiuder gli occhi vaghi," from
"Germania," by Franchetti.
R.L. 52378 "Studenti udite," from "Germania," by
Franchetti.



It is very exceptional for a bass to make a great reputation and to become an attraction, but Monsieur Plançon can boast of being known all over Europe and America, and his name is sufficient to ensure a crowded house to any concert impresario. His performance of "Mephistopheles" is the greatest the present generation has witnessed. He not only possesses a wonderful organ, but knows how to use it and manage it better than any other living bass. It suffices to say that this great master expressed himself delighted with our reproduction of his marvellous voice.

R.L. 2—2660 "Air de Capulet," from "Romeo and Juliette,"
by Gounod.
R.L. 2—2661 "Pif—Paf—Pouf," from "Les Huguenots," by
Meyerbeer.
R.L. 2—2662 "Les Deux Grenadiers," by Schumann.
R.L. 2—2663 "Serenade," of Mephistofele, from "Faust,"
by Gounod.
R.L. 2—2664 "Air du Tambour Major," from "Le Caid," by
Amb. Thomas.
R.L. 2—2665 "Les Rameaux" (The Palms), by Faure.
R.L. 2—2666 "Au bruit des lourds marteaux d'airain," from
"Philemon et Baucis," by Gounod (The
Vulcan's Song).
R.L. 2—2667 "Toreador Song," from "Carmen," by Bizet.
R.L. 2—2717 "Embarquez-vous," by B. Godard.
R.L. 2—2668 "Dio dell'or," from "Faust," by Gounod.

INTERNATIONAL
OPERATIC
... ARTISTES.

MONS. RENAUD (Baritone).



This marvellous baritone, who has won the highest place in art that his native country could offer, succeeded the great Lassalle as leading Baritone at the Paris Opera House (l'Académie Nationale de Musique). Monsieur Renaud has held this distinguished position with marked success since 1891. During this period he has created several new rôles, and has scored great successes as Nelusko, Hamlet, Guillaume Tell, Alphonse, Gunther, Wolfgram, &c., &c. He is a great favourite in London, and was one of the principal attractions of Covent Garden this season. It is said of Renaud that he possesses the voice which is, at the present moment, the most typical of classical purity.

- R.L. 2-2813 "Sérénade," from "Damnation de Faust," by Berlioz.
R.L. 2-2702 "Romance de l'Etoile," from "Tannhauser," by Wagner.
R.L. 2-2703 "Le Chemin du Ciel," by Augusta Holmes.
R.L. 2-2704 "Noël Païen," by J. Massenet.
R.L. 2-2705 "Toreador Song," from "Carmen," by Bizet.
R.L. 32076 "Andante," from "La Favorite," by Donizetti.
R.L. 32077 "Voici des roses," from "La Damnation de Faust," by Berlioz.
R.L. 32078 "Jardis quand tu luttas," from "Tannhauser," by Wagner.
R.L. 32079 "Prière," from "Guillaume Tell," by Rossini.
R.L. 32080 "Rondel le l'adieu," by Isidore de Lara.
R.L. 32081 Air from "Le Roi de Lahore," by Massenet.
R.L. 32082 "Le Soir," by Ch. Gounod.
R.L. 32083 "Pour tant d'amour," from "La Favorite," by Donizetti.
R.L. 32084 "Comme une pâle fleur," from "Hamlet," by Ambroise Thomas.

SIG. MARIO SAMMARCO (Baritone).



Signor Sammarco is the leading Baritone of Italy. He made his greatest success in creating the rôle of the leading part in the new opera of "Zaza," by Leoncavallo. He further created the rôle of Worms in "Germania," the most recent Scala Opera House production. He has a rich Baritone voice of the typical Italian School. His records will be welcomed by all lovers of operatic music.

- R.L. 52371 "Racconto" (Atto 1°), from "Germania," by Franchitti.
R.L. 52372 "Pari siamo," from "Rigoletto," by Verdi.
R.L. 52373 "Arioso di Cascart," from "Zaza," by Ruggero Leoncavallo.
R.L. 52374 "Prologo," from "Pagliacci," by Leoncavallo.
R.L. 52375 "Credo," from "Otello," by Verdi.

SIGNA. ELISA BRUNO (Mezzo-Soprano).



This charming Mezzo-Soprano enjoys a great reputation in Italy where she is the leading star of the Milan Opera House.

- R.L. 53228 "Figlio mio," from "Le Prophète," by Meyerbeer.

INTERNATIONAL
OPERATIC
... ARTISTES.

SIGNOR SCOTTI (Baritone).



Signor Scotti is an Italian Baritone of international reputation. He has been heard in London, where he is renowned for his fine acting and particularly powerful voice. The records we have been fortunate enough to obtain of this famous artist are among the very best reproductions we have made. They are full of fire and life.

- R.L. 2-2706 "O nuit d'amour," from "Messaline," by Isidore de Lara.
R.L. 2-2707 "Serenata," and "Fin chan del vino," from "Don Giovanni," by Mozart.
R.L. 2-2708 "Serenata," by A. Rotoli.
R.L. 2-2709 "Dio possente," from "Faust," by Gounod.
R.L. 2-2710 "Invano," by Tosti.
R.L. 2-2711 "Toreador Song," from "Carmen," by Bizet.
R.L. 2-2712 "Quand 'ero Paggio," from "Falstaff," by Verdi.

Madame Suzanne Adams, who is one of the most popular artistes of the day, made her début at the Grand Opera, Paris, in 1895, as Juliette, which is her favourite rôle and in which she has gained phenomenal success this season in London, as well as in Marguerite, in "Faust." Her best rôles are Juliette, Marguerite, the Queen in "Les Huguenots," Zerlina and Mimi in "La Bohème." Madame Adams has sung for four years in succession at Covent Garden and with the Maurice Grau Opera in America, and is the youngest, and certainly one of the most beautiful, of the celebrated Prima Donnas now before the public. The records we have made are pure and artistic reproductions of this lady's exceptional voice.

- R.L. 3291 "Air des Bijoux," from "Faust" (The Jewel Song), by Gounod.
R.L. 3292 "Coquette," by Leo Stern.
R.L. 3293 Valse Aria, from "Romeo et Juliette," by Gounod.
R.L. 3294 "Home, Sweet Home," by Sir H. Bishop.
R.L. 3295 "Printemps Nouveau."

MME. CALVÉ (Mezzo-Soprano).



The celebrated prima donna, Madame Emma Calvé, was born at Dècaveville in the Aveyron. She made her début at Brussels in 1882, and was brought to London by Sir Augustus Harris a few years later, when she created a furore by her impersonation of "Santuzza" in "Cavalleria Rusticana." Since then she has appeared as "Carmen," and, so to speak, made the rôle her own. Her name will undoubtedly go down to posterity as being one of the greatest and most famous singers of her time. Our records bring out all the sympathy and depth of feeling which have made Madame Calvé so justly famous in the world of music.

- R.L. 3281 "Habanera," from "Carmen," by Bizet.
R.L. 3282 "Magali" (Provincial Song).
R.L. 3283 "Enchantement," by Massenet.
R.L. 3284 "Sérénade de Zanetto," by Massenet.
R.L. 3285 "Seguidilla," from "Carmen," by Bizet.
R.L. 3286 "Voi lo sapete," from "Cavalleria Rusticana," by Mascagni.

MME. SUZANNE ADAMS (Soprano).



INTERNATIONAL
OPERATIC
... ARTISTES.

HERR ANTON VAN ROOY (Baritone).



Herr Anton van Rooy is a well-known Paysann singer, whose interpretation of the Baritone rôles in Wagnerian opera are considered the standard of the world. The first number on our list is Van Rooy's greatest masterpiece. All who have seen and heard his Wotan will vividly recall every incident of this dramatic scene while listening to our record.

- R.L. 2—2685 "Wotan's Abschied" (Wotan's Farewell), from "Walkure," by Wagner.
R.L. 2—2700 "Das Mühlrad" (Folk Song) (The Millwheel).
R.L. 2—2714 Opening Scene from "Das Rheingold," by Wagner.
R.L. 2—2701 Closing Scene from "Das Rheingold," by Wagner.
R.L. 2—2715—"Der Sanger Krieg," from "Tannhäuser," by Wagner.
R.L. 2—2716 "Coblers Song," from "Die Meistersinger," by Wagner.

DUETS.

MON. and MME. FIGNER.

- R.L. 24057 "Crucifix," by Faure.
R.L. 24058 "You tempt me so," by Glinka.
R.L. 24060 "Far, far away," from "Mephis'ophele," by Boito.
R.L. 24061 French Duet, by Doubrovski.

(The titles of these Russian Songs have been translated literally into English.)

GIOVANNI GRAVINA (Bass).

Signor Gravina in the leading Bass of the Scala Opera House, Milan. He possesses a powerful and sympathetic voice.

- R.L. 52342 "Evocazione," from "Roberto il Diavolo," by Meyerbeer.

MME. M. I. FIGNER.

- R.L. 23122 "Remembrance," by Tosti.
R.L. 23123 "The Night," by Rubinstein.
R.L. 23124 "Tears," from "Werther," by Massenet.
R.L. 23125 "Habanera," from "Carmen," by Bizet.
R.L. 23131 "Gipsy Song," from "Carmen," by Bizet.
R.L. 23133 "Fiore che langue."
R.L. 23134 Air from "Tosca," by Puccini.
R.L. 23146 Lullaby, from "Harold," by Nop'avnik



Madame M. I. Figner, known before as Madame Medea Mey—an Italian Opera Singer—was invited for a season by the Imperial Opera at St. Petersburg, where she sang with great success. She married Mr. N. N. Figner and settled down definitely in Russia as Prima Donna of the Imperial Opera, and some years ago was appointed Soloist to the Russian Court.

INTERNATIONAL
OPERATIC
... ARTISTES.

MON. N. N. FIGNER.



N. N. Figner, First Tenor of the Imperial Opera of St. Petersburg, began his career as Lieutenant of the Imperial Navy, which he soon left for the stage. After seriously studying his art in Italy, he sang for some time in the provincial theatres and then was engaged for the Imperial Petersburg Opera, where he soon became a general favourite, and, in time, was appointed Soloist to His Imperial Majesty The Czar. He married an Italian Opera singer—Madame Medea Mey.

- R.L. 22547 "Morning" and "The Lovers."
R.L. 22548 "In a garden fair," by Balabanof.
R.L. 22554 "A Moment of Peril."
R.L. 22556 "Laugh! Pajazo," from "Pagliacci," by Leoncavallo.
R.L. 22596 "Sicilienne," from "Cavalleria Rusticana," by Mascagni.
R.L. 22597 Air from "Othello," by Verdi.



MME. N. D. VIALTZEVA.



Madame N. D. Vialtzeva began her early artistic career in the ballet, which she soon left for the operetta stage. She attained her present renown by her performance of Trifane songs, which she renders with quite a peculiar grace of diction and depth of sentiment. In a very short time Miss Vialtzeva became the favourite of St. Petersburg public, where it is no unusual incident for the crowd to serenade her by cl and overwhelm her with floral offerings.

- R.L. 23110 "Tender embraces forgotten."
R.L. 23111 "You so often ask me," by Meyer-Helmund.
R.L. 23112 "Why?" by Davydoff.
R.L. 23114 "Trifle not with love."
R.L. 23128 "Should I choose—I shall love whom I choose."
R.L. 23130 "I am longing for you."

MONS. F. I. SCHALIAPINE.

F. I. Schaliapine, now the most popular Bass in Russia, began his career as singer in a Church Choir. The manager of a private Opera Company having heard his voice gave him the means of perfecting his talent. After having sung for some years on provincial stages an engagement was offered him by the Moscow Imperial Opera, where he gained his present renown. In Russia, Schaliapine ranks as a singer with Plançon and Edouard De Reski.

- R.L. 22820 "When the King went to war," Kenneman.
R.L. 22822 "Elegy," Karganoff.
R.L. 22891 "The Night," by Rubinstein.
R.L. 22892 "Air of Sousanine," from "The Czar's Life."



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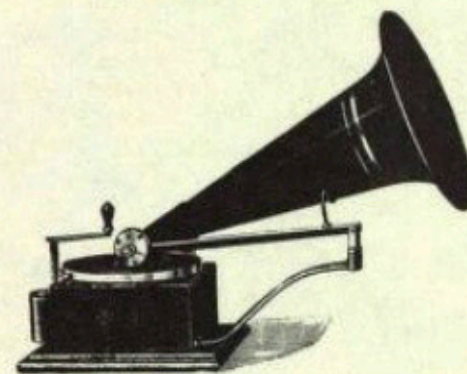
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НОВЫЯ РУССКІЯ ЗАПИСИ

(почти безшумныхъ пластинокъ).

I. Временный списокъ.

Разсказы.

П. А. Голицынъ.

21027. «Подъ елкой» и «обинькомъ». 2 сцены.
21029. «Въ солдатской школѣ» П. Сценка.

Мужскіе голоса.

А. М. Лабинскій, артистъ Императорскаго
Мариинскаго театра.

22249. «Сладкимъ запахомъ сирени». Романсъ Плотникова.
22250. «Ты мое утро». Романсъ Врангеля.
22251. «Ночь тепла и волшебная свѣтитъ луна». Муз. Кочетъ.
22252. «Не въ силахъ я забыть». Муз. Таскина.

Л. В. Собиновъ, артистъ Императорской
Московской оперы.

22259. «Каватина» изъ оп. «Русалка».
22260. «Пѣсня Рудольфа» изъ оп. «Анжелино».

М. Н. Мансаковъ, артистъ русской оперы.

22253. «Я тотъ, которому внимала» изъ оп. «Демонъ».
22254. «Не плачь дитя» изъ оп. «Демонъ».
22255. «Я Васъ люблю» изъ оп. «Пиковая дама».
22256. «Когда бы жизнь домашнимъ кругомъ» арія Онѣгина.
22257. Куплеты Торнадора изъ оп. «Карменъ».
22258. Прологъ изъ оп. «Паяцы».

П. З. Андреевъ, артистъ русской оперы.

22292. «Но чье мелькнуло лицо предо мною» 3-я сцена изъ оп. «Галька», совместно съ оркестромъ.

Дуэты.

Лабинскій и Андреевъ.

24016. «У креста», дуэтъ Фора.
24017. «Пѣла, пѣла птичка» Рубинштейна.

Комическіе дуэты.

Г-жа и Г-нъ Романченко.

24010. «Два съ полтиной» комич. дуэтъ.
24011. «Вѣтерокъ».
24012. «Полтава».
24013. «Съ призоженіемъ».
24014. «Золотые денечки».
24015. «Задремалъ тихій садъ».

Малороссійскій хоръ.

Труппа Маскоттъ.

24500. «Ночь свѣтла надъ рѣкой».
24501. «Хороша была Пѣтинушка».
24502. «Свѣтъ довольно».
24503. «По си биятъ гора».
24504. «Дѣ-жъ ты милая».
24505. «Зыбрысо».

Духовный хоръ.

Хоръ пѣвчихъ Знаменской церкви.

24778. «Херувимская пѣсня» № 1. Львова

Соло на фортепiano.

П. П. Гроссъ.

25515. «Далила—Вальсъ» ар. Гроссъ.
25516. «Па де Еспаня».
25517. «Помпадуръ».

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