

Suzanne Adams

A Listing of Recordings

This isn't even remotely a discography. It is cobbled together from various sources, notably the notes to the Symposium CD issue of Adams's G&T's (Symposium 1100; Harold Wayne Collection, v. 8), the notes to the Sony CD issue of the Columbia Grand Opera records (MH2K62334), the online version of the booklet accompanying the NYPL LP issue of the Maplesons, and Hevingham-Root's listing of the London Reds in the 1960 *Record Collector*. In sum, there isn't a lick of original research in it.

Speeds and keys of the G&T's are from Laurie Hevingham-Root's article in *The Record Collector*.

I have intentionally totally ignored most LP and CD reissues because I don't care about them at all.

A ">" before an entry means that I have that record in my collection. The same symbol before a record number means that I have a copy of that issue. (Normally there will be at least two ">" characters, one beside the entry, the other beside the record number actually in my collection.)

It is unlikely that any copies of the Bettini cylinders still exist. They are listed here for the sake of completeness, taken from a catalog dated April 1900 and Catalogue no 11, dated June 1901.

All titles with piano accompaniment except the Mapleson cylinders, which have orchestral accompaniment.

Bettini Cylinders

1. Thomas. *Mignon*: Polonaise (F?)
1900?
2. Gounod. *Faust*: Ah! je ris de me voir si belle dans ce miroir (Air des bijoux = Jewel song) (Barbier and Carré) (F?)
1900?

3. Verdi. *Rigoletto*: Piangi, fanciulla (I?)
1900?

Gilda	Suzanne Adams
Rigoletto	Giuseppe Campanari

4. Paul Antonín Vidal. *Printemps nouveau* (Les cieux bleus s'ouvrent infinis) (H. Passerieu) (F?)
1901?

5. Gounod. *Valse printemps* (F?)
1901?

6. Stern. *Valse de Mireille* (F?)
1901?

Mapleson Cylinders

Matrix	Date	UKSS	USSS	LP	CD	Speed	Key
*7. Stern. <i>Printemps</i> excerpt: Ah! ... Car je suis l'amour (Metropolitan Opera Orchestra; Philippe Flon, cond.) (F)	12 Jan 1902						
8. Meyerbeer. <i>Les hugenots</i> : Act III, Wedding Chorus: [un captif orgueilleux] de ses fers! Au banquet que le ciel leur apprête ... to end of act (Metropolitan Opera Chorus; Metropolitan Opera Orchestra; Philippe Flon, cond.) (I)	29 Jan 1902						
	Marguerite de Valois	Suzanne Adams					
	Urbain	Camille Seygard					
	Count de Nevers	Antonio Scotti					
	Count de Saint Bris	Marcel Journet					

*9. Massenet. *Le Cid*: [O noble] lame étincelante ... Quand je l'invoquerai (Metropolitan Opera Chorus; Metropolitan Opera Orchestra; Philippe Flon, cond.) (F)

19 Feb or 4 Mar 1902

Rodrigue	Albert Alvarez
Chimène	Lucienne Bréval
L'Infante	Suzanne Adams
Le Roi	Charles Gilibert
Le Comte De Gormas	Marcel Journet
Don Diegue	Edouard De Reszke

>*10. Meyerbeer. *Les huguenots*: A ce mot tout s'anime (Metropolitan Opera Chorus; Metropolitan Opera Orch.; Philippe Flon, cond.) (F)

1108

1 Mar 1902

>IRCC 5002

87.80

Marguerite de Valois	Suzanne Adams
Urbain	Louise Homer

11. Gounod. *Faust*: Act III, final episode: Il t'aime ... almost to end of act (Metropolitan Opera Orchestra; Luigi Mancinelli, conductor) (F)

4 Feb 1903

Marguerite	Suzanne Adams
Faust	Albert Alvarez
Méphistophélès	Edouard De Reszke

12. Gounod. *Faust*: Act V, trio excerpt : [Dieu bon, je suis à toi.] pardonne! (verse 1) ... to conclusion of Trio (Metropolitan Opera Orchestra; Luigi Mancinelli, conductor) (F)

4 Feb 1903

Marguerite	Suzanne Adams
Faust	Albert Alvarez
Méphistophélès	Edouard De Reszke

Gramophone & Typewriter Company

Matrix	Date	UKSS	USSS	LP	CD	Speed	Key
13. Gounod. <i>Faust</i> : Ah! je ris de me voir si belle dans ce miroir (Air des bijoux = Jewel song) (Barbier and Carré) (F)							
2035-G	1902	3291	5004		1100	ca. 76	B major
>14. Leo Stern. <i>Coquette</i> (F)							
2036-FG	1902	3292	5005 >91004		1100	ca. 75/76	C maj.?
>15. Gounod. <i>Roméo et Juliette</i> : Je veux vivre dans ce rêve (Juliet's waltz song) (Barbier and Carré) (F)							
2037nB	1902	>3293	5007 91006		1100	ca. 75/76	G major
>16. Bishop. <i>Home, Sweet Home</i> (Mid'st Pleasures and Palaces) (Payne) (E)							
2149-W	1902	3294	5006 >91005		1100	75	F major
17. Bishop. <i>Home, Sweet Home</i> (Mid'st Pleasures and Palaces) (Payne) (E)							
2149	1902	3294				ca. 75	F major
>*18. Paul Antonín Vidal. <i>Printemps nouveau</i> (Les cioux bleus s'ouvrent infinis) (H. Passerieu) (F)							
2151-W2	1902	>3295			1100	ca. 76	G major

Columbia Graphophone Company

All titles are announced, matrix 1195-1 possibly by Leo Stern, except matrix 1198-2.

Matrix	Date	UKSS	USSS	LP	CD	Speed	Key
19. Bishop. Home, Sweet Home (Mid'st Pleasures and Palaces) (Payne) (Charles A. Prince, piano) (E)	1193-1	1902/1903	1193		MH2K62334		
20. Bishop. Home, Sweet Home (Mid'st Pleasures and Palaces) (Payne) (Charles A. Prince, piano) (E)	1193-2	1902/1903	1193		MH2K62334		
21. Ronald. Sunbeams (R.H. Elkins) (Charles A. Prince, piano) (E)	1194-1	1902/1903	1194		MH2K62334		
22. Paul Antonín Vidal. Printemps nouveau (Les cieux bleus s'ouvrent infinis) (H. Passerieu) (Charles A. Prince, piano) (F)	1195-1	1902/1903	1195		MH2K62334		
23. H. de Fontenailles. Obstination (François Coppée) (Charles A. Prince, piano) (F)	1196-1	1902/1903	1196		MH2K62334		
24. H. de Fontenailles. Obstination (François Coppée) (Charles A. Prince, piano) (F)	1196-2	1902/1903	1196		MH2K62334		
25. Gounod. <i>Roméo et Juliette</i> : Je veux vivre dans ce rêve (Juliet's waltz song) (Barbier and Carré) (Charles A. Prince, piano) (F)	1197-1	1902/1903	1197		MH2K62334		
26. Gounod. <i>Roméo et Juliette</i> : Je veux vivre dans ce rêve (Juliet's waltz song) (Barbier and Carré) (Charles A. Prince, piano) (F)	1197-2	1902/1903	1197		MH2K62334		
27. Leo Stern. Coquette (Leo Stern, cello; Charles A. Prince, piano) (F)	1198-1	1902/1903	1198		MH2K62334		

- >28. Leo Stern. *Coquette* (Leo Stern, cello; Charles A. Prince, piano) (F)
1198-2 1902/1903 >1198 MH2K62334
29. Gounod. *Roméo et Juliette: Je veux vivre dans ce rêve* (Juliet's waltz song) (Barbier and Carré) (Charles A. Prince, piano) (F)
1243-1 1902/1903 1243 MH2K62334

Notes

7. "Composed by the singer's husband, this florid song sets a text by her colleague, the tenor Thomas Salignac. The song was published in three keys: "High Sop. in G." "Sop. or Tenor in F," and "Mezzo Sop. in E." Although Adams would seem to be a "High Sop.," we agreed with John Stratton that the recording sounds most convincing if pitched in F. Mapleson catches the closing phrases--mostly vocalise--of the first strain (in F), all of the second, beginning "Mais dans mon coeur" (in B), and the beginning of the transition back to F. The occasion was a Sunday-evening concert, in which the other soloists were Carrie Bridewell, Salignac, and Antonio Scotti."

9. "Slip, probably in LM's hand, says 'Alvarez Cid 19.' Alvarez sang only two performances of the opera." So the 19 Feb 1902 date seems most probable.

10. "When loaned by Lionel Mapleson to William Seltsam in late January 1937, this cylinder had no identification, but it was immediately ascribed to Melba--who else could have sung so spectacularly? Seltsam first dated it March 11, 1901, then discovered that, while the cylinder was sung in French, the March 11 performance was in Italian. So the attribution was changed to January 28, 1901, Melba's only other *Huguenots* during Mapleson's years of recording Met performances. All IRCC issues carried Melba's name on the label. Not until John Stratton's article in *Recorded Sound*, July 1968, was the Melba attribution seriously questioned, purely on internal, sonic evidence; Stratton thought Suzanne Adams the likeliest candidate, March 1, 1902, the likeliest performance. The discovery of the Glackens/Bishop inventory furnished documentary support for Stratton's arguments: entry 65 in the inventory comprised the crossed-out line "Adams Huguenots -- Queen Act II (March 1, 1902)," and underneath, this note: "This is just an Orch. selection." Glackens and Bishop must have found the original container for the *Huguenots* cylinder and listed it on the basis of its exterior markings; then, at their later listening sessions, they discovered that it contained something else (Mapleson evidently mixed up his cylinders and boxes with some frequency), and they failed to connect the container with the cylinder loaned to Seltsam a year earlier. If the two had not become separated, the attribution to Melba would probably never have been made at all."

18. My copy lacks "W2."

Bibliography

Bettini Phonograph Laboratory. Catalog, April 1900.

Brooks, Tim. *The Columbia Master Book Discography. Volume 1, U.S. Matrix Series 1 through 4999, 1901-1910, with a History of the Columbia Phonograph Company to 1934*. Westport, Conn.: Greenwood Press, c1999. (Discographies series, no. 78)

Hevingham-Root, Laurie. "The London Red G&Ts of 1902: a Survey," *The Record Collector*, v. 13, nos. 1-3 (March-April, May 1960), 2-[47], 67-70. Pages 67-68 are reminiscences of P.G. Hurst.

Société des Microphonographes Bettini. Catalogue no. 11, juin 1901.

Sony CD MH2K 62334. Accompanying material.

Symposium CD 1100. The Harold Wayne Collection, v. 8.

New York Public Library. Notes to the LP issue of the Mapleson cylinders. <http://digilib.nypl.org/dynaweb/millennium/mapleson>