



PANIZZA CONDUCTS MENDELSSOHN AND BOERO



PANIZZA conducts MENDELSSOHN

1 Hebrides Overture, "Fingal's Cave", Op. 26 (9:14)

Recorded in April, 1928 in Milan. Matrices: CF 1641-2 and 1642-2. First issued on La Voce del Padrone AW 3984

Symphony No 4 "Italian" in A, Op. 90

2 1st mvt - Allegro vivace (8:03)

3 2nd mvt. - Andante con moto (7:36)

4 3rd mvt. - Con moto moderato (5:05)

5 4th mvt - Saltarello: Presto (7:00)

Recorded 5th January, 1931 in Milan. Matrices: CF 3731-2, 3746-2, 3647-1, 3748-3, 3749-2, 3750-2 and 2F 6-2.

First issued on La Voce del Padrone AW 245 through 248

A Midsummer Night's Dream, Op. 61

6 9. Wedding March: Allegro vivace (4:14)

Recorded 10th January, 1931 in Milan. Matrix: 2F 17-1. First issued on La Voce del Padrone AW 248

PANIZZA conducts BOERO's El Matrero

7 Act 1 - "La Media Caña" (4:23)

8 Act 1 - "El Canto del Hornero" (4:01)

9 Act 1 - Pedro's Aria and Trio (4:26)

10 Act 2 - Trio (4:17)

11 Act 2 - Duet (Act II Finale) (4:21)

12 Act 3 - Trio (Act III Finale) (4:35)

Pedro Cruz Pedro Mirassou (tenor)

Pontezuela Nena Juárez (mezzo soprano)

Don Liborio Apollo Granforte (baritone)

Orquesta del Teatro Colón, Buenos Aires. Recorded August, 1929 in Buenos Aires

Matrices: CVE 44700-3, 44701-2, 44709-2, 44710-3, 44702-5, 44708-2

First issued on (Argentine) Victor 9574 through 9576 in album S-2

Producer and Audio Restoration Engineer: Mark Obert-Thorn

Cover artwork based on a photograph of Ettore Panizza

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SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com

PANIZZA CONDUCTS MENDELSSOHN AND BOERO



MENDELSSOHN: SYMPHONY NO. 4 - ITALIAN

FINGAL'S CAVE, WEDDING MARCH

BOERO: EL MATRERO (EXCERPTS)

ORCHESTRAS OF LA SCALA (MILAN) & TEATRO COLÓN (BUENOS AIRES)

RECORDED 1928-1931



A Note on the Recordings

As a result of the release (first on LP, more recently on CD) of a number of Metropolitan Opera broadcast performances from the mid-1930s through the early 1940s, Ettore Panizza is remembered today as one of the great opera conductors of the first half of the 20th Century, with particular distinction in the Verdi repertoire. But during his lifetime, his commercial discography was slim, filling fewer than three CDs' worth of recordings. Nearly all of them were made with the orchestra of La Scala, Milan, where he served as an assistant to Toscanini; and, as one might expect, they center on the (largely operatic) works of Italian composers.

Two notable exceptions to the rule were Panizza's recordings of Mendelssohn, all of which are contained on this release, and the scenes from Felipe Boero's opera *El Matrero*, which he set down shortly after he conducted the world première on 12 July 1929. The latter is a particularly rarity in his discography in that it was the only recording he made in his native Buenos Aires, where he had been born of Italian parents, and it was also the only recording he made for the Victor label.

Victor's involvement most likely came about because of the participation of Apollo Granforte, La Scala's great baritone in the inter-war years, well-known to record collectors due to his participation in the complete Italian HMV recordings of *Aida*, *Otello*, *Il Trovatore* and *Pagliacci*, who was making his Colón debut that season. The excerpts chosen from the opera (whose title has been variously translated as *The Sly One*, *The Artful Knave* and *The Bandit*) center around his character, Don Liborio. (Other *Matrero* recordings were made around this time, including two discs of choral excerpts credited to another conductor, and two 10-inch sides with Nena Juárez on which no conductor or orchestra is identified on the label, and no matrix information is displayed which might tie it to the Panizza sessions.)

El Matrero was initially scheduled for three performances in July, 1929; but it caused such a sensation that another three performances were added for the following month, at which time the present recordings were made. They are particularly rare in that they were only issued in Argentina, and their only previous reissue was on the small historical vocal LP label, Club 99, in the 1970s. (I could find no reference of any complete recording of *El Matrero* ever having been made. The Pristine Audio website listing for this release features a synopsis of the plot.) The Mendelssohn items have only previously been reissued on a two-CD set accompanying a Panizza biography published by La Scala.

The principal sources for the transfers were a black label Italian Voce del Padrone disc for the *Hebrides Overture*, a Victor Red Seal "Z"-type shellac pressing for the *Italian Symphony* and its filler; and "Gold" label Argentine Victor pressings for the *Matrero* set. A couple instances of blasting on the *Matrero* sides, as well as some overload distortion in the *Midsummer Night's Dream* Wedding March, appear to be inherent in the original recordings. - **Mark Obert-Thorn**

FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM