

COMPACT
disc
DIGITAL AUDIO
PACO 054

VERDI AIDA - THE FIRST COMPLETE RECORDING

PRISTINE
AUDIO
XR

COMPACT
disc
DIGITAL AUDIO
PACO 054

CAST

Aida.....Giannina Arangi-Lombardi
Amneris.....Maria Capuana
Radamès.....Aroldo Lindi
Amonasro.....Armando Borgioli
Ramfis.....Tancredi Pasero
Il re.....Salvatore Baccaloni
Un messaggero.....Giuseppe Nessi

Lorenzo Molajoli (1868 - 4 April 1939) was an Italian opera conductor who was active in recording during the 1920s and 30s. The facts surrounding the career of the conductor Lorenzo Molajoli are obscure. He was born in Rome in 1868 and studied there at the Accademia di Santa Cecilia. His career began in 1891 and it would appear that much of his career prior to the First World War was spent in both North and South America, South Africa and various provincial Italian opera houses. Claims have been made that Molajoli conducted at La Scala in the inter-war years but there is no published documentation to substantiate this assumption. What can be established is that he served with considerable distinction as the house conductor in Milan for Columbia Records, recording complete operas and accompanying a large number of singers, in addition to making recordings of a number of operatic overtures. Molajoli conducted twenty complete or abridged operas for Columbia between 1928 and 1932 including the first complete recording of Verdi's *Aida*.

Giannina Arangi-Lombardi (June 20, 1891, Marigliano - July 9, 1951, Milan) was a prominent spinto soprano, particularly associated with the Italian operatic repertory. After studies in Naples at the Conservatory of San Pietro a Majella with Beniamino Carelli, she made her debut in Rome in 1920, singing mezzo-soprano roles for the next three years. After further studies with the retired singers Adolina Stehle and Tina Poli-Randaccio, she made a second debut as a soprano in 1923. She sang at the Teatro alla Scala in Milan from 1924 to 1930, making her debut as Elena in Boito's *Mefistofele*, under the baton of Arturo Toscanini. Rapidly invited in all the great opera houses of Europe, although she never appeared in Paris or London, she also sang to great acclaim in South America. She was chosen by Nellie Melba to take part in her farewell tour of Australia in 1928. Arangi-Lombardi was especially renowned in roles such as La Vestale, Lucrezia Borgia, La Gioconda, and Aida. She sang, too, in the first Italian performance of *Ariadne auf Naxos*. Arangi-Lombardi possessed a fine bel canto technique which she applied at the service of a beautiful and grand voice. This combination was rare in Mediterranean sopranos of her time, who tended to be schooled in verismo methods. She made a number of 78-rpm discs of individual arias and duets, and can be heard to impressive effect in four complete opera recordings, *Aida* (1928), *Cavalleria rusticana* (1930), *La Gioconda* (1931, with Ebe Stignani as 'Laura'), and *Mefistofele* (as Helen of Troy to Nazzareno De Angelis's Mephisto) (1931).

Tancredi Pasero (January 11, 1893, Turin - February 17, 1983, Milan) was an Italian bass with a noble voice. Particularly associated with the Italian repertory, he enjoyed a long and distinguished singing career at the major theatres of his native country, although he did appear successfully at leading opera houses elsewhere in Europe and in the United States. After studying with the baritone Arturo Pessina in Turin, Pasero made his debut there, during 1917, as Ramphis in Verdi's *Aida*—although he always considered his official operatic debut to have taken place in Vicenza, on December 15, 1918, as Rodolfo in Bellini's *La sonnambula*. La Scala, Milan, where he made his debut in 1926, would become his main artistic home, but American audiences did get to hear him from 1929 until 1933, when he sang at the Metropolitan Opera. His roles at the Met included Oroveso, Raimondo, Miller, Ferrando, Fiesco, Padre Guardiano and Alvisé. He notably sang the role The Miller in the world premiere of Umberto Giordano's *Il re* on the 12 January 1929 at La Scala. Pasero's reputation for high-quality singing is borne out by his recorded legacy, which includes recordings of five complete works: *Norma* (released in 1937), *La forza del destino* (1941), *Un ballo in maschera* (1943), and *Aida* (1928 and 1946). During the 1920s, '30s and '40s, he also cut a number of impressive recordings of individual arias from operas by Verdi, Bellini, Donizetti, Ponchielli and several French composers. Made originally for the Fonotipia, Columbia and Cetra labels, many of these 78-rpm discs have been re-released on CD in recent times.

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM

SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. (00) 33 553 821857
Internet: www.pristineclassical.com



VERDI AIDA

OPERA IN FOUR ACTS

GIANNINA ARANGI-LOMBARDI
MARIA CAPUANA
AROLDO LINDI
ARMANDO BORGIOLO
TANCREDI PASERO
SALVATORE BACCALONI
GIUSEPPE NESSI

CHORUS OF LA SCALA, MILAN
DIRECTED BY VITTORE VENEZIANI

MILAN SYMPHONY ORCHESTRA
CONDUCTED BY LORENZO MOLAJOLI

RECORDED IN 1928 BY
ITALIAN COLUMBIA, MILAN

NEW 2010 TRANSFER
BY WARD MARSTON

VERDI Aida - Disc One - Acts 1 and 2

- 1 *Preludio* (2:51)
- 2 **Act 1 Scene 1 - Si: corre voce che l'Etiopie ardisca** (1:33)
- 3 *Se quel guerrir io fossi!* (4:31)
- 4 *Quale insolita gioia* (5:54)
- 5 *Alta cagion v'aduna* (5:58)
- 6 *Ritorna vincitor!* (6:41)
- 7 **Act 1 Scene 2 - Possente, possente Fthà** (5:02)
- 8 *Mortal, diletto ai Numi* (4:37)
- 9 **Act 2 Scene 1 - Chi mai fra gl'inni e i plausi** (5:41)
- 10 *Fu la sorte dell'armi a' tuoi funesta* (7:16)
- 11 *Su! Del Nilo al sacro lido* (2:46)
- 12 **Act 2 Scene 2 - Gloria all'Egitto, ad Iside** (2:35)
- 13 *Marcia* (5:47)
- 14 *Vieni, o guerriero vindice* (2:06)
- 15 *Salvator della patria, io ti saluto* (2:09)
- 16 *Che veggol...Egli?...Mio padre!* (0:51)
- 17 *Quest'assisa ch'io vesto vi dica* (0:58)
- 18 *Ma tu, Re, tu signore possente* (3:52)
- 19 *O Re: pei sacri Numi* (2:18)
- 20 *Gloria all'Egitto, ad Iside* (2:56)

Disc Two - Acts 3 and 4

- 1 **Act 3 - O tu che sei d'Osiride** (4:07)
- 2 *Qui Radamès verrà!...Che vorrà dirmi?* (6:42)
- 3 *Ciel! Mio padre!* (7:39)
- 4 *Pur ti riveggo, mia dolce Aida...* (2:56)
- 5 *Fuggiam gli ardori inospiti* (6:35)
- 6 *Tu...Amonasarol...Tu!...il Re?* (2:39)
- 7 **Act 4 Scene 1 - L'abborrita rivale a me sfuggia...** (2:34)
- 8 *Già I Sacerdoti adunansi* (6:37)
- 9 *Ohimè!...morir mi sento! Oh! Chi lo salva?* (4:09)
- 10 *Radamès! Radamès! Radamès!* (6:07)
- 11 **Act 4 Scene 2 - La fatal pietra sovra me si chiuse** (2:04)
- 12 *Presago il core della tua condanna* (3:41)
- 13 *Terra, addio; addio, valle di pianti* (5:06)



PACO 054

Transfers & remastering by **Ward Marston**

Recorded 8, 10, 12-17, 19-21, 23, 26, 28
November 1928, and 1 December 1928

Cover artwork based on a photograph of
Aroldo Lindi as Radamès

Matrices (in side order): WBX422, 398, 375,
384, 414, 385, 394, 410, 412, 411, 386, 387,
407, 396, 391, 389, 392, 415, 413, 397, 393,
403, 400, 406, 408, 399, 416 402, 401, 423,
424, 404, 405, 390, 388, 395

Catalogue: **Italian Columbia 9726-9743**

Total duration: **2hr 17:19**

For a full catalogue visit
www.pristineclassical.com
or call : (00) 33 979 622713

© 2010 **Pristine Audio**

