The significance of recording played a considerable part in reviving the career of Maggie Teyte in the mid-1930s. Following her divorce from her second husband, the American Sherwin Cottingham, in 1931, she attempted to revive her career that had been largely dormant during the previous decade. Unfortunately, she seemed unable to find her proper course, landing up in music hall and variety which involved 24 performances a week at the Victoria Palace in London. She also appeared as Mrs Fitzherbert in an operetta _By Appointment_ by Kennedy Russell that opened in the New Theatre in London on 11th October 1934. Two of the songs from the score appear in the present release. The success was short-lived and the production closed after a short run. Her future seemed uncertain.

Then in 1935, Joe Brogan, an Irish-American record collector and dealer in New York City, wrote to EMI suggesting an album of French songs by Maggie Teyte for inclusion in their newly-formed series of Society Editions. The producer Walter Legge was not convinced but his superior Fred Gaisberg was much taken with the project and even suggested the distinguished French pianist Alfred Cortot as her accompanist. Their historic collaboration was cemented in March 1936 with the recording of Debussy to be found in this set. Such was the artistic and commercial success of these recordings, with Brogan alone selling over a thousand sets, that Teyte’s career was reborn. The artist, however, always claimed never to have had a gramophone.

Born Margaret Tate on 17th April 1888 in Wolverhampton, Maggie Teyte was one of ten children from two marriages. Her half-brother, James William Tate, would become a composer who is now best remembered for his songs _A Paradise for Two_ and _A Bachelor Gay_, which were included in Harold Fraser-Simson’s musical play _The Maid of the Mountains_ in 1917. Tate died five years later, at the age of 46. His half-sister Margaret possessed an excellent memory and applied herself to music from an early age. After a short period of study at the Royal College of Music in London, she went to Paris in 1904 to work with the Polish tenor Jean de Reszke for two years, in time becoming his most successful pupil. She was a natural learner and quickly absorbed his teaching methods. It was also a particularly fortunate circumstance that she was able to work with Debussy, who was considered a most exacting taskmaster. Many years later Teyte would recall: “I studied the part of Mélisande with him every day over a period of five to six months. Whether my temperament or the colour of my voice had anything to do with it I do not know, but he never got angry with or corrected me, through all the lessons of Pelléas or his repertoire of songs”.

Her concert début as Margaret Tate was in Monte Carlo, while she was still studying, in 1907, the year which also saw her first appearance on the stage as Tyreis in Offenbach’s _Myriame et Daphne_. Her Paris début was at the Théâtre National de l’Opéra-Comique on her nineteenth birthday in Hillmacher’s _Circe_. Three years later she came to London to sing with the Beecham Opera Company at His Majesty’s Theatre, appearing as Cherubino in Mozart’s _Le nozze di Figaro_ followed by Blonde in the same composer’s _Die Entführung aus dem Serail_. Cherubino was also her début rôle at the Royal Opera House, Covent Garden, in the autumn of the same year.

Maggie Teyte made her first appearance in America in Chicago, again as Cherubino, in 1911. With the outbreak of the Great War she remained in the United States, and returning to Britain in 1919 she created the rôle of Lady Mary Carlisle in Messager’s opera _Monsieur Beaucaire_ at the Prince’s Theatre on 19th April. Following her second marriage in March 1921, she all but retired from the singing profession until 1930 when she gave a solitary performance as Mélisande in Debussy’s opera in addition to taking the title-rôle in Puccini’s _Madama Butterfly_. She would return to the Royal Opera House in 1936-37 both as Hansel and Gretel in Humperdinck’s opera, _Euridice_ in Gluck’s _Orfeo ed Euridice_, and _Pelléas et Mélisande_.
Orphée and Butterfly. The years 1938-39 saw famous broadcast performances of Massenet’s Manon in English in addition to an ill-advised attempt as Eva in Wagner’s Die Meistersinger.

The outbreak of the Second World War saw Maggie Teyte remaining in Britain, enthusiastically throwing herself into war work in addition to much concert activity. It was a result of an invitation to visit the United States in 1946, however, through the efforts of Joe Brogan, that brought about an Indian summer in her career. She was then 58 and the American public and critics were astonished how remarkably untouched her voice was by time. It was during her second visit that she made an album of French and Italian arias for RCA with the conductor Jean Paul Morel, two of which are here included. Although by now most of her work was in the concert hall, she did reappear as Méliande at the New York City Opera in 1948. Three years later she sang Belinda in the famous Mermaid Theatre’s production of Purcell’s Dido and Aeneas with Kirsten Flagstad in the title rôle. Sadly, she was dropped for EMI’s commercial studio recording, but there survives an off-the-air recording with a ten-minute rehearsal sequence which was filmed by the BBC on 14th September 1951.

Teyte continued to perform in recital until a final Royal Festival Hall appearance in 1955. Created a Chevalier de la Légion d’Honneur by the French government in the 1950s, she was made a Dame of the British Empire in 1958. It was also during this year that her largely ghosted autobiography Star at the Door was published. She remained active well into her seventies, teaching (not entirely successfully, it has to be said), giving broadcast interviews and lectures. She still came over as a strong and feisty woman with independent views. She died in London on 26th May 1976.

Maggie Teyte’s recording career began in Paris in 1907 for The Gramophone Company, continuing in the United States from November 1913 until February for both Columbia and the Edison companies. Then she made selections from Monsieur Beaucaire in London, in April 1919, for the British Columbia label. There followed a thirteen-year gap until she undertook a series of sessions for the emerging Decca Recording Company, including the two delicious arias from Véronique and La Pélicarde to be found here. The next sessions, in October 1934 and March 1934, have been referred to already. An album of French songs, paid and made for The Gramaphone Shop in July and August 1940, prompted EMI to sign her on 19th February 1941 on a one-year contract. This was renewed on an annual basis until 1948, her last recordings being made on 8th September that year. All her wartime recordings, which were produced by Walter Legge in EMI’s No. 3 Studios, were released in the top-price status: she was the only British-born artist to be so honoured.

Two years later in 1950 Teyte recorded a recital for the BBC which was published posthumously, a disc which also included an excerpt from her final broadcast as a singer on 25th November 1958. Thus ended a musical performing career which had lasted more than half a century.

Maggie Teyte’s voice was one of marked purity with perfect placement of tone, allied to considerable spontaneity of presence together with her strong and vivid intuitive skills as an interpreter and great care for diction, all of which contributed to her pre-eminence as an artist of international renown.

Malcolm Walker
Ward Marston

In 1997 Ward Marston was nominated for the Best Historical Album Grammy Award for his production work on BMG’s Fritz Kreisler collection. According to the Chicago Tribune, Marston’s name is ‘synonymous with tender loving care to collectors of historical CDs’. Opera News calls his work ‘revelatory’, and Fanfare deems him ‘miraculous’. In 1996 Ward Marston received the Gramophone award for Historical Vocal Recording of the Year, honouring his production and engineering work on Romophone’s complete recordings of Lucrezia Bori. He also served as re-recording engineer for the Franklin Mint’s Arturo Toscanini issue and BMG’s Sergey Rachmaninov recordings, both winners of the Best Historical Album Grammy.

Born blind in 1952, Ward Marston has amassed tens of thousands of opera classical records over the past four decades. Following a stint in radio while a student at Williams College, he became well-known as a reissue producer in 1979, when he restored the earliest known stereo recording made by the Bell Telephone Laboratories in 1932.

In the past, Ward Marston has produced records for a number of major and specialist record companies. Now he is bringing his distinctive sonic vision to bear on works released on the Naxos Historical label. Ultimately his goal is to make the music he remasters sound as natural as possible and true to life by ‘lifting the voices’ off his old 78 rpm recordings. His aim is to promote the importance of preserving old recordings and make available the works of great musicians who need to be heard.

The Naxos historical label aims to make available the greatest recordings in the history of recorded music, in the best and truest sound that contemporary technology can provide. To achieve this aim, Naxos has engaged a number of respected restorers who have the dedication, skill and experience to produce restorations that have set new standards in the field of historical recordings.
CD 1

1. **PURCELL:** King Arthur: Fairest Isle 2:29
   Rec. 1st August 1941; Mat. OEA 9339-3; Cat. DA 1790

2. **PURCELL:** The Libertine: Nymphs and Shepherds 3:15
   Rec. 1st August 1941; Mat. OEA 9340-3; Cat. DA 1790

3. **MARTINI:** Plaisir d’amour 3:43
   Rec. 21st September 1946; Mat. D6 RB 2868; Cat. 10-1369

4. **GRÉTRY:** Le tableau parlant: Vous élez ce que vous n’êtes plus 3:07
   Rec. 21st September 1946; Mat. D6 RB 2868; Cat. 10-1369

5. **MARTINI:** Le tableau parlant: Vous élez ce que vous n’êtes plus 3:07
   Rec. 21st September 1946; Mat. D6 RB 2868; Cat. 10-1369

6. **LEWIS:** Les Mamelles de Tirésias: Tu n’es pas beau…Je l’adore brigand 3:47
   Rec. 22nd September 1932; Mat. FGA 4932; Cat. T 201

7. **MESSAGER:** Véronique: Petite dinde, ah quel outrage / Ma foi! Pour venir de Provence 3:41
   Rec. 22nd September 1932; Mat. FGA 4932; Cat. T 201

8. **DUPARC:** Phidylé 4:43
   Rec. 31st July 1940; Mat. CTPX 11586-1; Cat. JG 178

9. **DUPARC:** L’invitation au voyage 3:55
   Rec. 31st July 1940; Mat. CTPX 11585-1; Cat. JG 178

10. **SZULC:** Clair de lune 4:43
    Rec. 31st July 1940; Mat. CTPX 11586-1; Cat. JG 178

11. **FONTENAILLES:** Obstination 2:28
    Rec. 20th July 1944; Mat. OEA 10258-1; Cat. DA 1847

12. **FAURE:** Après un rêve 2:41
    Rec. 26th March 1941; Mat. OEA 9221-1; Cat. DA 1777

13. **FAURE:** Nell 4:49
    Rec. 19th February 1943; Mat. OEA 9972-1; Cat. DA 1831

14. **FAURE:** Clair de lune 3:13
    Rec. 6th January 1942; Mat. OEA 9694-1; Cat. DA 1876

15. **PALADILHIE:** Psyché 2:51
    Rec. 26th March 1941; Mat. OEA 9223-1; Cat. DA 1779

16. **HAHN:** Offrande 2:49
    Rec. 17th April 1941; Mat. OEA 9247-1; Cat. DA 1821

17. **HAHN:** Si mes vers avaient des ailes 2:13
    Rec. 20th September 1932; Mat. GB 4909; Cat. LXT 6126

All tracks sung in French except tracks 1 and 2 which are sung in English

Tracks 1-3, 8-11, and 16-23 recorded for HMV with piano accompaniment by Gerald Moore

Tracks 4 and 5 recorded for RCA Victor with orchestra conducted by Jean Paul Morel

Tracks 6, 7, 14, and 15 recorded for English Columbia with the London Symphony Orchestra conducted by Leslie Heward, and issued by the Gramophone Shop

Tracks 12, 13, and 24 recorded for English Decca

Track 24 with piano accompaniment by George Reeves

8.110757-58
CD 2

DEBUSSY: Fêtes galantes I  
1 Clair de lune  
Rec. 12th March 1936; Mat. OEA 3146-1; Cat. DA 1472  
2 En sourdine  
Rec. 12th March 1936; Mat. OEA 3147-1; Cat. DA 1471  
3 Fantouches  
Rec. 12th March 1936; Mat. OEA 3148-1; Cat. DA 1471  

DEBUSSY: Fêtes galantes II  
4 Les ingénus  
Rec. 12th March 1936; Mat. OEA 3149-1; Cat. DA 1472  
5 Le faune  
Rec. 12th March 1936; Mat. OEA 3150-1; Cat. DA 1473  
6 Colloque sentimental  
Rec. 12th March 1936; Mat. OEA 3151-1; Cat. DA 1473

DEBUSSY: Trois Chansons de Bilitis  
7 La flûte de Pan  
Rec. 12th March 1936; Mat. OEA 3152-1; Cat. DA 1474  
8 La chevelure  
Rec. 12th March 1936; Mat. OEA 3153-1; Cat. DA 1474  
9 Le tombeau des Naiades  
Rec. 12th March 1936; Mat. OEA 3154-1; Cat. DA 1475

DEBUSSY: Le Promenoir des deux amants  
10 Auprès de cette grotte sombre  
Rec. 13th March 1936; Mat. OEA 3155-3; Cat. DA 1475  
11 Crois mon conseil, chère Climène  
Rec. 13th March 1936; Mat. OEA 3156-1; Cat. DA 1476  
12 Je tremble en voyant ton visage  
Rec. 13th March 1936; Mat. OEA 3157-3; Cat. DA 1476  
13 Ballades des femmes de Paris  
Rec. 13th March 1936; Mat. OEA 3158-3; Cat. DA 1477

DEBUSSY: Proses lyriques: II De grève  
Rec. 13th March 1936; Mat. OEA 3159-3; Cat. DA 1477  
15 DEBUSSY: Ariettes oubliées:  
V Green  
Rec. 17th April 1941; Mat. OEA 9246-1; Cat. DA 1893  
16 DEBUSSY: Beau soir  
Rec. 10th February 1944; Mat. OEA 10141; Cat. DA 1838  
17 DEBUSSY: Romance  
Rec. 10th February 1944; Mat. OEA 10140; Cat.DA 1838

RAVEL: Histoires naturelles:  
IV Le martin-pêcheur  
Rec. 5th October 1947; Mat. 2EA 12377; Cat. GSC 22  
18 RAVEL: Deux épitaphe:  
II Anne jouncing de l’espine  
Rec. 12th and 13th July 1948; Mat. 2EA 13214-2 and 13215-3; Cat. DB 6843  
19 RAVEL: Shéhérazade  
Rec. 12th and 13th July 1948; Mat. 2EA 13216-1; Cat. DB 6844  
20 RAVEL: Asie  
Rec. 12th and 13th July 1948; Mat. 2EA 13217-1; Cat. DB 6844

ELGAR: Pleading  
Rec. 23rd December 1941; Mat. OEA 9660-4; Cat. DA 1807  
21 QUILTER: Now Sleeps the Crimson Petal  
Rec. 23rd December 1941; Mat. OEA 9660-4; Cat. DA 1807  
22 THOMAS: Night Hymn at Sea with John McCormack, Tenor  
Rec. 25th November 1941; Mat. OEA 9651; unpublished  
23 RUSSELL: By Appointment: White Roses  
Rec. October 1934; Mat. OEA 861-5; Cat. B 8242  
24 ROMBERG: The Student Prince:  
Deep in my heart dear  
Rec. 22nd September 1932; Mat. GB 4930; Cat. M 425

Tracks 1-22 sung in French • Tracks 23-27 sung in English  
Tracks 1-14 recorded for HMV with piano accompaniment by Alfred Cortot  
Tracks 15-19 and 23-25 recorded for HMV with piano accompaniment by Gerald Moore  
Tracks 20-22 recorded for HMV with the Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold  
Track 26 recorded for HMV with orchestra • Track 27 recorded for English Decca with orchestra  

8.110757-58
**Maggie Teyte (1888-1976) A Vocal Portrait**

Producer and Audio Restoration Engineer: Ward Marston

With thanks to Raymond Edwards, Jeffrey Miller and Lawrence F. Holdridge.

**WWW.naxos.com**

A complete track list can be found in the booklet

Cover image: Maggie Teyte (Private Collection)

Maggie Teyte’s voice was renowned for its marked purity and perfect placement of tone. Her considerable spontaneity of presence, together with her strong and vivid intuitive skills as an interpreter and great care for diction, ensured her pre-eminence as an artist of international renown. Bringing together many different recordings, made at varying places and times, this wide-ranging and unrivalled programme displays the full range of Maggie Teyte’s art, from the operas of Purcell and Pergolesi, to French operetta, and above all, the music of her teachers and contemporaries, Debussy, Hahn and Ravel.

### CD 1

1. **PURCELL: King Arthur**: Fairest Isle
2. **PURCELL: The Libertine**: Nymphs and Shepherds
3. **MARCONI: Païen d’amour**: Vous étes ce que vous n’êtes plus
4. **PERGOLESI: La servante ibérique**: Air de Zerbina
5. **PERGOLESI: Le spectre de la rose**: IV Absence
6. **LENA: Oh, quand je dors**: TCHAIKOVSKY: Les farnes
7. **BIZET: Chanson d’aurore**: CHAUSSON: Le Cigale
8. **OFFENBACH: La Perichole: To n’a pas beau... Je t’adore brigand
9. **MESSAGER: Vénusque**: Petite idole, ah quel outrage...
10. **DUPARC: Païdie**: DUPARC: L’invitation au voyage
11. **RASBEURG: Clair de lune**: FONTENILLES: Obsidation
12. **FAURE: Après un rêve**: FAURE: Nell
13. **FAURE: Clair de lune**: FAURE: Clair de lune
14. **FAURE: Psyché**: FAURE: L’heure exquise
15. **HAHN: Offrande**: HAHN: Si mes vers avaient des ailes

### CD 2

1. **DEBUSSY: Fêtes galantes I**: DEBUSSY: Plaintes galantes I
2. **DEBUSSY: Fêtes galantes II**: DEBUSSY: Trois Chansons de Rilitis
3. **DEBUSSY: Le Promeneur des deux amants**: DEBUSSY: Proses lyriques: II De grâce
4. **DEBUSSY: Ariettes oubliées**: DEBUSSY: Beau soir
5. **DEBUSSY: Romance**: DEBUSSY: Romanesque
6. **RAMEAU: Histoires naturelles**: IV Le martin-pêcheur
7. **RAMEAU: Dixit Dominus**: II Anne jouant de l’espinaute
8. **RAMEAU: Shéhérazade**: ELGAR: Pleading
9. **QUILTER: Now Sleeps the Crimson Petal**: CHAMNOY: Le Promeneur des deux amants
10. **QUILTER: Pleading**: ELGAR: Pleading
11. **THOMAS: Night Hymn at Sea**: THOMAS: Night Hymn at Sea
12. **RUSSELL: By Appointment**: WHITE ROSES
13. **ROMBERG: The Student Prince**: DEEP IN MY HEART DEAR

**Playing Time**

2:33:27