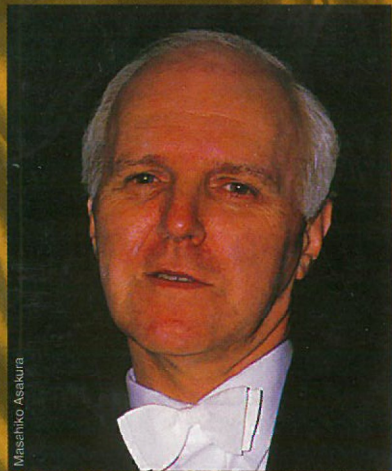


CHAN 7131(2)



Masahiko Asakura

Barry Knight

Enchant

Treasures of Operetta

Marilyn Hill Smith soprano

Peter Morrison baritone

Ambrosian Singers

The Chandos Singers

Chandos Concert Orchestra

Barry Knight





Edward German

Mary Evans Picture Library

Treasures of Operetta

COMPACT DISC ONE

- | | | |
|-----|--|------|
| [1] | Carl Michael Ziehrer (1843–1922) arr. Franz Bauer
‘Do re mi fa sol la si’ (The Scale Song)
from <i>Der Schätzmeister</i>
<i>Engel & Horst – New English lyrics: Franz Bauer</i> | 4:21 |
| [2] | Johann Strauss II (1825–1899) arr. R. Benatzky
‘O Queen of my delight’ from <i>Casanova</i>
<i>Schanzer & Welisch – New English lyrics: Adam Carstairs</i> | 3:56 |
| [3] | Emmerich Kálmán (1882–1953) arr. L. Wurmser
‘Let me dance and let me sing’ from <i>Die Csárdásfürstin</i>
<i>Stein & Jenbach – New English lyrics: Nigel Douglas</i> | 3:39 |
| [4] | Oscar Strauss (1870–1954)
‘My Hero’ from <i>The Chocolate Soldier</i>
<i>Bernauer & Jacobson – English lyrics: Stanislaus Strange</i> | 4:45 |
| [5] | Richard Tauber (1891–1948)
‘My Heart and I’ from <i>Old Chelsea</i>
<i>Tjsh & Ellis</i> | 3:39 |
| [6] | André Messager (1853–1929)
‘Trot here and there’ from <i>Véronique</i>
<i>Vanloo & Duval – English lyrics: Lilian Eldée</i> | 2:31 |
| [7] | Victor Herbert (1859–1924)
‘Tramp! Tramp! Tramp!’ from <i>Naughty Marietta</i>
<i>Young</i> | 3:18 |

- Franz Lehár (1870–1948)
- [8] 'Love unspoken' from *The Merry Widow* 3:29
Léon & Stein – English lyrics: Christopher Hassall
- Carl Zeller (1842–1898)
- [9] 'Don't be cross' from *Der Obersteiger* 4:24
West & Held – English lyrics: Clifton Bingham
- Lionel Monckton (1861–1924) & Howard Talbot (1865–1928)
- [10] 'Charming Weather' from *The Arcadians* 2:07
Ambient, Thompson, Courtneidge & Wimperis
- Franz Lehár
- [11] 'I'm off to Chez Maxim' from *The Merry Widow* 2:37
Léon & Stein – English lyrics: Christopher Hassall
- Franz Lehár
- [12] 'On my lips every kiss is like wine' from *Giudetta* 5:43
Knepler & Löhner – English lyrics: Geoffrey Dunn
- Victor Jacobi (1883–1921)
- [13] 'The Colonel of the Crimson Hussars' from *Sybil* 6:00
Bródy & Martos – English lyrics: Harry Graham

- George Posford (1906–1976) adapt. H. Stothart, arr. A. Blake
- [14] 'At the Balalaika' from *Balalaika* 2:55
Maschwitz – New lyrics: Bob Wright & Chet Forrest
- Lionel Monckton
- [15] 'A Bad Boy and a Good Girl' from *The Quaker Girl* 3:24
Greenbank
- Carl Millöcker (1842–1899) arr. D. Snell
- [16] 'The Doleful Prima Donna' from *Der arme Jonathan* 3:58
Wittmann & Bauer – English lyrics: Franz Bauer
- Carl Michael Ziehrer
- [17] 'O let me hold your tiny little hand' from *Der Schätzmeister* 3:45
Engel & Horst – New English lyrics: Franz Bauer
- Edward German (1862–1936)
- [18] 'The Yeomen of England' from *Merrie England* 3:49
Hood
- Carl Michael Ziehrer
- [19] 'Military Life!' from *Der Fremdenführer* 2:37
Krenn & Lindau – English lyrics: Franz Bauer
- TT 71:24

COMPACT DISC TWO

- Franz Lehár
 [1] 'Vilja' from *The Merry Widow* 5:47
Léon & Stein – English lyrics: Adrian Ross
- Robert Stolz (1880–1975) arr. C. Michalski
 [2] 'My Song of Love' from *White Horse Inn* 3:12
Gilbert – English lyrics: Harry Graham
- Franz Lehár, arr. P. Knight/I. Gourlay
 [3] 'Girls were made to love and kiss' from *Paganini* 3:21
Knepler & Jenbach – English lyrics: A.P. Herbert
- André Messager
 [4] 'Lightly, lightly' from *Monsieur Beaucaire* 3:13
Lonsdale – Lyrics: Adrian Ross
- Johann Strauss II arr. R. Benatzky
 [5] 'The Nun's Chorus and Laura's Song' from *Casanova* 4:19
Schanzer & Welisch – English lyrics: Harry Graham
- Carl Michael Ziehrer
 [6] 'Thin, thin is my dear Gwendolin' from *Die drei Wünsche* 3:45
Krenn & Lindau – English lyrics: Robin White
- André Messager
 [7] 'Philomel' from *Monsieur Beaucaire* 4:13
Lonsdale – Lyrics: Adrian Ross

- Oscar Strauss
 [8] 'Waltz of my dreams' from *A Waltz Dream* 4:23
Dörmann & Jacobson – New English lyrics: Michael Flanders & Edmund Tracey
- Richard Tauber
 [9] 'You are the world to me' from *Der singende Traum* 4:15
Marischka & Feiner – English lyrics: Robin White
- Franz Lehár
 [10] 'Dance while you may' from *The Land of Smiles* 3:26
Herzer & Löhner – English lyrics: Harry Graham
- Harold Fraser-Simson (1872–1944)
 [11] 'A Paradise for two' from *The Maid of the Mountains* 3:45
Lonsdale – Lyrics: Harry Graham. Additional numbers: James W. Tate (1875–1922); additional lyrics: F. Clifford Harris & Valentine (=Archibald Pechey)
- Victor Herbert
 [12] 'Romany Life' from *The Fortune Teller* 3:44
Smith
- Edmund Eysler (1874–1949)
 [13] 'It's not a sin to kiss' from *Bruder Straubinger* 3:43
West & Schnitzer – English lyrics: Adam Carstairs

- Leslie Stuart (1864–1928)
 [14] 'Tell me, pretty maiden' from *Floradora* 3:48
Hall – Lyrics: Ernst Boyd-Jones & Paul Rubens
- Franz Lehár
 [15] 'Why did you kiss my heart awake' from *Friederike* 3:39
Herzer & Löhner – English lyrics: Harry S. Pepper
- Sidney Jones (1861–1946)
 [16] 'Star of my soul' from *The Geisha* 4:04
Hall – Lyrics: Harry Greenbank
- Louis Ganne (1862–1923)
 [17] 'It is love' from *Les saltimbanques* 4:40
Ordonneau – English lyrics: Marilyn Hill Smith

TT 67:49

Marilyn Hill Smith soprano
 Peter Morrison baritone
 Ambrosian Singers
 The Chandos Singers
 Chandos Concert Orchestra
 Barry Knight

Treasures of Operetta

Der Schätzmeister:

'Do re mi fa sol la si' (The Scale Song)

*First performance: Carl-Theater, Vienna;
 10 December 1904*

In the realm of neglected operetta repertoire, few works are more deserving of revival than Carl Ziehrer's *Der Schätzmeister* (The Pawnbroker's Valuer). A fine example of the treasures that lie concealed within its score is the enchanting coloratura waltz, 'Do re mi fa sol la si', recorded here in an authentic arrangement made especially for Marilyn Hill Smith by Franz Bauer, who also wrote the English lyrics.

The celebrated singer, Mary Elliot, is engaged to be married, but like her fiancé she is heavily in debt. She hits upon the idea of pawning her voice and, eventually, all ends happily. When we first meet her in Act I she is in the reception room of her New York home, considering her predicament as she awaits the arrival of the bailiff...

Casanova:

'O, Queen of my delight'

*First performance: Großes Schauspielhaus,
 Berlin; 1 September 1928*

The score of *Casanova* consists almost exclusively of miscellaneous operetta and non-

operetta music by Johann Strauss II, adapted and arranged by Ralph Benatzky.

In Act I of *Casanova* we are introduced to the amorous eighteenth-century Italian adventurer as he serenades the current lady of his affections, Barberina, from outside her Venetian home. 'O, Queen of my delight' owes its origins to the Act III waltz romance in Strauss's operetta *Simplicius* (1887).

Die Csárdásfürstin:

'Let me dance and let me sing'

*First performance: Johann-Strauss-Theater,
 Vienna; 17 November 1915*

Sylvia Varescu, a Budapest cabaret star, loves Prince Edwin Lippert-Weylersheim, but their romance is opposed by Edwin's autocratic father who has already selected a countess as his son's future bride. After an earlier upset, Sylvia and Edwin are reunited at a party in Act II. Realising the depth of their feelings, they sing of their love in 'Let me dance and let me sing'.

The Chocolate Soldier:

'My Hero'

*First performance (as Der tapfere Soldat):
 Theater an der Wien, Vienna;
 14 November 1908*

In this Act I aria, Nadina idolises the heroism of her fiancé, the self-opinionated Major Alexius Spiridoff. However, her illusions are later shattered upon learning from Lieutenant Bumerli – the ‘Chocolate Soldier’ of the title, so-named because of his passion for chocolate drops – that Alexius had never intended to lead the brilliant cavalry charge for which he is famed: his horse actually bolted with him, and his troops dutifully followed!

Old Chelsea:

‘My Heart and I’

First performance: Prince’s Theatre, London; 17 February 1943

Principally remembered for the lyric tenor roles he created in operettas by Franz Lehár, the Austrian-born Tauber was himself an accomplished composer with a natural gift for melody.

Old Chelsea, his best known stage work, was a three-act ‘Musical Romance’ set in eighteenth-century London. Tauber played Jacob Bray, a philosopher-composer, and the show’s hit number, ‘My Heart and I’, is heard for the first time at the end of Act I during an opera audition.

Véronique:

‘Trot here and there’

First performance: Théâtre des Bouffes-Parisiens, Paris; 10 December 1898

Count Florestan de Villaincourt and Hélène de Solanges are to marry. They have never met, but she recognises her betrothed in a flower-shop owned by his former mistress. Suspicious, Hélène disguises herself as ‘Véronique’, a florist’s assistant, and attends a woodland picnic. Florestan is hosting to celebrate the end of his bachelorhood. Florestan at once falls for ‘Véronique’, and persuades her to join him on a donkey ride...

Naughty Marietta:

‘Tramp! Tramp! Tramp!’

First performance: New York Theatre, New York; 7 November 1910

The action takes place in eighteenth-century New Orleans and concerns Marietta d’Altena, a mischievous Neapolitan maiden on the run from her fiancé in Italy. The 1935 film version of the operetta was the first of the Nelson Eddy–Jeanette MacDonald partnership.

In Act I, the stirring ‘Tramp! Tramp! Tramp!’ signals the arrival of Captain Richard Warrington and his fearless band of men, intent on capturing the infamous pirate Bras Pique.

The Merry Widow:

‘Love unspoken’

First performance (as Die lustige Witwe):

Theater an der Wien, Vienna;

30 December 1905

The Merry Widow marked a spectacular revival

in Viennese operetta when the genre was in general decline. Set in the Paris of the day, the story traces the involved courtship of the wealthy Pontevedrinian widow, Hanna Glawari, and the pleasure-seeking Count Danilo Danilovitch.

Their famous love duet, ‘Love unspoken’, is heard in the final act when all complications have been smoothed, leaving Hanna and Danilo free to proclaim their love for one another.

Der Obersteiger:

‘Don’t be cross’

First performance: Theater an der Wien, Vienna; 5 January 1894

Although a staple of soprano repertoire today, ‘Don’t be cross’ is sung in the operetta by the hero of the piece, Martin, a humble mine foreman. Anxious to persuade his indecisive girlfriend, Nelly, to marry him, Martin tells her a cautionary tale in song illustrating that if she hesitates much longer she might just be *too* late!

The Arcadians:

‘Charming weather’

First performance: Shaftesbury Theatre, London; 28 April 1909

The second act of this enduringly popular ‘Fantastic Musical Play’ takes place at Askwood racecourse. Jack Meadows, a racehorse-owner, has fallen for Eileen Cavanagh, a young colleen. Catching her alone he decides to declare

himself, but each time he is about to ‘pop the question’ the couple are interrupted by another group of racegoers...

The Merry Widow:

‘I’m off to Chez Maxim’

Believing that only a marriage with a fellow Pontevedrinian will keep Hanna’s substantial fortune in the impoverished fatherland, the Pontevedrinian Ambassador contrives a meeting between the heiress and Count Danilo Danilovitch. The gadabout Danilo arrives at the Embassy reception hotfoot from his favourite Parisian nightspot, Maxim’s, whose delights he praises in song.

Giuditta:

‘On my lips every kiss is like wine’

First performance: Wiener Staatsoper, Vienna; 20 January 1934

‘With *Giuditta*, I have given of my best’, Lehár once said of his last original stage work.

Tiring of her marriage, the beautiful *Giuditta* falls passionately in love with Captain Octavio and joins him when his regiment sails for North Africa. Later, when duty calls the army captain away, *Giuditta* believes her love spurned. Incensed, she becomes a singing star at the ‘Alcazar’ nightclub where, to one of her admirers, she sings the magnificent and seductive ‘On my lips every kiss is like wine’.

Sybil:

'The Colonel of the Crimson Hussars'

First performance: Király Theatre, Budapest; 27 February 1914

One of Marilyn Hill Smith's most requested numbers, 'The Colonel of the Crimson Hussars', was specially written by Jacobi for the English language premiere of the operetta at the Liberty Theatre, New York on 10 January 1916. The plot concerns the complications arising when Sybil Renaud, an operatic prima donna, poses as a Russian Grand Duchess to save her beloved hussar from being deported to Siberia for deserting his regiment.

Among the many jewels in Jacob's widely-praised score is this joyous Act I march-song for Sybil and a chorus of officers.

Balalaika:

'At the Balalaika'

First performance: Adelphi Theatre, London; 22 December 1936

'At the Balalaika' was the only song which Hollywood retained from the original London production when MGM filmed *Balalaika* (1939) with Nelson Eddy and Ilona Massey. In the film version this captivating tango is sung on three separate occasions by different characters: by Lydia at the Café Balalaika in pre-war St Petersburg; Sibirsky, a Cossack officer, reprises it in a dugout during wartime Christmas 1914; and Prince Peter Karagin sings

it at the new Café Balalaika during Russian New Year celebrations in post-war Paris.

The Quaker Girl:

'A Bad Boy and a Good Girl'

First performance: Adelphi Theatre, London; 5 November 1910

The first act of this 'Musical Play' is set in an English country village where Prudence Pym, a Quaker maiden, is wooed by the visiting Tony Chute, naval attaché at the American Embassy in Paris.

In 'A Bad Boy and a Good Girl', a catchy and charming duet in typical Monckton style, Prudence coyly attempts to persuade Tony that his amorous advances are 'not the Quaker way'!

Der arme Jonathan:

'The Doleful Prima Donna'

First performance: Theater an der Wien, Vienna; 4 January 1890

Moving between Boston, New York and Monaco, the action of Millöcker's three-act operetta *Der arme Jonathan* (Poor Jonathan) concerns the penniless Jonathan Tripp and a millionaire who, tiring of their respective lifestyles, sign a contract exchanging their fortunes! Someone else who is disenchanted with her lot is a young sister named Harriet, and in Act II she introduces one of the show's hit numbers as she bemoans the life of the prima donna...

Der Schätzmeister:

'O let me hold your tiny little hand'

As with 'The Scale Song', the enchanting waltz duet 'O let me hold your tiny little hand' reveals Carl Ziehrer as a true master of operetta and *Der Schätzmeister* (The Pawnbroker's Valuer) as a woefully neglected stage work.

Fred is engaged to the celebrated singer, Mary Elliot. In Act II he arrives at the pawnbroker's shop to plead for more time to settle a gambling debt owed to the owner. He is surprised to find his fiancée there, and to learn that she is also in an impecunious state. Sadly, he says, he can only offer her his hand, although his heart is full of love for her.

Merrie England:

'The Yeomen of England'

First performance: Savoy Theatre, London; 2 April 1902

On 10 July 1902, *Merrie England* attained its 100th performance at the Savoy. The press noted that 'many encores were refused, but the most popular numbers had to be repeated'. Chief among these was the rousing patriotic anthem 'The Yeomen of England', sung in the original production by the baritone Henry Lytton.

It is May Day beside the River Thames at Windsor, and Long Tom, a Royal Forester, is defending the rights of all free men. His remarks

draw praise from the Earl of Essex, who comments that the Queen of England herself owes much to Long Tom's stock – those Yeomen of England.

Der Fremdenführer:

'Military Life!'

First performance: Theater an der Wien, Vienna; 11 October 1902

One of the characters we meet in Act I of Ziehrer's truly Viennese operetta *Der Fremdenführer* (The Tourist Guide) is Ratz, a corporal in a military band – a role created by the great Alexander Girardi. In his off-duty hours, Ratz is also something of a local Don Juan and, as we learn from his spirited entrance song, it's only his many girlfriends who make military life bearable!

The Merry Widow:

'Vilia'

The Merry Widow brought about the renaissance of Viennese operetta in the early twentieth century, and assured both fame and fortune for its young composer.

Act II opens with an alfresco party held at the Parisian home of Hanna Glawari, a Pontevedrinian widow of considerable wealth. She regales her guests with a bewitching song from her homeland which tells of the

unrequited love of a huntsman for a wood-nymph.

White Horse Inn:

'My Song of Love'

First performance (as Im weißen Rößl): Großes Schauspielhaus, Berlin; 8 November 1930
'Mein Liebeslied muß ein Walzer sein' (My Song of Love) was one of two songs written by Robert Stolz as additional numbers for Ralph Benatzky's score of *White Horse Inn*.

The action takes place at the height of the tourist season in the White Horse Inn, at St Wolfgang in Austria. In the final act of this subplot-strewn stage work, two of the guests, Dr Erich Siedler and Ottilie Giesecke, proclaim their love for one another in the splendidly Viennese waltz duet 'My Song of Love'.

Paganini:

'Girls were made to love and kiss'

First performance: Johan-Strauss-Theater, Vienna; 30 October 1925

Act II of Lehár's operetta *Paganini* finds the celebrated violinist virtuoso conductor to the Court of Lucca, in Italy. His passion for gambling leads him to lose his precious Stradivarius to the Court Chamberlain, Marchese Pimpinelli. When the latter offers to return the violin in exchange for lessons revealing the secrets of Paganini's success with women, the violinist gladly agrees and confides

his philosophy in 'Girls were made to love and kiss'.

Monsieur Beaucaire:

'Lightly, lightly'

First performance: Prince of Wales' Theatre, Birmingham; 7 April 1919

Based on Booth Tarkington's novel *Monsieur Beaucaire*, this 'Romantic Operetta', written expressly for England, is set in eighteenth-century Bath. Here, the Duke of Orléans lives in self-imposed exile, disguised as the barber, Monsieur Beaucaire. In love with Lady Mary Carlisle, he contrives to meet her at a society ball where the attraction proves mutual. Mary offers Beaucaire the rose she is wearing, on the condition that he escorts her elderly friend to dinner. He willingly agrees, and in 'Lightly, lightly' Mary and Beaucaire discuss the conferral of the rose.

Casanova:

The Nuns' Chorus and Laura's Song

Following a highly successful run of 209 performances in Berlin, *Casanova*, a pastiche operetta mainly comprising music by Johann Strauss II, opened at London's Coliseum in 1932.

Under duress to take the veil in a nunnery at Tarragona, Casanova's sweetheart, Laura, prays to the Virgin Mary to save her, while the nuns ask a blessing on the young novice. The

haunting 'Nuns' Chorus and Laura's Song' is based on themes from two Strauss compositions – the *Aeols-Töne Walzer*, Op. 68 and the main waltz theme in the operetta *Blindekub* (1878).

Die drei Wünsche:

'Thin, thin is my dear Gwendolin'

First performance: Carl-Theater, Vienna; 9 March 1901

The first-night critics of *Die drei Wünsche* (The Three Wishes) found the plot of this operetta to be as thin as Leopoldine, one of its characters (re-christened Gwendolin in Robin White's English lyric). Nevertheless, Ziehrer's delightful music maintained audience interest, and the stage work enjoyed success both inside and outside Austria.

In his Act II number 'Dünn, dünn ist die Leopoldin', theatre-director Hummel sings the praises of his wife's manifold charms – though he confesses he finds her deficient in one respect....

Monsieur Beaucaire:

'Philomel'

Booth Tarkington's novel, *Monsieur Beaucaire*, formed the basis for André Messager's operetta, set in eighteenth-century England.

In a vain effort to distract the interest of Lady Mary Carlisle from the brave 'Duc de Châteaurien' (Monsieur Beaucaire in disguise),

Frederick Bantison hosts a 'Pastoral Fête' (Act II) in the elegant gardens of his residence just outside Bath. These peaceful, rural surroundings move Lady Mary to sing the opera's best-known number, a graceful hymn to Philomel, the nightingale.

A Waltz Dream:

'Waltz of my dreams'

First performance (as Ein Walzertraum): Carl-Theater, Vienna; 2 March 1907

When Oscar Straus set out to compose *A Waltz Dream* he did so with the frankly admitted intention of equalling, or beating, the box-office records established by Lehár's *Merry Widow* – and for a time he succeeded.

Undoubtedly its most endearing song is the waltz 'Leise, ganz leise' (Act I), originally sung by two tenors, Viennese lieutenants, who are overcome by nostalgia and a longing to be back in their native city. Such was the immediate and universal popularity of this number, however, that it has since appeared in many different vocal and orchestral versions, including the one recorded here for soprano and baritone.

Der singende Traum:

'You are the world to me'

First performance: Theater an der Wien, Vienna; 31 August 1934

Richard Tauber, the Austrian-born creator of

several fine lyric tenor roles in operettas by Franz Lehár, was an accomplished composer in his own right. In 1934, nine years before his best-known stage work, *Old Chelsea*, Tauber starred in his own three-act operetta, *Der singende Traum* (The Singing Dream). The story tells of a supremely gifted night-club singer, who is first discovered and then promoted by a Korean magician. Its melodic score was undoubtedly influenced by Lehár's style, and perhaps nowhere more so than in 'Du bist die Welt für mich' (You are the world to me).

The Land of Smiles:

'Dance while you may'

First performance (as *Das Land des Lächelns*): *Metropol-Theater, Berlin*; 10 October 1929

Based on an earlier Lehár operetta, *Die gelbe Jacke* (1923), *The Land of Smiles* dramatically contrasts the widely differing cultures of West and East as its action moves from Vienna to Peking – cultures which are eventually to drive hero and heroine apart. But at the beginning of Act I all is bliss as the curtain rises on a lively *soirée*. The entrance of the host's young daughter, Lisa, is greeted by applause. She thanks the guests, but reminds them that time is slipping away, and urges them to 'Dance while you may'.

The Maid of the Mountains:

'A Paradise for two'

First performance: Prince's Theatre, Manchester; 23 December 1916

Soon after the Manchester production of *The Maid of the Mountains*, two numbers from Fraser-Simson's original score were replaced with new songs by James W. Tate. One of these was 'A Paradise for two', which appears in Act II, set in the courtyard of the Governor of Santo's palace.

Teresa, the 'Maid of the Mountains', has been captured by the Governor's men. The price of her release is an exchange with the notorious bandit chief, Baldassarre, with whom she is in love. Baldassarre enters disguised, accompanied by two of his robbers. One of them, Beppo, is very fond of Teresa, but because of her feelings for Baldassarre she cannot return his love. Their situation finds expression in one of British musical theatre's most beloved duets.

The Fortune Teller:

'Romany Life'

First performance: Grand Opera House, Toronto; 14 September 1898

The Irish-born Victor Herbert settled in America in 1886, and became the first composer of American operetta to achieve international significance, creating cohesive scores linked to the libretti rather than vaudeville-style stage works which were merely vehicles for popular comedians.

The Fortune Teller, one of the most popular of Herbert's operettas (of which there are about forty), was written for the Alice Nielsen Opera Company and starred Alice Nielsen herself in the tripartite roles of Irma, a ballet student heiress at the Budapest Opera, her twin brother Fedor and a gypsy fortune teller called Musette. The last-named makes her Act I entrance with the rousing 'Gypsy Song à la Csárdás', ('Romany Life'), a number which had to be repeated at the premiere.

Bruder Straubinger:

'It's not a sin to kiss'

First performance: Theater an der Wien, Vienna; 20 February 1903

After his identification papers are stolen the young Straubinger finds employment in a travelling show where he is exhibited as 'Germany's oldest surviving soldier'. By chance, another of the show's attractions turns out to be Straubinger's long-lost love, Marie, but because of his disguise she fails to recognise him – until he sings to her their old love song, 'Küssen ist keine Sünd' (It's not a sin to kiss).

Florodora:

'Tell me, pretty maiden'

First performance: Lyric Theatre, London; 11 November 1899

'Florodora' is a perfume, distilled on a Phillipine

island of the same name, owned by Cyrus W. Gilfain. He also owns Abercoed Castle in Wales where, in Act II, his daughter Angela is entertaining six of her girlfriends. These young ladies have already made the acquaintance of Cyrus Gilfain's six clerks during a visit to Florodora, and 'Tell me, pretty maiden' provides the girls and their admirers with the opportunity for a showstopping 'double sextette', in which the latter declare their emotions on bended knee. The version recorded here presents this classic of musical comedy as a charming vocal duet.

Friederike:

'Why did you kiss my heart awake?'

First performance: Metropol-Theater, Berlin; 4 October 1928

Lehár's three-act play with music, *Friederike*, concerns a bittersweet episode in the life of Germany's revered poet, Johann Wolfgang von Goethe (1749–1832).

Although Friederike and Goethe are deeply in love and plan to marry, Friederike's prospective brother-in-law persuades her that her love for Goethe will jeopardise the poet's career, and they should part. Sorrowfully she resigns herself to the inevitable, and pours out her feelings in the reflective 'Why did you kiss my heart awake?'

The Geisha:
‘Star of my soul’

First performance: Daly's Theatre, London;
25 April 1896

Lieutenant Reginald Fairfax, a British naval officer, is a frequent visitor to the Japanese ‘Tea House of Ten Thousand Joys’, where he has grown close to the lovely O Mimosa San, chief geisha at the establishment. He is, however, engaged to an English girl and in Act II he reflects on the depth of his love for his absent fiancée in the ballad ‘Star of my soul’.

Les saltimbanques:
‘It is love’

First performance: Théâtre de la Gaîté, Paris;
30 December 1899

The principal characters in Ganne's delightful opéra-comique, *Les saltimbanques* (The Travelling Players), are artistes in the rather shabby Circus Malicorne. Act I sees the troupe in Versailles. Marion, a tight-rope walker, and her colleague, the singer Suzanne, have both rejected the advances of the Baron de Valengoujon. Their action angers their money-grabbing director, Malicorne, since the Baron is a wealthy patron of the troupe, but the two girls are protected by the strong man, Grand Pingouin, and Paillasse, a clown. The four friends determine to leave the Circus and seek their fortunes elsewhere. The Act I curtain falls

as they depart, singing the show's hit tune ‘C'est l'amour’ (It is love).

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The Johann Strauss Society of Great Britain

Marilyn Hill Smith studied at the Guildhall School of Music and made her debut with English National Opera. Her repertoire ranges from early French opera at the Palais de Versailles to Gilbert and Sullivan at the Hollywood Bowl. She has been closely associated with opera companies such as the Royal Opera (*Peter Grimes*), Los Angeles Opera (*Martha*), the Lyric Opera of Singapore (*The Merry Widow*) and Scottish Opera (*Candide*). Marilyn Hill Smith has also performed at many major European festivals, including the English Bach Festival, and the BBC Proms as well as making guest appearances with the new D'Oyly Carte Opera Company. Recent recitals have taken her as far afield as Zimbabwe and she is in constant demand at home and abroad. Her award-winning recordings of operetta have been acclaimed worldwide.

Scottish baritone **Peter Morrison** was born in Greenock and is a graduate in Arts and Law of Glasgow University. His powerful urge to follow a career in singing soon came to the fore, and during the 1970s numerous television series for

BBC Scotland made him a household name. In 1984 the popular Channel 4 programme ‘Top C's and Tiaras’ brought him into the company of Marilyn Hill Smith. The following year they launched ‘Treasures of Operetta’ in

collaboration with Chandos. He continues to pursue a varied career of concerts and theatre appearances throughout Britain and abroad with many further recordings, which have also been produced in video format.

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