



PUCCINI • TOSCA



Disc One - Act I

1 Ah! Finalmente! (5:43)

Angelotti, Sagrestano, Cavaradossi

2 Dammi i colori...Recondita armonia (3:53)

Cavaradossi, Sagrestano

3 Gente là dentro! (1:10)

Cavaradossi, Angelotti, Tosca

4 Mario! Mario! Mario! (7:07)

Tosca, Cavaradossi

5 Ah, quegli occhi...Quale occhio al mondo può star di paro

(4:56) Tosca, Cavaradossi

6 È buona la mia Tosca (5:13)

Cavaradossi, Angelotti, Sagrestano, Chorus

7 Un tal baccano in chiesa! (3:42)

Scarpia, Sagrestano, Spoletta

8 Tutto è chiaro...Tosca? Che non mi veda...Mario! Mario!

(3:14) Scarpia, Tosca, Sagrestano

9 Ed io venivo a lui tutta dogliosa (4:30)

Tosca, Scarpia

10 Tre sbirri, una carrozza (4:20)

Scarpia, Spoletta, Chorus

Disc Two - Acts II & III

1 Act II, Tosca è un buon falco! (3:25)

Scarpia, Sciarrone

2 Ha più forte (2:16)

Scarpia, Sciarrone, Spoletta

3 Meno male! (3:35)

Scarpia, Spoletta, Cavaradossi

4 Dov'è dunque Angelotti? (1:48)

Scarpia, Cavaradossi, Spoletta, Tosca

5 Ed or fra noi parliam da buoni amici...Sciarrone, che dice il

Cavalier? (3:50)

Scarpia, Tosca, Sciarrone, La Voce di Cavaradossi

6 Orsù, Tosca, parlate (3:02)

Scarpia, Tosca, La Voce di Cavaradossi

7 Basta, Roberti (1:22)

Scarpia, Sciarrone, Tosca, Cavaradossi

8 Nel pozzo...Del giardino (3:54)

Scarpia, Cavaradossi, Tosca, Sciarrone

9 Se la giurata fede debbo tradir (3:37)

Scarpia, Tosca

10 Vissi d'arte (2:53)

Tosca

11 Vedi, le man giunte io stendo a te! (3:24)

Tosca, Scarpia, Spoletta

12 Act III, E qual via scegliete? (4:41)

Scarpia, Tosca

13 Io de' sospiri (5:16)

Voce del Pastore

14 Mario Cavaradossi? A voi (3:00)

Carceriere, Cavaradossi

15 E lucevan le stelle (3:36)

Cavaradossi

16 Ah! Franchigia a Floria Tosca (2:28)

Cavaradossi, Tosca

17 O dolci mani mansuete e pure (5:09)

Cavaradossi, Tosca

18 E non giungono (2:40)

Tosca, Cavaradossi, Carciere

19 Com'è lunga l'attesa! (2:08)

Tosca

20 Presto! Su, Mario! Mario! Su! Presto! Andiam! (1:17)

Tosca, Voci Confuse/Sciarrone, Spoletta



PUCCINI's TOSCA



CARMEN MELIS
TOSCA
PIERO PAULI
CAVARADOSSI
APOLLO GRANFORTE
SCARPIO
ANTONIO GELLI
IL SAGRESTANO
NELLO PALAI
SPOLETTA
GIOVANNI AZZIMONTI
ANGELOTTI, SCIARRONE

ORCHESTRA & CHORUS OF
LA SCALA, MILAN
CONDUCTED BY
CARLO SABAJNO
CHORUS MASTER
VITTORE VENEZIANI

RECORDED BY ITALIAN HMV IN MILAN, 1929-1930

NEW TRANSFER AND REMASTERING BY WARD MARSTON

Recorded Milan, 1929-1930, by Italian HMV on 28 sides (full details online), issued HMV Plum Label C1902-1915

Transferred and remastered by Ward Marston for Pristine Audio, May-June 2010

Cover artwork based on a photograph of Apollo Granforte as Scarpia, early 1930s

Total duration: 1 hr 47:06 ©2010 Pristine Audio.

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Puccini • Tosca

Giacomo Puccini

Tosca

Opera in 3 Acts

Cast:

Tosca.....	Carmen Melis [s]
Cavaradossi.....	Piero Pauli [t]
Scarpia.....	Apollo Granforte [b]
Angelotti.....	Giovanni Azzimonti [b]
Il Sagrestano	Antonio Gelli [bs]
Spoletta.....	Nello Palai [t]
Sciarrone.....	Giovanni Azzimonti [b]
Shepherd Boy.....	Uncredited

Orchestra and Chorus of La Scala, Milan

Conducted by Carlo Sabajno

Chorus Master, Vittore Veneziani

This recording of Puccini's *Tosca* features the highly regarded dramatic soprano, Carmen Melis (1885-1957) in her only electric recording, and her only complete opera on disc. She studied with Jean de Reszke and made her operatic debut in 1905 as Thais. Over her 30 year career, *Tosca* was one of her most important roles, and one for which she was duly praised. Heard here also is the incomparable Apollo Granforte (1886-1975) as Scarpia, whose portrayal of the role is still considered perhaps the best on record. The conducting of Carlo Sabajno (1874-1938), is up to his usual high standard of excellence. Tenor, Piero Pauli, is sadly this recording's only disappointment. His unattractive treatment of Cavaradossi's music is all too evident, and his unappealing vocal timbre is often accentuated by his proximity to the microphone. The sonic quality of the recording is amazingly vivid for its time, especially for the orchestra. The voices too are well-recorded except during the most intense passages where the recording equipment was not capable of handling the high levels. During these moments, there occurs severe distortion which is only slightly remediable.

The present transfer was made using three excellent condition sets, pressed during the mid-1930s on quiet Z-shellac by U.S. RCA Victor. For each side, I chose the best of the three, but often patched short problematic passages from the other two copies.

Since this recording was made over a number of sessions spanning four months, the sound obtained on some days was definitely superior to sound from other sessions. In order to achieve the best possible sound, each side was tested using a variety of stylus sizes and shapes. I used CEDAR declicking and decrackling, but did not use any digital denoising.

Ward Marston, June 2010

NOTES BY WARD MARSTON - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM