
THE GILBERT AND SULLIVAN OPERETTAS ON 78s: COMPLETE SETS AND ABRIDGEMENTS, 1906 - 1950

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In 1877 Richard D'Oyly Carte commissioned Gilbert and Sullivan to write *The Sorcerer*, and organized an ensemble of singer-actors to perform the new piece under the author's artistic direction. Also in 1877, of course, Charles Cros and Thomas Edison invented sound recording. More than a century later both the music and the medium continue to flourish, and indeed they have come together often and successfully--notably in the many complete versions by the D'Oyly Carte Opera Company, which have set standards of style and ensemble for generations of devotees and amateur performers.

This discography documents the complete recordings of the Gilbert and Sullivan operettas made at 78 rpm, not only by the D'Oyly Carte company or under its aegis, but also by others with lesser claims to authenticity. Also included are substantial abridgements and sets of excerpts--groups of five or more sides made at essentially the same time and place and with the same performers, whether or not they were ever issued collectively or with consecutive numbering.

The following comments set the recordings in the context of the D'Oyly Carte Opera Company's history.

THE ACOUSTIC RECORDINGS

When Richard D'Oyly Carte died in 1901, his widow Helen assumed management of the businesses he had built, including the Savoy Theatre in London and the opera company, which was then on tour. In 1906 she brought the troupe back to the Savoy for a repertory season of Gilbert and Sullivan, its very first. On the bill were *The Yeomen of the Guard*, *The Gondoliers*, *Iolanthe*, and *Patience* (replacing the more popular *The Mikado* at the request of the government, which feared that a visiting Japanese prince might be offended). Gilbert himself had charge of the productions, and François Cellier, who had conducted most of the operetta's first runs under Sullivan's supervision, was music director. With excellent timing, though caught out by the changed repertory, the Gramophone and Typewriter Company (as it was then called) published a dozen sides from *The Mikado*, sung by its own contract artists under the collective name of the Sullivan Opera Party.

The London season was a great success, and a return engagement followed in 1908-9, again under Gilbert's oversight. *Yeomen* and *Gondoliers* were joined in the repertory by *The Mikado*, *H.M.S. Pinafore*, *Iolanthe*, and *The Pirates of Penzance*. The records too must have been successful, for the Gramophone and Typewriter Company (G&T) continued its series of Sullivan Opera Parties in 1907 with abridgements of *Gondoliers* and *Yeomen*, followed by two overlapping but differently cast sets from *Pinafore* recorded in early and late 1909. Other firms were still more venturesome: Pathé did 18 sides of *Yeomen* in 1907, and English Odeon recorded *H.M.S. Pinafore* and *The Mikado* substantially complete in the fall of the same year. None of these efforts involved members of the D'Oyly Carte Opera Company, though Odeon's *Mikado* featured a former star of the Savoy, Walter Passmore, as Ko-Ko.

After the Gilbert and Sullivan revivals, the Savoy Theatre presented Gilbert's last operetta, *Fallen Fairies*, with music by Edward German. It was a failure, and soon Helen D'Oyly Carte gave up management of the theater. This, followed by the death of Gilbert in 1911, and those of Mrs. D'Oyly Carte and François Cellier in 1913, as well as the onset of World War I the next year, all doubtless account for the absence of the D'Oyly Carte Opera Company from London for a decade, and this in turn may explain the lack of new major recordings of the operettas, during that period.

Even before the triumphant return to London--indeed, during the most desperate year of the war--Carte had licensed His Master's Voice, (HMV), the renamed Gramophone and Typewriter Co., to make complete and authentic recordings of the Gilbert and Sullivan repertory. On three summer days in 1917, the series was begun with *The Mikado*.

Neither HMV nor, evidently, Carte himself wanted to cast this important recording with the then members of the company, who at any rate were busy performing on tour away from London. Instead HMV hired opera and concert singers who had no connection with the Savoy troupe and its traditions, but whose vocal qualities and diction suited their roles. George Baker, who had taken part in classical recordings but was better known for his popular records and radio work, sang Ko-Ko, Pish-Tush, "and odds and ends and pieces, all sorts of muddle-up," as he put it; indeed, in "I am so proud" he seems to have sung both Ko-Ko and Pish-Tush, with another singer joining in the closing trio. Edna Thornton, a Covent Garden contralto, was not only Katisha but Peep-Bo, and she shared Pitti-Sing with a now-forgotten singer named Violet Oppenshaw. Robert Radford, who had joined Thornton in the first English cycle of Wagner's *Der Ring des Nibelungen* in 1908, was the Mikado, Pooh-Bah, and Go-To. The principal soprano, Violet Essex, was well known in musical comedy; the author knows nothing about tenor John Harrison except that he made many HMV records of songs and arias besides his two Gilbert and Sullivan sets. Not only did many of the singers double or split roles; they also joined to sing the choruses, an economy to some degree imposed by the cramped studios used for acoustic recordings. Only in the last of the acoustic recordings did these doublings and shufflings cease.

The conductor was an HMV staff conductor, George W. Byng, assisted on some later occasions by Arthur Wood. D'Oyly Carte's own music director Walter Hann, who succeeded François Cellier in 1913, did not take part. Hann, on tour with the company, may not have been available, or perhaps he simply was not good enough;

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most D'Oyly Carte music directors have been lightly regarded even by the company itself. And Byng's experience in arranging music and balancing orchestras for the acoustic horn most likely enabled him to get better results than Hann might have done.

What, then, was the D'Oyly Carte company's actual contribution to these records? First, though the music was cut and rescored, the textual basis was Sullivan's original orchestral scores, which the company jealously guarded. Then, too, Rupert D'Oyly Carte is credited by HMV with having "supervised" the recordings. This does not mean that he was present at the recording sessions; indeed, there is evidence that he was not, or at least not often, though perhaps he auditioned and approved test pressings. But J. M. Gordon was present, and very much involved. It was he who prepared the HMV singers in their roles and kept them up to the mark during the sessions. He also may have advised the conductors on tempos, as he later tried to advise Malcolm Sargent--in that case to no avail. George Baker recalled Gordon's coaching as "very meticulous, very strict," and very valuable.

As D'Oyly Carte's new soloists became more popular, they gradually supplanted the HMV contract singers in the recordings. The first was principal tenor Derek Oldham, a newcomer in 1919 who took part in the *Yeomen* and *Pirates* sessions of 1920; others soon followed. By 1924 George Baker was the only outsider in a principal role, though smaller parts were still often assigned to HMV singers.

Harry Norris, who followed Walter Hann as D'Oyly Carte's music director in 1920, made his disc debut two years later, halfway through the sessions for *Iolanthe*. He presided over all of the company's Gilbert and Sullivan sets through 1927, with occasional sides conducted in his absence by George Byng. Even so, Norris was evidently not the kind of leader Rupert D'Oyly Carte wanted for the company's London seasons, for Carte had engaged Geoffrey Toye to fill that role. Toye had conducted important premieres of British music, and was later to be managing director of the Royal Opera, Covent Garden. His disc recordings include no Gilbert and Sullivan, but he did conduct, and produce, the 1938 film of *The Mikado*, and his overture to *Ruddigore*, prepared for the 1922 revival, has remained the company's choice ever since.

Early on, cuts often were made within numbers to fit one or even two onto a 12" side, which at that time could accommodate barely four minutes of music; however, none that the company performed in the theater were completely omitted from the recordings. Indeed, the acoustic *Ruddigore* of 1924 contains rather more music than the company's staging did, and *Princess Ida* (1924-5) includes an aria, "Come, Mighty Must," which has been left out of all subsequent versions.

The HMV *Mikado*, released in 1918 on 11 heavy shellac discs, would have cost \$100 or more in present-day dollars. Nonetheless, its reception encouraged HMV to go on and record most of the other operettas in the company's repertoire. Eight works were published in six years, and by 1925 the only gaps were *Trial by Jury*, *The Sorcerer*, and *Cox and Box* (whose text is by Burnand, not Gilbert). But then came electrical recording, and soon HMV was remaking the same operettas it had just put on the market.

THE HMV ELECTRICAL RECORDINGS

When Geoffrey Toye was not available for the D'Oyly Carte Opera Company's 1926 London season, Rupert D'Oyly Carte hired the 31-year-old Malcolm Sargent to replace him. Sargent's association with the company in that period is so strong in many people's memories that the brevity of his tenure is surprising--only two London seasons, amounting to 14 weeks in 1926 and 22 weeks in 1929-30, averaging four performances per week. Indeed, London audiences in 1926 were almost as likely to see Harry Norris in the pit as Sargent; in 1929-30 the new music director, Isidore Godfrey, received the same exposure.

Sargent's powerful influence on Gilbert and Sullivan performing style derives chiefly from his HMV recordings of seven complete operettas and three abridgements, all made in the five years from 1928 to 1932. These differ significantly from what was being heard in the theater. Bertha Lewis, in the battle-axe contralto parts, and especially Henry Lytton, the leading comedian--a soloist with the company since 1884 and soon to be knighted--were major stars on stage and in the earlier HMV sets. But they quarreled with Sargent over his tempos, which they (and J. M. Gordon) considered too fast, and at times imposed their own way during theatrical performances. Sargent demanded full artistic control over the recordings, and on at least one occasion D'Oyly Carte came in person to the recording studio to back him up. So the HMV casts often included Lewis' alternate, Dorothy Gill, while George Baker usually took Lytton's roles.

In other respects, the HMV casts were probably stronger than those of the opera company. Derek Oldham and mezzo soubrette Nellie Briercliffe continued to record their Gilbert and Sullivan parts even though their careers took them away from the company through most of the 1920s. And the important recording artist Peter Dawson, a charter member of the Sullivan Opera Party, returned to sing Sergeant Meryll and the Pirate King, supplanting the company's own excellent bass Darrell Fancourt. The chorus and orchestra provided by HMV were excellent, the former reflecting Sargent's special quality as a choral conductor, the latter often drawn from the London Symphony, which Sargent was conducting in many of his classical concerts. Even so, Sargent often required more takes than his predecessors to achieve publishable results--doubtless, among other reasons, because he was harder to satisfy than Harry Norris or even J. M. Gordon. *The Pirates of Penzance* (1929) caused the most trouble, partly due to a new recording set-up (described in Charles Reid's biography of Sargent, p. 167)--but it is a mystery why Side 1 of the overture should have required nine takes, the first in February and the last in May. Later the work went more efficiently, but nearly every set contains one or more sides with high take numbers, made weeks or months after the initial sessions ended.

By 1932, Sargent was so much in demand for classical concerts and recordings that he regretfully declined to conduct the D'Oyly Carte London season that fall. This time Carte entrusted the leadership to his regular music director since 1929, Isidore Godfrey, and when in 1933 HMV recorded excerpts from *The Sorcerer*, it was Godfrey rather than Sargent who conducted. This was also the last D'Oyly Carte set in which George Baker took part, for in 1934 Henry Lytton finally retired after nearly 50 years as a Savoyard, and Martyn Green, with a more ingratiating voice,

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and on better terms with his conductor, took over the Lytton roles in the theater and on records. Green's disc debut was in a new, Godfrey-conducted version of *The Mikado* (1936) in which, for once, all the roles were taken by company members.

HMV would doubtless have gone on to remake the antiquated pre-Sargent sets of *Trial by Jury* and *The Gondoliers* in due course. But in 1939 the Second World War broke out, and there were to be no more D'Oyly Carte recordings until it was over.

THE DECCA/LONDON RECORDINGS

When peace returned, Carte once again set about rebuilding the D'Oyly Carte Opera Company--but this time without the help of J. M. Gordon, who had retired in 1939 at the age of 84 and died three years later. None of his successors could match the Scotsman's special authority as one who had learned authentic performance traditions from the author and composer themselves, and none equaled Gordon's dedication to those traditions and to the company that embodied them. And so, for the first time, overall artistic responsibility within the company shifted from its stage director to its music director, Isidore Godfrey, whose service would continue until he retired in 1968.

Soon after the war, in 1947, Carte organized a London season at Sadler's Wells. Still pursuing musical excellence, and a degree of novelty and celebrity as well, he engaged Boyd Neel as guest conductor, to alternate with Godfrey. The Boyd Neel Chamber Orchestra had done important work in concert and on records for baroque and new music, and Neel also was conducting some opera and ballet performances at Sadler's Wells. He was not only a recording artist for English Decca (London in the United States), but also produced some of their other recordings, so those looking for portents might have suspected that something was up. It was indeed. In 1949 Decca began to record the D'Oyly Carte Opera Company.

Rupert D'Oyly Carte had died the previous year at 71, and his daughter Bridget assumed management of the opera company. It was apparently she who signed with Decca. The new contract led to an earlier and more rapid rerecording of the company's repertoire than HMV, now a division of EMI, would have thought necessary, for the older firm continued to publish new recordings on 78s until 1952, and kept many of its Sargent/D'Oyly Carte sets available right to the end. Decca, on the other hand, was committed to the LP, and had no investment in previous Gilbert and Sullivan recordings to protect. For her part, Bridget D'Oyly Carte apparently was eager to complete a new series of recordings by 1951, when the Sullivan copyrights would expire.

Too eager, perhaps. The most popular operettas were recorded first and in a great hurry, if Decca's files are to be believed--in one or two days each--and the haste shows. Isidore Godfrey had achieved more polished and pointed results in his HMV *Mikado* and would do so again in Decca's second, stereo series, with more time and better orchestras to work with. Moreover, the company was not at its strongest just then, especially compared with the HMV casts of the 1920s. Still, the early Deccas document the work of several important artists who would soon leave the company, such as Martyn Green. Remarkably, and perhaps significantly, Green's memoirs,

written only a year after his last Decca sessions, do not mention the recordings at all.

CONCLUSION

From 1907 to 1950, 29 complete recordings of 10 Gilbert and Sullivan operettas were published on 78s, with at least two versions of each work and five of *The Mikado*. No other composer's dramatic oeuvre was so extensively and repeatedly covered during that period; Verdi is the runner-up, with 24 complete recordings of eight operas.

This rich recorded legacy testifies to the great and lasting popularity of the Savoy operas and their performers. Moreover, most of the sets have been reissued on LP, and many have already appeared on compact disc--a source not only of innocent merriment but for the study of an important performing tradition as it was preserved and renewed through half a century.

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DISCOGRAPHY

The following is taken from the author's discography *Operas on 78s*, forthcoming in 1990 from Greenwood Press. Thanks to Thorn-EMI Ltd. and particularly Peter Higgins, John Watson, and Ruth Edge, EMI Classical Division, for access to the EMI archives, and to John Parry and Graham Gale, Decca Classical Division, for access to Decca's recording files.

At the head of each entry, a cast list is given with the male roles in the left column and female roles on the right. The recording/publication date(s) in the heading apply to the set as a whole; dates for individual sides, when known, are given below under "Side Contents."

Under "Issues," SP stands for Standard Play (78 rpm), EP for Extended Play (45 rpm), LP for Long Play (33 1/3 rpm), and CD for Compact Disc. The terms "manual," "slide auto," and "auto" indicate different ways of coupling the sides. For example, in a 4-side set, "manual" couples sides 1 and 2 on the first disc, 3 and 4 on the second; "slide auto" is 1/3, 2/4; and "auto" is 1/4, 2/3. Where no such system is used, each series of issue numbers is given in numerical order. SPs and LPs are 12" discs and

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EPs are 7" discs unless otherwise marked.

Under "Side Contents," the sides are arranged in the order of their contents in the complete work. The first column assigns side numbers according to that sequence. The second column gives the matrix and take number(s) of the published version(s) of each side. The third column gives the contents or incipit of each side, and issue numbers when these cannot be inferred from the listings under "Issues." The fourth column gives the recording date(s) of the published version(s) of each side.

Notes clarify the doubling and division of roles among the recording artists; except as noted, the first singer listed for each role sings that role throughout. The notes also provide information about the performers or recording not given elsewhere in the entry.

1906

The Mikado: Excerpts.

Mikado: Peter Dawson

Nanki-Poo: Ernest Pike

Ko-Ko: Stanley Kirkby/
Peter Dawson

Pooh-Bah: n.n.

Pish-Tush: Stanley Kirkby

Yum-Yum: Eleanor Jones-Hudson

Pitti-Sing: Amy Augarde

Peep-Bo: Denise Orme

Katisha: Amy Augarde

Sullivan Opera Party with orchestra, conductor unknown.
Recorded in London, August 16-September 18, 1906.

Issues

SP: G & T 3-2476, 3-2491, 3-2493, 3663, 4407/14 (10")

HMV B427/34

LP: HMV PD 1 (s 7)

Side Contents

1	8793b	Our great Mikado, virtuous man (3-2491; B429)	28viii06
2	8682b	Three little maids from school (4407; B431)	16viii06
3	8683b	So please you, Sir (4411; B428)	16viii06
4	8974b	Were you not to Ko-Ko plighted (4414; B430)	18ix06
5	8979b	The sun, whose rays (3663; B434)	18ix06
6	8714b	Here's a how-de-do! (4408; B432)	21viii06
7	8716b	Miya sama (4412; B427)	21viii06

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8	8721b	A more humane Mikado (3-2476; B434)	21viii06
9	8718b	The criminal cried (4409; B432)	21viii06
10	8720b	The flowers that bloom in the Spring (4410; B433)	21viii06
11	89551/2b	On a tree by a river (3-2493; B429)	13ix06
12	8724b	There is beauty in the bellow of the blast (4413; B430)	21viii06

Notes

EMI ledger gives "chorus" for s 9 as Jones-Hudson, Augarde, Pike, Kirkby, and Dawson, most of whom presumably sing the solo parts as well. Dawson sings Ko-Ko on s 12.

1907

The Gondoliers: Excerpts

Tessa: Florence Venning other soloists unidentified

Sullivan Opera Party and orchestra, conductor unknown.
Recorded in London, February 5 and 18, 1907.

Issues

SP: G & T 3679, 4427, 4444/5, 4462, 4614/5 (10")
HMV B396/8, B403

Side Contents

1	9946b	In enterprise of martial kind (4462, B398)	5ii07
2	9938b	When a merry maiden marries (3679, B398)	5ii07
3	9942b	Then one of us will be a queen (4427, B396)	5ii07
4	9932b	Of happiness the very pith (4614, B403)	5ii07
5	9945b	Dance a cachucha (4615, B396)	5ii07
6	9935b	In a contemplative fashion (4445, B397)	5ii07
7	10039b	I am a courtier grave and serious (4444, B 397)	18ii07

Notes

The recording sheets for s 3 and 6 identify the performers by the initials

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“K.P.V.J.,” which may stand for Stanley Kirkby, baritone (Giuseppe); Ernest Pike, tenor (Marco); Florence Venning, contralto (Tessa); and Eleanor Jones-Hudson, soprano (Gianetta). Presumably the same ensemble sang on the other sides recorded on February 5, which are credited only to the Sullivan Opera Party. The chorus on s 2 consists of “K.P.J.D.,” the D perhaps standing for Elizabeth Dews, mezzo-soprano, standing in for Venning who is credited for Tessa’s solo.

The Yeomen of the Guard: Abridged.

Sir Richard: Peter Dawson
Col. Fairfax: Ernest Pike
Sgt. Meryll: Peter Dawson
Leonard Meryll: Ernest Pike
Jack Point: Stanley Kirkby
Shadbolt: Peter Dawson

Elsie: Eleanor Jones-Hudson
Phoebe: Carrie Tubb/Florence Venning
Eleanor Jones-Hudson
Dame Carruthers: Florence Venning

Sullivan Opera Party with orchestra, conductor unknown.
Recorded in London, February 1907.

Issues

SP: G & T 3-2847/8, 3698/9, 3701, 3703, 4415/6, 4420/6 (10")
HMV B403/9
LP: HMV ED 2904221 (s 8)
CD: Arabesque Z8066-2 (s 8)

Side Contents

- | | | |
|----|---------------|--|
| 1 | 9992b | When maiden loves
(3701; B404) |
| 2 | 10180b | When our gallant Norman foes
(3703; B404) |
| 3 | 9885b | Alas! I waver to and fro!
(4423; B405) |
| 4 | 10073b | Is life a boon?
(3-2848; B409) |
| 5 | 9882b | I have a song to sing, O!
(4415; B406) |
| 6 | 9880b | How say you, maiden, will you wed
(4422; B406) |
| 7 | 9899b | 'Tis done! I am a bride!
(3698; B407) |
| 8 | 10187b | Were I thy bride
(3699; B407) |
| 9 | 9981b | To thy fraternal care
(4416; B408) |
| 10 | 9886b | Hereupon we're both agreed
(4421; B408) |

- 11 **10072b** **Free from his fetters grim**
 (3-2847; B409)
- 12 **9875b** **Strange adventure! Maiden wedded**
 (4424)
- 13 **9878b** **A man who would woo a fair maid**
 (4426; B411)
- 14 **9877b** **When a wooer goes a-wooing**
 (4425; B411)
- 15 **9989b** **Rapture, rapture**
 (4420; B403)

Notes

Tubb sings Phoebe on s 1, Venning on s 3, Jones-Hudson on s 8. The EMI ledger credits s 9 and 12-14 only to the Sullivan Opera Party, whose members may be inferred from the above cast list and the note for the contemporaneous excerpts from *The Gondoliers* (see above).

The Yeomen of the Guard: Abridged.

Sir Richard: Bantock Pierpoint Elsie: Amy Evans
Col. Fairfax: Ben Ivor Phoebe: Emily Foxcroft
Sgt. Meryll: Bantock Pierpoint Dame Carruthers: Emily Foxcroft
Jack Point: Francis Ludlow Kate: Amy Evans
Shadbolt: Bantock Pierpoint
Yeoman: Francis Ludlow
Chorus and orchestra, conductor unknown.
Recorded in London, 1907.

Issues

SP: Pathé (GB) 76070/87 (10 3/4")
LP: Pearl GEMM 282/3 (4, 17)

Side Contents

- 1 **When maiden loves**
(76086)
- 2 **When our gallant Norman foes**
(76061)
- 3 **Is life a boon?**
(76083)
- 4 **I have a song to sing, O!**
(76079)
- 5 **How say you, maiden, will you wed**
(76073)
- 6 **I've jibe and joke**
(76085)
- 7 **Were I thy bride**
(76087)

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- 8 **Oh, Sergeant Meryll, is it true**
(76081)
- 9 **Didst thou not, oh, Leonard Meryll!**
(76077)
- 10 **To thy fraternal care**
(76076)
- 11 **The prisoner comes to meet his doom**
(76070)
- 12 **Night has spread her pall once more**
(76078)
- 13 **Oh! A private buffoon**
(76084)
- 14 **Hereupon we're both agreed**
(76075)
- 15 **Free from his fetters grim**
(76082)
- 16 **Strange adventure! Maiden wedded**
(76080)
- 17 **A man who would woo a fair maid**
(76072)
- 18 **When a wooer goes a-wooing**
(76074)

H.M.S. Pinafore

Sir Joseph: Willie Rouse
Capt. Corcoran: Harry Dearth
Ralph Rackstraw: Walter Hyde
Dick Deadeye: Harry Thornton/
Alfred Cunningham
Bill Bobstay: Alfred Cunningham
Bob Becket: W. Anderson

Josephine: Else Sinclair
Hebe: Else Sinclair/
Miss Burnett
Buttercup: Ada Florence

Chorus and orchestra, conductor unknown.
Recorded in London, autumn 1907.

Issues

SP: Odeon (GB) 44872/87, 44937/8, 66034, 66063 (10 3/4")

Odeon (GB) 732/7, 764/5, 805, A116

Odeon (GB) 0437/46

LP: HMV ED 2904421 (s 3)

CD: Arabesque Z8066-2 (s 3)

Side Contents

- | | | |
|----|-----------------|---|
| 1 | Lx2154-3 | We sail the ocean blue
(44938, 764) |
| 2 | Lx2162-2 | I'm called Little Buttercup
(44875, 764) |
| 3 | LX2152-3 | The nightingale
(44872 ² , 732) |
| 4 | Lx2160 | The Captain's song
(44873, 732) |
| 5 | Lx2177-3 | Sorry her lot who loves too well
(66034 ² , 805) |
| 6 | Lx2166 | Over the bright blue sea
(44879, 805) |
| 7 | Lx2165 | I am the monarch of the sea
(44878, 733) |
| 8 | Lx2178-2 | Refrain, audacious tar
(44882 ² , 733) |
| 9 | Lx2179-3 | Act 1 finale, part 1
(44883, 733) |
| 10 | Lx2173-2 | Act 1 finale, part 2
(44881 ² , 734) |
| 11 | Lx2172 | Fair moon, to thee I sing
(44880, 735) |
| 12 | Lx2192-2 | Things are seldom what they seem
(44884, 736) |
| 13 | Lx2197 | The hours creep on apace
(44887, 736) |
| 14 | Lx2193 | Never mind the why and wherefore
(44885 ² , 736) |
| 15 | Lx2161 | Kind Captain, I've important information
(44874, A116) |
| 16 | Lx2171-3 | Carefully on tiptoe stealing
(66063, A116) |
| 17 | Lx2194 | In uttering a reprobation
(44886 ² , 737) |
| 18 | Lx2164 | Farewell, my own
(44877, 737) |
| 19 | Lx2163 | A many years ago
(44876, 765) |
| 20 | Lx2220-2 | Act 2 finale
(44937, 765) |

Notes

The HMV reissue of s 3 gives a recording date for this set of 1908. Those sides numbered with the superscript 2 (e.g. 44872-²) are presumably matrix substitutions in later copies of the set, indicating that other takes previously may have been issued.

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Cunningham sings Dick Deadeye on s 15; Burnett sings Hebe on s 10.

The Mikado

Mikado: Harry Dearth
Nanki-Poo: Walter Hyde
Ko-Ko: Walter Passmore
Pooh-Bah: Harry Thornton/
Harry Dearth
Pish-Tush: Harry Dearth

Yum-Yum: Elsa Sinclair
Pitti-Sing: Ada Florence
Peep-Bo: Maude Perry
Katisha: Ada Florence

Chorus and orchestra, conductor unknown.
Recorded in London, autumn 1907.

Issues

SP: Odeon (GB) 66035/56, 66058/9 (10 3/4")

Odeon (GB) A193, 203, 206, 263, 274, 289, 291/3, 305,
310, 317

Odeon (GB) 0425/36

LP: Pearl GEMM 198 (2 s)

Side Contents

- | | | |
|----|-----------------|---|
| 1 | Lx2261 | If you want to know who we are
(66058; A193) |
| 2 | Lx2226 | Nanki-Poo's Song and Chorus
(66040; A193) |
| 3 | Lx2224-2 | Song, Pish-Tush and Chorus
(66038 ² ; A203) |
| 4 | Lx2225-2 | Song, Pooh-Bah with Nanki-Poo and Pish-Tush
(66039 ² ; A203) |
| 5 | Lx2222 | Chorus with Solo: Ko-Ko
(66036; A206) |
| 6 | Lx2223-2 | Ko-Ko with Chorus of Men
(66037 ² ; A206) |
| 7 | Lx2239-2 | Three little maids from school
(66043 ² ; A263) |
| 8 | Lx2249 | So please you, Sir
(66053; A263) |
| 9 | Lx2256-2 | Were you not to Ko-Ko plighted
(66054 ² ; A274) |
| 10 | Lx2237-2 | I am so proud
(66041 ² ; A274) |
| 11 | Lx2245 | With aspect stern and gloomy stride
(66049; A289) |
| 12 | Lx2258 | Finale, Act 1, part 2
(66056; A289) |

- | | | |
|----|-----------------|---|
| 13 | Lx2257-2 | Braid the raven hair
(66055 ² ; A291) |
| 14 | Lx2221 | Madrigal
(66035; A291) |
| 15 | Lx2276 | Here's a how-de-do!
(66059; A292) |
| 16 | Lx2242-2 | Miya sama
(66046 ² ; A292) |
| 17 | Lx2243-2 | A more humane Mikado
(66047 ² ; A293) |
| 18 | Lx2244-2 | The criminal cried
(66048 ² ; A293) |
| 19 | Lx2240 | The flowers that bloom in the spring
(66044; A305) |
| 20 | Lx2241-2 | See how the Fates their gifts allot
(66045 ² ; A305) |
| 21 | Lx2247 | Alone, and yet alive!
(66051; A310) |
| 22 | Lx2238-2 | On a tree by a river
(66042 ² ; A310) |
| 23 | Lx2248-2 | There is beauty in the bellow of the blast
(66052; A317) |
| 24 | Lx2246-2 | For he's gone and married Yum-Yum
(66050 ² ; A317) |

Notes

Dearth sings Pooh-Bah on s 8, 11, and 18, Thornton on s 4, 9, and 19. See also note to *H.M.S. Pinafore* (above).

1908

H.M.S. Pinafore: Excerpts.

Sir Joseph: n.n.

Capt. Corcoran: Stanley Kirkby

Ralph Rackstraw: Ernest Pike

Dick Deadeye: Peter Dawson

Bill Bobstay: n.n.

Josephine: Eleanor Jones-Hudson

Buttercup: n.n.

Sullivan Opera Party with orchestra, conductor unknown.

Recorded in London; published in April 1908.

Issues

SP: Gramophone 4457/8, 4460, 4616/20 (10")

HMV B438

Gilbert and Sullivan Operettas

Side Contents

- | | | |
|---|--------------|---|
| 1 | 6557e | Opening Chorus and Little Buttercup
(4617) |
| 2 | 6550e | Now give three cheers
(4619) |
| 3 | 6562e | A British tar is a soaring soul
(4616) |
| 4 | 6744e | Refrain, audacious tar
(4457; B438) |
| 5 | 6563e | Messmates ahoy!
(4620) |
| 6 | 6565e | Things are seldom what they seem
(4460) |
| 7 | 6568e | Kind Captain, I've important information
(4458) |
| 8 | 6545e | A many years ago
(4618) |

Notes

The EMI ledger credits s 1-3, 5, 6, and 8 only to Sullivan Opera Party. It is likely that Pike sings Ralph Rackstraw on s 3 and 5, and that Kirkby and/or Dawson sing on s 2, 3, 5, 6, and 8. The coupling for s 4 on HMV B438 is s 7 of the following abridged set.

H.M.S. Pinafore: Abridged.

Sir Joseph: Alan Turner
Capt. Corcoran: Alan Turner/
Thorpe Bates
Ralph Rackstraw: Ernest Pike
Dick Deadeye: Peter Dawson
Bill Bobstay: n.n.

Josephine: Eleanor Jones-Hudson
Buttercup: Amy Augarde
Hebe: n.n.

Sullivan Opera Party with orchestra, conductor unknown.
Recorded in London, September 1908.

Issues

SP: Gramophone 4469/81 (10"), 04032, 04035
HMV B435/41 (10"), C513/14
LP: Pearl GEMM 282/3 (s 1)

Side Contents

- | | | |
|---|--------------|--|
| 1 | 8846e | Hail, man-o'-warsmen
(4469; B435) |
| 2 | 2520f | A maiden fair to see
(04032; C513) |

Gilbert and Sullivan Operettas

- 3 8793e **My gallant crew, good morning**
(4470; B436)
- 4 8787e **Sorry her lot**
(4471; B435)
- 5 8847e **Over the bright blue sea**
(4472; B437)
- 6 8777e **Now give three cheers**
(4473; B437)
- 7 8791e **A British tar is a soaring soul**
(4474; B438)
- 8 2522f **Act 1 finale, Part 1**
(C514)
- 9 2543f **Act 1 finale, Part 2**
(C514)
- 10 8788e **Fair moon, to thee I sing**
(4475; B436)
- 11 8780e **Things are seldom what they seem**
(4476; B439)
- 12 2527f **The hours creep on apace**
(04035; C513)
- 13 8789e **Never mind the why and wherefore**
(4477; B439)
- 14 8795e **Kind Captain**
(4478; B440)
- 15 8849e **In uttering a reprobation**
(4479; B440)
- 16 8779e **Farewell, my own**
(4480; B441)
- 17 8851e **O joy, o rapture unforeseen**
(4481; B441)

Notes

The EMI ledger credits s 5 and 7-9 only to the Sullivan Opera Party, s 6 and 16 only to Turner, and s 17-18 only to Augarde. The coupling for s 7 on HMV B438 is s 4 of the above set of excerpts.

1917

The Mikado

Mikado: Robert Radford
Nanki-Poo: John Harrison/
Ernest Pike
Ko-Ko: George Baker
Pooh-Bah: Robert Radford
Fish-Tush: George Baker
Go-To: Robert Radford

Yum-Yum: Violet Essex/
Bessie Jones
Pitti-Sing: Violet Oppenshaw/
Bessie Jones/Edna Thornton
Peep-Bo: Edna Thornton
Katisha: Edna Thornton

Gilbert and Sullivan Operettas

Chorus and Mayfair Orchestra conducted by George W. Byng and Arthur Wood.
Recorded in London, July 30-August 3, 1917.

Issues

SP:HMV D2/12

Victor 55181/91

LP:Arabesque 6548-2L (s 15, 21)

Side Contents

1	HO2815af	Overture, part 1	3viii17
2	HO2817af	Overture, part 2	3viii17
3	HO2779af	If you want to know who we are	30vii17
4	HO2772af	A wandering minstrel I	30vii17
5	HO2812af	Our great Mikado, virtuous man	3viii17
6	HO2809af	And have I journeyed for a month	3viii17
7	HO2790af	As some day it may happen	2viii17
8	HO2775af	Comes a train of little ladies	30vi17
9	HO2792af	So please you, Sir	2viii17
10	HO2814af	I am so proud	3viii17
11	HO2808af	With aspect stern and gloomy stride	3viii17
12	HO2769af	Act 1 finale, part 1	30vii17
13	HO2771af	Act 1 finale, part 2	30vii17
14	HO2777af	Braid the raven hair	30vii17
15	HO2781af	The sun, whose rays	30vii17
16	HO2915af	Brightly dawns our wedding day	2viii17
17	HO2798af	Here's a how-de-do!	3viii17
18	HO2800af	A more humane Mikado	3viii17
19	HO2802af	The criminal cried	3viii17
20	HO2804af	See how the Fates their gifts allot	3viii17
21	HO2806af	Alone, and yet alive!	3viii17
22	HO2782af	There is beauty in the bellow of the blast	30vii1

Notes

Arthur Wood conducts s 7. Pike sings Nanki-Poo on s 16 and Pish-Tush on s 10, dividing the role with George Baker who also sings Ko-Ko on that side. Harrison may sing Ko-Ko on s. 20. Jones sings Yum-Yum on s 16 and Pitti-Sing on s 20. Thornton sings Pitti-Sing on s 19.

1919

The Gondoliers

Marco: John Harrison	Gianetta: Bessie Jones
Giuseppe: George Baker	Tessa: Edna Thornton
Duke: George Baker	Duchess: Edna Thornton
Luiz: Ernest Pike	Casilda: Violet Essex
Don Alhambra: Robert Radford	Fiametta: Bessie Jones
Antonio: George Baker	Vittoria: Nellie Walker/ Edna Thornton
Francesco: Ernest Pike	Giulia: Sarah Jones
Giorgio: Edward Halland	

Chorus and Mayfair Orchestra conducted by Arthur Wood.
Recorded in London, June 13-July 17, 1919.

Issues

SP: HMV D36/46

LP: Arabesque 6548-2L (s 20 & see note)

Side Contents

1	HO3792af	List and learn	17vi19
2	HO3777af	For the merriest fellows are we	13vi19
3	HO3779af	We're called gondolieri	13vi19
4	HO3878af	Are you peeping?	17vii19
5	HO3773af	From the sunny Spanish shore	13vi19
6	HO3776af	Ah, well-beloved	13vi19
7	HO3767af	I stole the Prince	13vi19
8	HO3769af	But, bless my heart	13vi19
9	HO3795af	Bridegroom and bride	17vi19
10	HO3889af	Kind sir, you cannot have the heart	17vii19
11	HO3797af	Then one of us will be a queen	17vi19
12	HO3880af	Now, pray, what is the cause	17vii19
13	HO3799af	Now, Marco dear	17vi19
14	HO3885af	Of happiness the very pith	17vii19
15	HO3874af	Take a pair of sparkling eyes	17vii19
16	HO3883af	Here we are at the risk of our lives	17vii19
17	HO3881af	Dance a cachucha	17vii19
18	HO3772af	There lived a King	13vi19

Gilbert and Sullivan Operettas

19	HO3800af	With ducal pomp and ducal pride	17vi19
20	HO3802af	To help unhappy commoners	17vi19
21	HO3781af	I am a courtier grave and serious	13vi19
22	HO3805af	Here is a case unprecedented	17vi19

Notes

The overture was recorded by these forces on 7vii19 (HO3875af, HO3876af) but not published. Thornton sings Vittoria on s 22. The chorus consists of HMV contract singers, including Ernest Pike and Edward Halland.

At some point, s 15 was replaced by a new recording with Tudor Davies, conducted by George W. Byng (Cc2690-3, rc 12iii23); LP reissue on Arabesque 6548-2L.

1920

The Yeomen of the Guard

Sir Richard: Robert Radford/
Edward Halland

Col. Fairfax: Derek Oldham

Sgt. Meryll: Peter Dawson/
George Baker

Leonard Meryll: Ernest Pike

Jack Point: George Baker

Shadbolt: Robert Radford

First Yeoman: Ernest Pike

Second Yeoman: Peter Dawson/
Robert Radford

Elsie Maynard: Violet Essex

Phoebe Meryll: Nellie Walker/
Ruby Heyl

Dame Carruthers: Edna Thornton

Kate: Bessie Jones

Chorus and orchestra conducted by George W. Byng.

Recorded in London, March 4-October 2, 1920.

Issues

SP: HMV D481/5, 496/501

LP: Pearl GEM 125 (excerpts)(1 s)

Arabesque 6548-2L (s 20, 22)

Side Contents

1	HO4299-2AF	Overture (D481)	18iii20
2	HO4461AF	"Selection" (D481)	6vii20
3	HO4516-2af	When maiden loves (D496)	31viii20
4	HO4300-2	Tower Warders, under orders (D496)	18iii20

Gilbert and Sullivan Operettas

5	HO4301-2AF	When our gallant Norman foes (D482)	18iii20
6	HO4287AF	Alas! I waver to and fro! (D482)	4iii20
7	HO4302-2	Here's a man of jollity (D497)	18iii20
8	HO4284-2	How say you, maiden, will you wed (D497)	4iii20
9	HO4285af	'Tis done! I am a bride! (D498)	4iii20
10	HO4521-2	Were I thy bride (D498)	2ix20
11	HO4397-2	Didst thou not, oh, Leonard Meryll! (D499)	21v20
12	HO4522AF	To thy fraternal care (D499)	2ix20
13	HO4411AF	The prisoner comes to meet his doom (D483)	26v20
14	HO4303af	Night has spread her pall once more (D483)	18iii20
15	HO4282af	Oh! a private buffoon (D484)	4iii20
16	HO4283-2af	Hereupon we're both agreed (D484)	4iii20
17	HO4399-2AF	Strange adventure! Maiden wedded (D485)	21v20
18	HO4409-1AF	Like a ghost his vigil keeping (D485)	26v20
19	HO4518-2	A man who would woo a fair maid (D500)	31viii20
20	HO4400-2	When a wooer goes a-wooing (D500)	21v20
21	HO4410-2	Comes the pretty young bride (D501)	26v20
22	HO4549af	All thought of Leonard Meryll set aside (D501)	2x20

Notes

Halland sings Sir Richard on s 18. Baker sings Sgt. Meryll on s 10. Heyl sings Phoebe on s 6, 11, and 21. Dawson sings the Second Yeoman on s 4, Radford on s 11.

The Pirates of Penzance

Maj-Gen Stanley: George Baker
Pirate King: Robert Radford
Frederic: Derek Oldham

Mabel: Violet Essex
Edith: Bessie Jones
Kate: Nellie Walker

Gilbert and Sullivan Operettas

Samuel: Edward Halland
Sgt. of Police: Peter Dawson

Ruth: Edna Thornton

Chorus and Light Opera Orchestra conducted by George W. Byng.
Recorded in London, July 2-October 1, 1920.

Issues

SP: HMV D504/14

LP: Pearl GEM 125 (excerpts)(1/2 s)

Arabesque 6548-2L (s 14)

Side Contents

1	HO4489-2af	Overture, part 1	14vii20
2	HO4488-2af	Overture, part 2	14vii20
3	HO4481af	Pour, oh, pour the pirate sherry	13vii20
4	HO4451-2AF	Oh better far to live and die	2vii20
5	HO4482-2AF	Climbing over rocky mountain	13vii20
6	HO4450af	Stop, ladies, pray!	2vii20
7	HO4486-2AF	Poor wandering one!	13vii20
8	HO4479af	What ought we to do	9vii20
9	HO4452af	Stay, we must not lose our senses	2vii20
10	HO4453af	I am the very model	2vii20
11	HO4454-2AF	Oh, men of dark and dismal fate	2vii20
12	HO4455-2AF	You may go, for you're at liberty	2vii20
13	HO4456af	Oh, dry the glistening tear	2vii20
14	HO4474-2af	When the foeman bares his steel	9vii20
15	HO4477af	Now for the pirates' lair!	9vii20
16	HO4520-2af	Away, away! my heart's on fire	2ix20
17	HO4517-2af	Ah, leave me not to pine	31viii20
18	HO4548-2af	No, I am brave!	1x20
19	HO4484-2af	A rollicking band of pirates we	13vii20
20	HO4457af	Hush, hush, not a word!	2vii20
21	HO4519af	Now what is this, and what is that	2ix20
22	HO4476-2AF	To gain a brief advantage you've contrived	9vii20

Gilbert and Sullivan Operettas

1921

Patience

Col. Calverley: Peter Dawson	Lady Angela: Nellie Walker
Maj. Murgatroyd: George Baker	Lady Saphir: Bessie Jones
Duke of Dunstable: Ernest Pike	Lady Ella: Pamela Baselow
Bunthorne: George Baker	Lady Jane: Edna Thornton
Grosvenor: Frederick Ranalow	Patience: Violet Essex

Chorus and orchestra conducted by George W. Byng.
Recorded in London, January 26-June 10, 1921.

Issues

SP: HMV D563/71

LP: Arabesque 6548-2L (s 4, 8, 14)

Side Contents

1	HO4714AF	Overture	28i21
2	HO4722AF	Twenty love-sick maidens we	31i21
3	HO4726-2AF	Still brooding on their mad infatuation!	31i21
4	HO4712-2AF	The soldiers of our Queen	26i21
5	HO4708AF	In a doleful train	26i21
6	HO4713-2AF	When I first put this uniform on	26i21
7	Cc236-1	If you're anxious for to shine	9vi21
8	Cc237-1	Long years ago	9vi21
9	HO4709-2AF	Let the merry cymbals sound	26i21
10	Cc238-1	Stay, we implore you	10vi21
11	HO4711-2AF	What means this interference?	26i21
12	Cc239-3	I hear the soft note	10vi21
13	Cc233-2	Sad is that woman's lot	9vi21
14	Cc235-1	Turn, oh, turn in this direction	9vi21
15	Cc234-2	Love is a plaintive song	9vi21
16	HO4725-2AF	It's clear that mediaeval art	31i21
17	Cc241-2	If Saphir I choose to marry	10vi21
18	Cc240-1	When I go out of door	10vi21

Notes

The EMI ledger credits the choruses to the soloists and other HMV contract singers; on s 14 they are Essex, Jones, Baselow, Walker, Thornton, and Ruby Heyl.

Gilbert and Sullivan Operettas

The orchestral strings were three first violins, two second violins, one viola, and one cello.

1921-1922

Iolanthe

Lord Chancellor: George Baker	Fairy Queen: Edna Thornton
Earl of Mountararat: Peter Dawson/ Darrell Fancourt/ Harry Arnold	Iolanthe: Nellie Walker Phyllis: Violet Essex Celia: Bessie Jones Leila: Evelyn Harding
Earl Tolloller: Derek Oldham/ Harold Wilde	
Strephon: Sydney Granville	
Pvt. Willis: Robert Radford	

Chorus and Light Opera Orchestra conducted by Harry Norris and George W. Byng.

Recorded in London, December 9, 1921-April 7, 1922.

Issues

SP: HMV D632/41

LP: Pearl GEM 125 (excerpts)(1/2 s)

Arabesque 6548-2L (s 11)

Side Contents

1	Cc766-2	Overture	9xii21
2	Cc772-2	Tripping hither, tripping thither	13xii21
3	Cc773-4	Iolanthe! From thy dark exile	7iv22
4	Cc771-1	Good morrow, good mother!	13xii21
5	Cc776-1	Loudly let the trumpets bray!	13xii21
6	Cc774-2	The Law is the true embodiment	13xii21
7	Cc775-1	Though the views of the House have diverged	13xii21
8	Cc1197-2	My Lords, it may not be	6iv22
9	Cc901-4	When darkly looms the day	6iv22
10	Cc1198-3	For riches and rank I do not long	6iv22
11	Cc1200-3	Go away, madam	7iv22
12	Cc1199-2	Every bill and every measure	6iv22
13	Cc897-1	When all night long	13i22
14	Cc898-2	When Britain really ruled the waves	13i22
15	Cc899-4	In vain to us you plead	7iv22

Gilbert and Sullivan Operettas

16	Cc900-1	Oh, foolish fay	13i22
17	Cc863-4	Love, unrequited, robs me of my rest	7iv22
18	Cc1196-2	If you go in you're sure to win	6iv22
19	Cc864-4	My lord, a suppliant at your feet	7iv22
20	Cc1201-2	Soon as we may, off and away!	7iv22

Notes

Sides 1, 2, 4-7, 13, 14, and 16 conducted by Byng. The EMI ledger identifies members of the chorus as the soloists and other HMV contract singers, including Edward Halland, Glynne, Ernest Pike, Baker, Dawson, Oldham, and Wilde (on s 5). Fancourt sings Mountarat on s 8 and 18, Arnold on s 15 and 20. Wilde sings Tolloller on s 15 and 20.

1922-1923

H.M.S. Pinafore

Sir Joseph: Frederick Ranalow/ Henry Millidge/ Darrell Fancourt Capt. Corcoran: Sydney Granville Ralph Rackstraw: James Hay/ Walter Glynne Dick Deadeye: Darrell Fancourt/ Frederick Hobbs Bill Bobstay: Sydney Granville Bob Becket: Edward Halland	Josephine: Violet Essex/ Bessie Jones Hebe: Pamela Baselow Buttercup: Bertha Lewis/ Nellie Walker
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Chorus and orchestra conducted by Harry Norris.
 Recorded in London, May 31, 1922-March 15, 1923.

Issues

SP: HMV D724/31
 LP: Pearl GEMM 148/9 (3 s)
 Arabesque 6548-2L (s 4, 7)

Side Contents

1	Cc1405-2	Overture	31v22
2	Cc1407-1	We sail the ocean blue	31v22
3	Cc1408-9	But, tell me--who's the youth	15iii23
4	Cc1409-1	My gallant crew, good morning	31v22
5	Cc1406-2	Sorry her lot	31v22
6	Cc1416-3	Gaily tripping, lightly skipping	2vi22

Gilbert and Sullivan Operettas

7	Cc1417-1	When I was a lad	2vi22
8	Cc1745-2	A British tar is a soaring soul	27vii22
9	Cc1418-2	Can I survive this overbearing	2vi22
10	Cc1602-2	This very night	3vii22
11	Cc1601-2	Fair moon, to thee I sing	3vii22
12	Cc1747-2	The hours creep on apace	27vii22
13	Cc1419-3	Never mind the why and wherefore	2vi22
14	Cc1603-8	Carefully on tiptoe stealing	15iii23
15	Cc1604-3	In uttering a reprobation	3vii22
16	Cc1746-2	Ere upon your loss	27vii22

Notes

Millidge sings Sir Joseph on s 16, Fancourt on s 13. Glynne sings Ralph Rackstraw on s 3 and 14. Hobbs sings Dick Deadeye on s 14. Jones sings Josephine on s 10, 14, and 15. Walker sings Buttercup on s 3.

1924

Ruddigore

Sir Ruthven: George Baker	Rose: Elsie Griffin
Dick Dauntless: Derek Oldham	Mad Margaret: Eileen Sharp
Sir Despard: Leo Sheffield	Dame Hannah: Bertha Lewis
Sir Roderic: Darrell Fancourt	Zorah: Elsie Griffin
Old Adam: Edward Halland	

Theatre Chorus and Light Opera Orchestra conducted by Harry Norris.
Recorded in London, May 22-June 30, 1924.

Issues

SP: HMV D878/86

LP: Pearl GEM 133/4

Pearl GEM 118/20 (s 9, 17, 18)

Arabesque 6548-2L (s 2, 6, 18)

Side Contents

1	Cc4624-2	Overture (Toye)	22v24
2	Cc4627-4	Fair is Rose as bright May-day	30vi24
3	Cc4626-2	If somebody there chanced to be	22v24
4	Cc4744-1	I know a youth who loves a little maid	19vi24
5	Cc4629-1	From the briny sea	22v24
6	Cc4745-2	My boy, you may take it from me	19vi24

Gilbert and Sullivan Operettas

7	Cc4747-2	If well his suit has sped	19vi24
8	Cc4694-2	Cheerily carols the lark over the cot	5vi24
9	Cc4748-3	Welcome, gentry, for your entry	19vi24
10	Cc4628-2	You understand? I think I do	22v24
11	Cc4625-3	When the buds are blossoming	30vi24
12	Cc4695-1	Hold, bride and bridegroom	5vi24
13	Cc4696-1	Farewell! Thou hadst my heart	5vi24
14	Cc4746-2	I once was as meek as a new-born lamb	19vi24
15	Cc4698-4	In bygone days I had thy love	30vi24
16	Cc4699-2	When the night wind howls	5vi24
17	Cc4749-3	I once was a very abandoned person	19vi24
18	Cc4697-1	There grew a little flower	4vi24

Notes

Zorah's solo in the opening chorus is cut; Griffin sings Zorah's one line on s 12; singer role in s 13 ensemble not identified.

1924-1925

Princess Ida

King Hildebrand: Leo Sheffield
 Hilarion: Derek Oldham
 Cyril: Leo Darnton
 Florian: Sydney Granville
 King Gama: Henry Lytton
 Arac: Darrell Fancourt
 Guron: Leonard Hubbard
 Scynthius: Edward Halland

Princess Ida: Winifred Lawson
 Lady Blanche: Bertha Lewis
 Lady Psyche:
 Kathleen Anderson
 Melissa: Eileen Sharp
 Sacharissa: Eileen Sharp

Chorus and Light Opera Orchestra conducted by Harry Norris and George W. Byng.

Recorded in London, October 10, 1924-February 23, 1925.

Issues

SP: HMV D977/86

LP: Pearl GEM 129/30

Pearl GEM 118/20 (s 5, 9, 18)

Arabesque 6548-2L (s 9, 13)

Side Contents

1	Cc5230-1	Overture	15x24
2	Cc5216-2	Search throughout the panorama	14x24

Gilbert and Sullivan Operettas

4	Cc5201-3	From the distant panorama	10x24
5	Cc5202-2	If you give me your attention	10x24
6	Cc5214-2	Come, Cyril, Florian	14x24
7	Cc5229-3	Towards the empyrean heights	15x24
8	Cc5210-2	Mighty maiden with a mission	13x24
9	Cc5227-3	Come, mighty Must!	15x24
10	Cc5206-2	Gently, gently	13x24
11	Cc5208-4	I am a maiden, cold and stately	23ii25
12	Cc5207-1	A Lady fair, of lineage high	13x24
13	Cc5213-2	Now wouldn't you like to rule the roast	14x24
14	Cc5209-2	Would you know the kind of maid	13x24
15	Cc5203-2	Madam, without the castle walls	10x24
16	Cc5205-1	Be reassured, nor fear his anger blind	10x24
17	Cc5228-2	Death to the invader!	15x24
18	Cc5215-2	Whene'er I spoke sarcastic joke	14x24
19	Cc5204-2	When anger spreads his wing	10x24
20	Cc5217-2	This is our duty plain	14x24

Notes

Byng conducts s 11.

1926

The Mikado

Mikado: Darrell Fancourt	Yum-Yum: Elsie Griffin
Nanki-Poo: Derek Oldham	Pitti-Sing: Aileen Davies/ Beatrice Elburn/ Doris Hemingway
Ko-Ko: Henry Lytton	
Pooh-Bah: Leo Sheffield	
Pish-Tush: George Baker	Peep-Bo: Beatrice Elburn
	Katisha: Bertha Lewis

Chorus and Light Opera Orchestra conducted by Harry Norris.
Recorded in London, November 19-December 6, 1926.

Issues

SP: HMV D1172/82 in GM-38 (manual)
 HMV D7000/10 (slide auto)
 HMV D7697/707 (auto)
 Victor 35860/70 in C-12 (manual)
 Victor 36111/21 in AC-12 (slide auto)
 LP: Pearl GEM 137/8
 Arabesque 8067 2L (s 7,10,17, 19-22)

Gilbert and Sullivan Operettas

Side Contents

1	Cc9408-2	Overture, part 1	29ix26
2	Cc9409-2	Overture, part 2	29ix26
3	Cc9495-1A	If you want to know who we are	29ix26
4	Cc9410-5A	A wandering minstrel I	29ix26
5	Cc9462-2A	Our great Mikado, virtuous man	19ix26
6	Cc9467-3	Young man, despair	6xii26
7	Cc9494-1	Behold the Lord High Executioner	26xi26
8	Cc9471-4	Comes a train of little ladies	6xii26
9	Cc9468-2	So please you, Sir	19xi26
10	Cc9466-4	I am so proud	6xii26
11	Cc9489-2A	With aspect stern and gloomy stride	26xi26
12	Cc9490-2	Your revels cease!	26xi26
13	Cc9491-2	Oh, faithless one	26xi26
14	Cc9472-4	Braid the raven hair	6xii26
15	Cc9470-1	The sun, whose rays	22xi26
16	Cc9469-3	Brightly dawns our wedding day	6xii26
17	Cc9488-1	Here's a how-de-do!	26xi26
18	Cc9463-2A	A more humane Mikado	19xi26
19	Cc9493-2	The criminal cried	26xi26
20	Cc9464-2	See how the Fates their gifts allot	19xi26
21	Cc9465-3	Alone, and yet alive!	6xii26
22	Cc9492-2	There is beauty in the bellow of the blast	26xi26

Notes

Elburn sings Pitti-Sing on s 9, Hemingway on s 8.

1927

The Gondoliers

Marco: Derek Oldham
 Giuseppe: George Baker
 Duke: Henry Lytton
 Luiz: Arthur Hosking
 Don Alhambra: Leo Sheffield
 Antonio: Richard Walker
 Francesco: Herbert Aitken
 Giorgio: Ronald Stear

Gianetta: Winifred Lawson
 Tessa: Aileen Davies
 Duchess: Bertha Lewis
 Casilda: Mavis Bennett
 Fiametta: Sybil Gordon
 Vittoria: Beatrice Elburn
 Giulia: Doris Hemingway
 Inez: Gwladys Gowrie

Gilbert and Sullivan Operettas

Chorus and orchestra conducted by Harry Norris.
Recorded in London, August 30-September 29, 1927.

Issues

SP: HMV D1334/45 in GM-48 (manual)
 HMV D7011/22 (slide auto)
 HMV D7520/31 (auto)
 RCA Victor 11188/99 in C-16 (manual)
 RCA Victor 11200/11 in AC-16 (slide auto)
 RCA Victor 13272/83 in DC-16 (auto)
LP: Arabesque 8058-2L (4 s)
 Pearl GEM 141/2 (4 s)
 HMV HQM 1200 (s 17, solo only)
CD: Arabesque Z8058-2 (1 1/2 s)

Side Contents

1	Cc11323-2	Overture	30viii27
2	Cc11326-1	List and learn	30viii27
3	Cc11327-2	Good morrow, pretty maids	30viii27
4	Cc11324-2	See, see, at last they come	30viii27
5	Cc11325-2A	We're called gondolieri	30viii27
6	Cc11366-2	Are you peeping?	13ix27
7	Cc11362-1	From the sunny Spanish shore	9ix27
8	Cc11349-3	O rapture!	29ix27
9	Cc11350-2	I stole the Prince	7ix27
10	Cc11351-2	But, bless my heart	7ix27
11	Cc11328-2	Bridegroom and bride!	30viii27
12	Cc11395-4	Kind sir, you cannot have the heart	29ix27
13	Cc11396-2	Do not give way	16ix27
14	Cc11393-2	Now, pray, what is the cause	16ix27
15	Cc11360-1	Come, let's away	9ix27
16	Cc11367-2	Then away they/we go	13ix27
17	Cc11394-3	Of happiness the very pith	16ix27
18	Cc11392-4	Take a pair of sparkling eyes	16ix27
19	Cc11368-1	Here we are, at the risk of our lives	13ix27
20	Cc11397-1	There lived a King	16ix27
21	Cc11364-4	With ducal pomp and ducal pride	13ix27
22	Cc11363-2	To help unhappy commoners	13ix27
23	Cc11361-2	I am a courtier grave and serious	9ix27
24	Cc11365-2	Now let the loyal lieges gather round	13ix27

Notes

According to the notes for Pearl GEM 141/2, s 6 also was published in take 3 in some HMV sets. This has not been confirmed. Take 2 was used for the Pearl reissue; it is not known which take was used for the Arabesque reissue.

Trial by Jury

Learned Judge: Leo Sheffield	Plaintiff: Winifred Lawson
Defendant: Derek Oldham	
Usher: George Baker	
Counsel: Arthur Hosking	
Foreman: n.n.	

Chorus and orchestra conducted by Harry Norris.
Recorded in London, September 20 and 29, 1927.

Issues

SP:HMV D1469/72 in GM-71 (manual)
 HMV D7117/20 (slide auto)
 HMV D7507/10 (auto)
 Victor 9314/7 in C-4 (manual)
 Victor 9318/21 in AC-4 (slide auto)
 RCA Victor 12901/4 in DC-4 (auto)
 EP:RCA Victor WCT 6008
 LP:HMV ALP 1293/4 (1 s)
 Pearl GEM 148/9 (1 s)
 World Records SHB 64 (1 s)
 RCA Victor LCT 6008 (1 s)
 Arabesque 8052 2L (1 s)
 CD:Arabesque Z8052-2 (1/2 s)

Side Contents

1	Cc11602-2	Hark, the hour of ten is sounding	20ix27
2	Cc11603-2	When first my old, old love I knew	20ix27
3	Cc11644-2	For these kind words accept my thanks	29ix27
4	Cc11604-2	Swear thou the Jury!	20ix27
5	Cc11645-2	Oh never, never, never	29ix27
6	Cc11646-1	That she is reeling is plain to see!	29ix27
7	Cc11606-2	A nice dilemma we have here	20ix27
8	Cc11605-2	The question, gentlemen--is one of liquor	20ix27

Notes

Neither the recording sheets nor the record labels identify who sings the role of the foreman. The Pearl reissue credits T. Penry Hughes, who was then singing the role with the D'Oyly Carte Opera Company.

Gilbert and Sullivan Operettas

1928

The Yeomen of the Guard

Sir Richard: Arthur Hosking
Col. Fairfax: Derek Oldham
Sgt. Meryll: Peter Dawson
Leonard Meryll: Walter Glynnne
Jack Point: George Baker
Shadbolt: Leo Sheffield
First Yeoman: Walter Glynnne/
L. Gowings
Second Yeoman: Henry Millidge

Elsie: Winifred Lawson
Phoebe: Nellie Briercliffe
Dame Carruthers: Dorothy Gill
Kate: Elsie Griffin

Chorus and orchestra conducted by Malcolm Sargent.
Recorded in London, October 29-December 4, 1928.

Issues

SP: HMV D1549/59 in GM-74 (manual)
HMV D7055/65 (slide auto)
HMV D7719/29 (auto)
RCA Victor 11220/30 in C-17 (manual)
RCA Victor 11231/41 in AC-17 (slide auto)
RCA Victor 13284/94 in DC-17 (auto)
LP: Arabesque 8067-2L (3 s)
HMV HQM 1200 (s 15)

Side Contents

1	Cc14691-2A	Overture	29x28
2	Cc14692-2	When maiden loves	29x28
3	Cc14704-1A	Tower Warders, under orders	2xi28
4	Cc14711-3	When our gallant Norman foes	5xi28
5	Cc14688-2A	Alas! I waver to and fro!	29x28
6	Cc14708-2	Here's a man of jollity	2xi28
7	Cc14709-5	How say you, maiden, will you wed	4xii28
8	Cc14693-1	'Tis done! I am a bride!	29x28
9	Cc14712-1A	Were I thy bride	5xi28
10	Cc14689-3	Forbear, my friends	29x28
11	Cc14690-3	Aye, hug him, girl!	29x28
12	Cc14702-2	The prisoner comes to meet his doom	1xi28
13	Cc14700-3	My lord! I know not how to tell	1xi28
14	Cc14703-3	Night has spread her pall once more	4xii28
15	Cc14713-1	Oh! a private buffoon	5xi28

Gilbert and Sullivan Operettas

16	Cc14725-2A	Hereupon we're both agreed	8xi28
17	Cc14705-3A	Strange adventure! Maiden wedded	2xi28
18	Cc14707-5	Like a ghost his vigil keeping	4xii28
19	Cc14726-2	A man who would woo a fair maid	8xi28
20	Cc14706-2A	When a wooer goes a-wooing	2xi28
21	Cc14701-2A	Comes the pretty young bride	1xi28
22	Cc14710-1	Leonard, my loved one--come to me	5xi28

Notes

Though the role of the Second Yeoman is attributed to Millidge, the singer on s 3 and 10 sounds like Darrell Fancourt. Glynne sings the First Yeoman on s 10 (sounding like George Baker), Gowings on s 13.

1929

The Pirates of Penzance

Maj.-Gen. Stanley: George Baker	Mabel: Elsie Griffin
Pirate King: Peter Dawson	Edith: Nellie Briercliffe
Frederic: Derek Oldham	Kate: Nellie Walker
Samuel: Stuart Robinson	Ruth: Dorothy Gill
Sgt. of Police: Leo Sheffield	

Chorus and Light Opera Orchestra conducted by Malcolm Sargent.
Recorded in London, February 19-May 15, 1929.

Issues

SP: HMV D1678/88 in GM-83 (manual)
 HMV D7101/11 (slide auto)
 HMV D7730/40 (auto)
 RCA Victor 9607/17 in C-6 (manual)
 RCA Victor 9618/28 in AC-6 (slide auto)
 RCA Victor 12916/26 in DC-6 (auto)
 LP: Pearl GEMM 171/2
 World Records SHB 75 (3 s)
 Arabesque 8068-2L (2 1/2 s)
 CD: Arabesque Z8068-2 (1 1/2 s)

Side Contents

1	Cc15910-9A	Overture, part 1	15v29
2	Cc15921-1A	Overture, part 2	21ii29
3	Cc15911-5	Pour, oh, pour the pirate sherry	19iv29

Gilbert and Sullivan Operettas

4	Cc15943-5	Oh better far to live and die	25iii29
5	Cc15942-6	What shall I do?	25iii29
6	Cc15918-4T1	Stop, ladies, pray!	25iii29
7	Cc15915-5	'Tis Mabel!	25iii29
8	Cc15917-3	What ought we to do	21ii29
9	Cc15912-2A	Stay, we must not lose our senses	20ii29
10	Cc15909-2	I am the very model	19ii29
11	Cc16263-3	Oh, men of dark and dismal fate	25iii29
12	Cc15948-6	You may go, for you're at liberty	25iii29
13	Cc15914-3A	Oh, dry the glistening tear	20ii29
14	Cc15919-4	Then, Frederic, let your escort	25iii29
15	Cc15906-2	Now for the pirates' lair!	19ii29
16	Cc15907-3	Away, away! my heart's on fire	19ii29
17	Cc15908-6A	Ah, leave me not to pine	25iii29
18	Cc15916-3A	No, I am brave!	20ii29
19	Cc15920-1A	A rollicking band of pirates we	21ii29
20	Cc15913-2	Hush, hush, not a word!	20ii29
21	Cc15949-3A	Now what is this, and what is that	28ii29
22	Cc16262-2A	To gain a brief advantage you've contrived	25iii29

1929-1930

Iolanthe

Lord Chancellor: George Baker	Fairy Queen: Bertha Lewis
Earl of Mountararat: Darrell Fancourt	Iolanthe: Nellie Briercliffe
Earl Tolloller: Derek Oldham	Phyllis: Winifred Lawson
Strephon: Leslie Rands	Celia: Alice Moxon
Private Willis: Sydney Granville	Leila: Beatrice Elburn/ Nellie Walker

Chorus and Light Opera Orchestra conducted by Malcolm Sargent.
Recorded in London, September 25, 1929-February 6, 1930.

Issues

SP: HMV D1785/95 in GM-89 (manual)
 HMV D7190/200 (slide auto)
 HMV D7708/18 (auto)
 RCA Victor 9708/18 in C-10 (manual)
 RCA Victor 9719/20 in AC-10 (slide auto)
 RCA Victor 12905/15 in DC-10 (auto)

Gilbert and Sullivan Operettas

LP: World Records SHB 64 (3 s)

Arabesque 8066-2L (4 s)

CD: Arabesque Z8066-2 (1 1/2 s)

Side Contents

1	Cc17397-1	Overture, part 1	26ix29
2	Cc17380-1	Overture, part 2	26ix29
3	Cc18057-4A	Tripping hither, tripping thither	27xi29
4	Cc18091-1A	Iolanthe! From thy dark exile	25x29
5	Cc18052-5	Fare thee well, attractive stranger	27ix29
6	Cc17378-2	Loudly let the trumpet bray!	25ix29
7	Cc17377-1	Bow, bow, ye lower middle classes!	25ix29
8	Cc18039-4A	My well-loved Lord	17xii29
9	Cc18040-4AT1	Nay, tempt me not	17xii29
10	Cc18054-1	When I went to the Bar	16x29
11	Cc18112-3A	Oh, shameless one, tremble!	17xii29
12	Cc18036-3	For riches and rank I do not long	11x29
13	Cc18038-4A	Go away, madam	31x29
14	Cc18111-2	Every bill and every measure	31x29
15	Cc18093-2A	When all night long	25x29
16	Cc18056-4A	Strephon's a Member of Parliament!	17xii29
17	Cc18055-3	In vain to us you plead	16x29
18	Cc18053-4A	Oh, foolish fay	27xi29
19	Cc17381-1	Love, unrequited, robs me of my rest	26ix29
20	Cc18493-2	If you go in you're sure to win	17xii29
21	Cc18092-6T1	My lord, a suppliant at your feet	6iii30
22	Cc18037-2	Soon as we may, off and away!	11x29

1930

H.M.S. Pinafore

Sir Joseph: Henry Lytton

Josephine: Elsie Griffin

Capt. Corcoran: George Baker

Hebe: Nellie Briercliffe

Ralph Rackstraw: Charles Goulding

Buttercup: Bertha Lewis

Dick Deadeye: Darrell Fancourt

Bill Bobstay: Sydney Granville

Bob Becket: Stuart Robertson

Chorus and London Symphony Orchestra conducted by Malcolm Sargent. Recorded in London, February 4-March 24, 1930.

Gilbert and Sullivan Operettas

Issues

SP:HMV D1844/52 in GM-100 (manual)
 HMV D7230/8 (slide auto)
 HMV D7511/9 (auto)
 RCA Victor 9937/45 in C-13 (manual)
 RCA Victor 9946/54 in AC-13 (slide auto)
 RCA Victor 12927/35 in DC-13 (auto)
 EP:RCA Victor WCT-6008
 LP:HMV ALP 1293/4 (3 s)
 RCA Victor LCT-6008 (3 s)
 Arabesque 8052-2L (3 s)
 HMV MFP 2070 (excerpts)
 CD:Arabesque Z8052-2 (1 1/2 s)

Side Contents

1	Cc18642-3A	Overture	5ii30
2	Cc18636-5A	We sail the ocean blue	24iii30
3	Cc18639-3	But, tell me--who's the youth	24iii30
4	Cc18637-4A	My gallant crew, good morning	24iii30
5	Cc18704-1	Sorry her lot	14iii30
6	Cc18644-2	Over the bright blue sea	6ii30
7	Cc18645-1	When I was a lad	6ii30
8	Cc18641-2A	A British tar is a soaring soul	14iii30
9	Cc18649-2	Can I survive this overbearing	6ii30
10	Cc18647-3A	This very night	6ii30
11	Cc18643-5A	Fair moon, to thee I sing	4vi30
12	Cc18638-2	Things are seldom what they seem	4ii30
13	Cc18698-2	The hours creep on apace	14iii30
14	Cc18713-2A	Never mind the why and wherefore	24iii3
15	Cc18640-3AT1	Carefully on tiptoe stealing	4ii30
16	Cc18648-2A	In uttering a reprobation	6ii30
17	Cc18646-1A	My pain and my distress	6ii30
18	Cc18705-2	Oh joy, oh rapture unforeseen	14iii30

Notes

Orchestra identified as the London Symphony on the recording sheets but not on the record label or packaging. The sessions of March 14 and 24 also were recorded by HMV's mobile van (matrix prefix CR)--perhaps as an equipment test, since no sides with that prefix evidently were published in this set.

Gilbert and Sullivan Operettas

Patience

Col. Calverley: Darrell Fancourt
Maj. Murgatroyd: Martyn Green
Duke of Dunstable: Derek Oldham
Bunthorne: George Baker
Grosvenor: Leslie Rands

Lady Angela: Nellie Briercliffe
Lady Saphir: Marjorie Eyre
Lady Ella: Rita Mackay
Lady Jane: Bertha Lewis
Patience: Winifred Lawson

Chorus and symphony orchestra conducted by Malcolm Sargent.
Recorded in London, September 24-November 11, 1930.

Issues

SP: HMV D1909/18 in GM-106 (manual)
HMV D7272/81 (slide auto)
HMV D7844-53 (auto)
RCA Victor 11070/9 in C-14 (manual)
RCA Victor 11080/9 in AC-14 (slide auto)
RCA Victor 12936/45 in DC-14 (auto)
LP: Arabesque 8095-2L (2 1/2 s)

Side Contents

1	Cc19758-1A	Overture	24ix30
2	Cc19777-2A	Twenty love-sick maidens we	1x30
3	Cc19776-1A	Still brooding on their mad infatuation!	1x30
4	Cc19797-2	The soldiers of our Queen	8x30
5	Cc19783-2A	In a doleful train	3x30
6	Cc19782-1A	When I first put this uniform on	3x30
7	Cc19763-2A	If you're anxious for to shine	24ix30
8	Cc19761-4	Long years ago	4xi30
9	Cc19762-2	Prithee, pretty maiden	24ix30
10	Cc19788-2A	Let the merry cymbals sound	3x30
11	Cc19779-2	Stay, we implore you	3x30
12	Cc19781-1A	Oh, Fortune, to my aching heart be kind!	3x30
13	Cc19798-6	I hear the soft note	11xi30
14	Cc19780-2A	But who is this	3x30
15	Cc19774-2	Sad is that woman's lot	1x30
16	Cc19775-2A	Turn, oh, turn in this direction	1x30
17	Cc19760-3	Love is a plaintive song	24ix30
18	Cc19773-1A	So go to him and say to him	1x30

Gilbert and Sullivan Operettas

19	Cc19759-1A	If Saphir I choose to marry	24ix30
20	Cc19796-2	When I go out of door	8x30

The Mikado: Excerpts.

Mikado: Robert Carr	Yum-Yum: Alice Lilley
Nanki-Poo: Dan Jones	Pitti-Sing: Joan Cross
Ko-Ko: Appleton Moore	Peep-Bo: Nellie Walker
Pooh-Bah: Robert Carr	Katisha: Nellie Walker
Pish-Tush: Randell Jackson	

Columbia Light Opera Company conducted by Charles Prentice, W. T. Best, piano accompaniment.

Recorded in London, November 6-10, 1930.

Issues

SP: Columbia (GB) DB321/6 (10")
Columbia (US) 2517/22D

Side Contents

1	WA10840-2	If you want to know who we are	6xi30
2	WA10841-1	A wandering minstrel I	7xi30
3	WA10842-1	Behold the Lord High Executioner	7xi30
4	WA10843-1	As some day it may happen	10xi30
5	WA10844-1	Three little maids from school	6xi30
6	WA10845-1	I am so proud	10xi30
7	WA10846-1	The sun, whose rays	8xi30
8	WA10847-2	Brightly dawns our wedding day	8xi30
9	WA10848-1	Here's a how-de-do!	8xi30
10	WA10849-1	A more humane Mikado	10xi30
11	WA10850-1	On a tree by a river	7xi30
12	WA10851-1	There is beauty in the bellow of the blast	6xi30

Notes

Joseph Batten, better known as a record producer, is credited as conductor on the labels, but according to the Columbia daybook, Prentice rather than Batten conducted the "composite orchestra" (including Leon Goossens, oboe; Charles Draper, clarinet; and Aubrey Brain, horn). W. T. Best (pf) joined in on s 12, and Best, in the absence of the orchestra, accompanied the singers on s 4, 6, and 10.

Gilbert and Sullivan Operettas

1931

The Gondoliers: Excerpts.

Marco: Dan Jones	Gianetta: Joan Cross
Giuseppe: George Baker/ Randell Jackson	Tessa: Sophie Rowlands
Duke: Appleton Moore	Casilda: Alice Lilley
Don Alhambra: George Baker	Duchess: Nellie Walker
Luiz: William Heseltine	
Antonio: Appleton Moore	

Columbia Light Opera Company conducted by Joseph Batten.
Recorded in London, January 14-17, 1931.

Issues

SP: Columbia (GB) DB386/91 in album 256 (10")

Side Contents

1	WA11049-1	For the merriest fellows are we	14i31
2	WA11066-2	From the sunny Spanish shore	16i31
3	WA11065-1	There was a time	16i31
4	WA11061-1	I stole the Prince	15i31
5	WA11062-2	Try we lifelong we can never	15i31
6	WA11051-2	Bridegroom and bride!	14i31
7	WA11063-1	Then one of us will be a queen	15i31
8	WA11078-1	Rising early in the morning	17i31
9	WA11064-2	Take a pair of sparkling eyes (DB390)	15i31
10	WA11050-1	Here we are at the risk of our lives (DB391)	14i31
11	WA11079-1	There lived a King (DB390)	17i31
12	WA11077-2	I am a courtier grave and serious (DB391)	17i31

Notes

The set follows the musical sequence except for s 10-12. Jackson sings Giuseppe on s 10. George Baker sings under the pseudonym "George Portland," which also is used in Columbia's recording daybook. Other singers also may be using pseudonyms. Members of the "composite orchestra" include Léon Goossens, oboe; Charles Draper, clarinet; Aubrey Brain, horn.

Gilbert and Sullivan Operettas

The Yeomen of the Guard: Excerpts.

Col. Fairfax: Dan Jones
Sgt. Meryll: George Baker
Leonard Meryll: Dan Jones
Jack Point: Appleton Moore
Shadbolt: George Baker
First Yeoman: Harold Eden
Second Yeoman: Robert Carr

Elsie Maynard: Alice Lilley
Phoebe Meryll: Nellie Walker
Dame Carruthers: Edith Furmedge
Kate: Alice Lilley

Columbia Light Opera Company conducted by Joseph Batten and Clarence Raybould.

Recorded in London, March 3-5, 1931.

Issues

SP: Columbia (GB) DB434/9 (10")
Columbia (US) 2607/12D

Side Contents

1	WA11284-1	When maiden loves	4iii31
2	WA11285-2	Tower warders under orders	3iii31
3	WA11286-2	When our gallant Norman foes	4iii31
4	WA11287-2	Alas! I waver to and fro!	4iii31
5	WA11288-1	Didst thou not, oh, Leonard Meryll	5iii31
6	WA11289-2	Execution scene	4iii31
7	WA11290-1	Oh! a private buffoon	3iii31
8	WA11291-2	Free from his fetters grim	4iii31
9	WA11292-1	A man who would woo a fair maid	5iii31
10	WA11293-3	When a wooer goes a-wooing	5iii31
11	WA11294-2	Rapture, rapture	4iii31
12	WA11295-1	Finale	3iii31

Notes

Joseph Batten is credited as sole conductor on the labels, but Columbia's recording daybook identifies Clarence Raybould as conductor of s 6, 8, and 11. George Baker sings under the pseudonym of George Portland; other singers also may be using pseudonyms.

The Yeomen of the Guard: Abridged.

Sir Richard: Stuart Robertson
Col. Fairfax: Derek Oldham
Sgt. Meryll: Edward Halland

Elsie: Muriel Dickson
Phoebe: Beatrice Elburn
Dame Carruthers: Nellie Walker

Gilbert and Sullivan Operettas

Jack Point: George Baker
Shadbolt: Sydney Granville

Kate: Alice Moxon

Chorus and orchestra conducted by Malcolm Sargent.
Recorded in London, March 5 and 9, 1931.

Issues

SP: HMV B3799/804 (10") in GM-125 (manual)
HMV B7000/5 (auto)

Side Contents

1	0B618-2	When maiden loves	5iii31
2	0B625-2	When our gallant Norman foe	9iii31
3	0B615-1	Is life a boon?	5iii31
4	0B624-1	I have a song to sing, O!	9iii31
5	0B617-2	'Tis done! I am a bride!	5iii31
6	0B613-1	Were I thy bride	5iii31
7	0B612-1	My lord! I know not how to tell	5iii31
8	0B614-1	Oh! a private buffoon	5iii31
9	0B616-1	Free from his fetters grim	5iii31
10	0B630-2	Strange adventure! Maiden wedded	5iii31
11	0B627-1	When a wooer goes a-wooing	9iii31
12	0B623-2	All thought of Leonard Meryll set aside	9iii31

The Gondoliers: Abridged.

Marco: Derek Oldham
Giuseppe: Leslie Rands/
Leonard Hubbard

Duke: George Baker
Luiz: Webster Booth
Don Alhambra: Sydney Granville
Antonio: Stuart Robertson

Gianetta: Muriel Dickson
Tessa: Beatrice Elburn
Duchess: Nellie Walker/
Essie Ackland
Casilda: Alice Moxon
Fiametta: Phyllis Evens
Inez: Essie Ackland

Chorus and orchestra conducted by Malcolm Sargent.
Recorded in London, March 9-May 2, 1931.

Issues

SP: HMV B3866/71 (10") in GM-127 (manual)
HMV B7012/7 (auto) (1 1/2 s)
LP: Arabesque 8095-2L
CD: Arabesque Z8095-2 (1/2 s)

Gilbert and Sullivan Operettas

Side Contents

1	OB626-1	List and learn	9iii31
2	OB673-2	See, see, at last they come	23iii31
3	OB674-1	We're called gondolieri	23iii31
4	OB653-2	In enterprise of martial kind	16iii31
5	OB654-1	When a merry maiden marries	16iii31
6	OB629-4	Kind sir, you cannot have the heart	2v31
7	OB677-2	Then one of us will be a queen	23iii31
8	OB675-1	For ev'ry one who feels inclined	23iii31
9	OB676-1	Rising early in the morning	23iii31
10	OB628-4	Take a pair of sparkling eyes	2v31
11	OB652-2	There lived a King	16iii31
12	OB651-3	Now let the loyal lieges gather round	16iii31

Notes

Hubbard sings Giuseppe on s 11. Ackland sings the Duchess on s 3.

The Pirates of Penzance: Excerpts.

Maj.-Gen. Stanley: George Baker	Mabel: Muriel Dickson
Pirate King: Darrell Fancourt	Ruth: Bertha Lewis
Frederic: Derek Oldham	
Sgt. of Police: Sydney Granville	
Samuel: Stuart Robertson	

D'Oyly Carte Opera Company Chorus with orchestra conducted by Malcolm Sargent.

Recorded in London, April 13-May 2, 1931.

Issues

SP: HMV B3846/51 (10") in GM-126 (manual)

HMV B7006/11 (auto)

LP: Music for Pleasure MFP 2143 (2 s)

Arabesque 8129-2L (1 1/2 s)

Side Contents

1	OB732-2	Pour, oh, pour the pirate sherry	13iv31
2	OB734-1	Oh, is there not one maiden breast	14iv31
3	OB735-5	Oh, sisters, deaf to pity's name	2v31
4	OB733-2	Hold, monsters!	13iv31
5	OB731-1	Oh, men of dark and dismal fate	13iv31
6	OB728-2	You may go, for you're at liberty	13iv31

Gilbert and Sullivan Operettas

7	0B727-1	Then, Frederic, let your escort	13iv31
8	0B730-1	When you had left our pirate fold	13iv31
9	0B736-4	Stay, Frederic, stay!	2v31
10	0B729-2	When a felon's not engaged in his employment	13iv31
11	0B737-2	Hush, hush, not a word!	14iv31
12	0B726-2	To gain a brief advantage you've contrived	13iv31

Iolanthe: Excerpts.

Lord Chancellor: George Baker	Fairy Queen: Nellie Walker
Earl of Mountararat: Appleton Moore	Iolanthe: Sophie Rowlands
Earl Tolloller: Dan Jones	Phyllis: Alice Lilley
Strephon: Barrington Hooper	Celia: Joan Cross
Pvt. Willis: Randell Jackson	Leila: Catherine Stewart

Columbia Light Opera Chorus and Orchestra conducted by Joseph Batten.
Recorded in London, June 8-10, 1931.

Issues

SP: Columbia (GB) DB550/5 (10")
 Columbia (US) 4243/8M in M-422 (manual)
 Columbia (US) 4255/60M in MM-422 (auto)

Side Contents

1	CA11696-1	Iolanthe! From thy dark exile	9vi31
2	CA11697-2	Good morrow, good lover!	10vi31
3	CA11698-1	Loudly let the trumpets bray!	8vi31
4	CA11699-1	My well-loved Lord	9vi31
5	CA11700-1	When I went to the Bar	9vi31
6	CA11701-1	In babyhood upon her lap I lay	9vi31
7	CA11702-1	Go away, madam	8vi31
8	CA11703-1	When all night long	9vi31
9	CA11704-2	When Britain really ruled the waves	9vi31
10	CA11705-2	Oh, foolish fay	10vi31
11	CA11706-1	Love, unrequited, robs me of my rest	10vi31
12	CA11707-2	If we're weak enough to tarry	8vi31

Notes

Conductor for s. 2, 10, and 11 not identified in Columbia recording daybook. George Baker sings under the pseudonym "George Portland"; other singers also may use pseudonyms. "Composite orchestra" includes Léon Goossens, oboe; Charles Draper, clarinet; Aubrey Brain, horn.

Gilbert and Sullivan Operettas

Ruddigore

Sir Ruthven: George Baker
Dick Dauntless: Derek Oldham
Sir Despard: Sydney Granville
Sir Roderic: Darrell Fancourt
Old Adam: Stuart Robertson

Rose: Muriel Dickson
Mad Margaret: Nellie Briercliffe
Dame Hannah: Dorothy Gill
Zorah: Alice Moxon

Chorus and symphony orchestra conducted by Malcolm Sargent.
Recorded in London, September 9-November 9, 1931.

Issues

SP: HMV DB4005/13 in GM-143 (manual)
 HMV DB7096/104 (slide auto)
 HMV DB7522/30 (auto)
 RCA Victor 11510/8 in C19 (manual)
 RCA Victor 11519/27 in AC-19 (slide auto)
 RCA Victor 132954/303 in DC-19 (auto)
LP: Arabesque 6548-2L (2 1/2 s)
 HMV HQM 1200 (s 5, 7)

Side Contents

1	2B1396-1A	Overture (Toye)	22ix31
2	2B1453-1	Fair is Rose as bright May-day	9ix31
3	2B1454-2	Sir Rupert Murgatroyd	9ix31
4	2B1457-1	If somebody there chanced to be	9ix31
5	2B1466-2A	I know a youth who loves a little maid	14ix31
6	2B1471-1	From the briny sea	14ix31
7	2B1455-1	My boy, you may take it from me	9ix31
8	2B1465-1	Cheerily carols the lark over the cot	11ix31
9	2B1460-2	Welcome, gentry, for your entry	11ix31
10	2B1463-1	You understand? I think I do	11ix31
11	2B1468-1A	When the buds are blossoming	14ix31
12	2B1461-2A	Hold, bride and bridegroom	11ix31
13	2B1462-2	Farewell! Thou hadst my heart	11ix31
14	2B1456-2	I once was as meek as a new-born lamb	9ix31
15	2B1469-2	In bygone days I had thy love	14ix31
16	2B1470-1	When the night wind howls	14ix31
17	2B1464-3	I once was a very abandoned person	11ix31
18	2B1467-4	There grew a little flower	9xi31

Notes

Though not so identified in the EMI ledger or on the labels, the orchestra may be the London Symphony, which made other anonymous recordings for HMV at about this time. Despite the recording date, the matrix number for s 1 is as given above in the EMI files and on all sets examined.

1932

Princess Ida

King Hildebrand: Richard Watson	Princess Ida: Muriel Dickson
Hilarion: Derek Oldham	Lady Blanche: Dorothy Gill
Cyril: Charles Goulding	Lady Psyche: Alice Moxon
Florian: George Baker	Melissa: Nellie Briercliffe
King Gama: Henry Lytton	Sacharissa: Phyllis Evens
Arac: Darrell Fancourt	
Guron: Stuart Robertson	
Scynthius: Edward Halland	

Chorus and symphony orchestra conducted by Malcolm Sargent.
Recorded in London, September 26-October 27, 1932.

Issues

SP: HMV DB4016/25 in GM-169 (manual)
 HMV DB7271/80 (auto)
 RCA Victor 11596/605 in C-20 (manual)
 RCA Victor 11606/15 in AC-20 (slide auto)
 RCA Victor 13304/13 in DC-20 (auto)
 LP: Arabesque 8129-2L (2 1/2 s)

Side Contents

1	2B4218-1	Overture	26ix32
2	2B4234-1	Search throughout the panorama	28ix32
3	2B4220-1	Today we meet, my baby bride and I	26ix32
4	2B4229-1	From the distant panorama	28ix32
5	2B4228-2	If you give me your attention	27ix32
6	2B4227-1	Come, Cyril, Florian	27ix32
7	2B4235-3	Towards the empyrean heights	29ix32
8	2B4236-3	Mighty maiden with a mission	29ix32
9	2B4223-2	Gently, gently	27ix32
10	2B4224-3	I am a maiden, cold and stately	27x32
11	2B4225-5	The world is but a broken toy	27x32
12	2B4219-1	A Lady fair, of lineage high	26ix32

Gilbert and Sullivan Operettas

13	2B4238-1	Now wouldn't you like to rule the roast	29ix32
14	2B4237-1	Would you know the kind of maid	29ix32
15	2B4230-2	Madam, without the castle walls	28ix32
16	2B4231-2	Be reassured, nor fear his anger blind	28ix32
17	2B4239-1	Death to the invader!	29ix32
18	2B4226-4	Whene'er I spoke sarcastic joke	27x32
19	2B4233-2	When anger spreads his wing	28ix32
20	2B4232-1	This is our duty plain	28ix32

1933

The Sorcerer: Abridged.

Sir Marmaduke: Darrell Fancourt	Lady Sangazure: Dorothy Gill
Alexis: Derek Oldham	Aline: Muriel Dickson
Dr. Daly: Leslie Rands	Mrs. Partlet: Anna Bethell
J. W. Wells: George Baker	Constance: Alice Moxon
Notary: Stuart Robertson	

Chorus and orchestra conducted by Isidore Godfrey.

Recorded in London, September 12-13, 1933.

Issues

SP: HMV B8054/9 (10") in GM-193 (manual)

HMV B7018/23 (auto)

RCA Victor 4258/63 in C-21 (manual)

RCA Victor 4264/9 in AC-21 (slide auto)

RCA Victor 4503/8 in DC-21 (auto)

LP: World Records SHB 75

Arabesque 8068-2L (1 1/2 s)

HMV HQM 1200 (s 6)

CD: Arabesque Z8068-2 (1/2 s)

Side Contents

1	0B5074-1	Ring forth, ye bells	13ix33
2	0B5078-2	The air is charged with amatory numbers	13ix33
3	0B5069-2	My kindly friends, I thank you for this greeting	12ix33
4	0B5071-1	Welcome joy, adieu to sadness!	12ix33
5	0B5068-2	All is prepared for sealing and for signing	12ix33
6	0B5073-1	Oh! my name is John Wellington Wells	12ix33

Gilbert and Sullivan Operettas

7	OB5075-2	Sprites of earth and air	13ix33
8	OB5070-2	Be happy all--the feast is spread before ye	12ix33
9	OB5079-2	Thou hast the power thy vaunted love	13ix33
10	OB5076-1	I rejoice that it's decided	13ix33
11	OB5072-1	O, I have wrought much evil with my spells	12ix33
12	OB5077-1	Oh, joyous boon! Oh mad delight!	13ix33

1936

The Mikado

Mikado: Darrell Fancourt	Yum-Yum: Brenda Bennett
Nanki-Poo: Derek Oldham	Pitti-Sing: Marjorie Eyre
Ko-Ko: Martyn Green	Peep-Bo: Elizabeth Nickell-Lean
Pooh-Bah: Sydney Granville	Katisha: Josephine Curtis
Pish-Tush: Leslie Rands	
Go-To: Radley Flynn	

Chorus and symphony orchestra conducted by Isidore Godfrey.
Recorded in London, June 3-22, 1936.

Issues

SP: HMV DB4038/48 in GM-260 (manual)
 HMV DB8105/15 (auto)
 RCA Victor 11961/71 in C-26 (manual)
 RCA Victor 11972/82 in AC-26 (slide auto)
 RCA Victor 12956/66 in DC-26 (auto)
 EP: RCA Victor WCT-6009
 LP: RCA Victor LCT 6009 (4 s)
 HMV ALP 1255/6 (4 s)
 Arabesque 8051-2L (4 s)
 CD: Arabesque Z8051-2 (2 CD)

Side Contents

1	2EA2995-2A	Overture, part 1	22vi36
2	2EA2996-3A	Overture, part 2	22vi36
3	2EA2948-1	If you want to know who we are	3vi36
4	2EA2949-1	A wandering minstrel I	3vi36
5	2EA2946-1	Our great Mikado, virtuous man	3vi36
6	2EA2961-1	Young man, despair	4vi36

Gilbert and Sullivan Operettas

7	2EA2947-1	Behold the Lord High Executioner	3vi36
8	2EA2963-1	Comes a train of little ladies	5vi36
9	2EA2962-1A	So please you, Sir	5vi36
10	2EA2959-1A	I am so proud	4vi36
11	2EA2956-2A	With aspect stern and gloomy stride	4vi36
12	2EA2953-2	Your revels cease!	4vi36
13	2EA2954-4	The hour of gladness	4vi36
14	2EA2965-1	Braid the raven hair	5vi36
15	2EA2964-2	The sun, whose rays	5vi36
16	2EA2952-3	Brightly dawns our wedding day	22vi36
17	2EA2955-2	Here's a how-de-do!	4vi36
18	2EA2960-1A	A more humane Mikado	4vi36
19	2EA2958-1	The criminal cried	4vi36
20	2EA2950-3A	See how the Fates their gifts allot	22vi36
21	2EA2951-4A	Alone, and yet alive!	22vi36
22	2EA2957-2	There is beauty in the bellow of the blast	4vi36

Notes

S 13, 2EA2954-4, is a transfer otherwise unpublished of 2EA2954-2.

Undated

H.M.S. Pinafore: Excerpts.

Sir Joseph: Crane Calder
Capt. Corcoran: Walter Preston
Ralph Rackstraw: Fred Hufsmith
Dick Deadeye: J. Alden Edkins
Bill Bobstay: Kenneth Schon

Josephine: Lois Bennet
Hebe: Paula Hemminghaus
Buttercup: Mary Hopple

RCA Victor Light Opera Company and Orchestra conducted by Emile Côté
Published between 1936 and 1943.

Issues

SP: RCA Victor 27833/6 (10") in P-120

Side Contents

- 1 **We sail the ocean blue**
- 2 **A maiden fair to see**
- 3 **Sorry her lot**

- 4 **When I was a lad**
- 5 **Fair moon, to thee I sing**
- 6 **A simple sailor, lowly born**

- 7 **Carefully on tip-toe stealing**
- 8 **Farewell, my own**

1949

Trial by Jury

Learned Judge: Richard Watson Plaintiff: Muriel Harding
Defendant: Leonard Osborn
Usher: Radley Flynn
Counsel: Leslie Rands
Foreman: Donald Harris

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
Recorded in London, July 19 and 21, 1949.

Issues

SP:Decca (GB) AK2248/51 (auto)
 London T5192/5 in LA-108 (auto)
EP:Decca (GB) REP 8018 (excerpts)
LP:Decca (GB) LK 4001
 London LLP 70 in A4101
 Richmond R 23050

Side Contents

1	AR13854	Hark, the hour of ten is sounding	19vii49
2	AR13855	When first my old, old love I knew	19vii49
3	AR13856	For these kind words accept my thanks	19vii49
4	AR13857	Swear thou the Jury!	19vii49
5	AR13858	Oh never,never, never	21vii49
6	AR13859	That she is reeling is plain to see!	21vii49
7	AR13860	A nice dilemma we have here	21vii49
8	AR13861	The question, gentlemen--is one of liquor	21vii49

Notes

All the Decca/London Gilbert and Sullivan recordings were mastered on tape from which the 78 rpm matrixes were cut. The matrix numbers therefore do not indicate the order in which the musical numbers were recorded, and the lack of take numbers has no significance.

Gilbert and Sullivan Operettas

Unclear from the Decca archives whether the dates given for a recording are true recording dates or "completion" dates--that is, the dates when the editing of the master tape was completed.

The chorus and orchestra are credited on the labels as "The D'Oyly Carte Opera Company." Undoubtedly, the D'Oyly Carte chorus was used, but the identity of the orchestra, if indeed it was not an *ad hoc* ensemble, is not known.

H.M.S. Pinafore

Sir Joseph: Martyn Green	Josephine: Muriel Harding
Capt. Corcoran: Leslie Rands	Hebe: Joan Gillingham
Ralph Rackstraw: Leonard Osborn	Buttercup: Ella Halman
Dick Deadeye: Darrell Fancourt	
Bill Bobstay: Richard Walker	
Bob Becket: Radley Flynn	

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
Recorded in London, July 28, 1949.

Issues

SP: Decca (GB) AK 2261/8 (auto)
London T 5196/203 in LA-121 (auto)
EP: London REP 8016 (excerpts)
LP: Decca (GB) LK 4002/3
Ace of Clubs ACL 1054/5
London LLP 71/2 in A4201
Richmond RS 62003
Decca (GB) LK 4078 (excerpts)(1 s)
London LL 809 (excerpts)(1 s)
London 5091 (excerpts)(1 s)
Richmond R 23058 (excerpts)(1 s)
Decca LXT 2609 (s 1)
London LLP 398 (s 1)

Side Contents

1	AR13880-1A	Overture
2	AR13881-1A	We sail the ocean blue
3	AR13882-1A	But, tell men-who's the youth
4	AR13883-1A	My gallant crew, good morning
5	AR13884-1	Sorry her lot
6	AR13885-1A	Gaily tripping
7	AR13886-1A	When I was a lad
8	AR13887-1A	A British tar is a soaring soul
9	AR13888-1A	Can I survive this overbearing

- 10 **AR13889-1A** **This very night**
 11 **AR13890-1A** **Fair moon, to thee I sing**
 12 **AR13891-1A** **The hours creep on apace**
- 13 **AR13892-1A** **Never mind the why and wherefore**
 14 **AR13893-1** **Carefully on tiptoe stealing**
 15 **AR13894-1** **In uttering a reprobation**
- 16 **AR13895-1A** **A many years ago**

Notes

Concerning the chorus and orchestra, see note to *Trial by Jury* above.

The Pirates of Penzance

Maj-Gen Stanley: Martyn Green	Mabel: Muriel Harding
Pirate King: Darrell Fancourt	Edith: Joan Gillingham
Frederic: Leonard Osborn	Kate: Joyce Wright
Samuel: Donald Harris	Ruth: Ella Halman
Sgt. of Police: Richard Watson	

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
 Recorded in London, July 29 and August 24, 1949.

Issues

SP:Decca (GB) AK2315/20, 2321/5 (auto)
 London T5204/14 in LA-120 (auto)
 EP:Decca (GB) REP 8014 (excerpts)
 LP:Decca (GB) LK 4004/5
 London LLP 80/1
 Decca (GB) LK 4128 (excerpts)(1 s)
 London LL 1243 (excerpts)(1 s)
 Decca (GB) LXT 2609 (s 1-2)
 Decca (GB) LW 5172 (10")(s 1-2)
 London LLP 398 (s 1-2)

Side Contents

1	AR13914	Overture, part 1	29vii49
2	AR13915	Overture, part 2	29vii49
3	AR13916	Pour, oh, pour the pirate sherry	29vii49
4	AR13917	Oh better far to live and die	29vii49
5	AR13918	What shall I do?	24viii49
6	AR13919	Stop, ladies, pray!	29vii49

Gilbert and Sullivan Operettas

7	AR13920	'Tis Mabel!	29vii49
8	AR13921	What ought we to do	24viii49
9	AR13922	Stay, we must not lose our senses	29vii49
10	AR13923	I am the very model	29vii49
11	AR13924	Oh, men of dark and dismal fate	29vii49
12	AR13925	You may go, for you're at liberty	29vii49
13	AR13926	Oh, dry the glistening tear	29vii49
14	AR13927	Then, Frederic, let your escort	29vii49
15	AR13928	Now for the pirates' lair!	29vii49
16	AR13929	Away, away! my heart's on fire	24viii49
17	AR13930	Ah, leave me not to pine	29vii49
18	AR13931	No, I am brave!	29vii49
19	AR13932	A rollicking band of pirates we	29vii49
20	AR13933	Hush, hush, not a word!	29vii49
21	AR13934	Now what is this, and what is that	29vii49
22	AR13935	To gain a brief advantage you've contrived	29vii49

Notes

Concerning the chorus and orchestra, see note to *Trial by Jury* above.

1950

The Mikado

Mikado: Darrell Fancourt	Yum-Yum: Margaret Mitchell
Nanki-Poo: Leonard Osborn	Pitti-Sing: Joan Gillingham
Ko-Ko: Martyn Green	Peep-Bo: Joyce Wright
Pooh-Bah: Richard Watson	Katisha: Ella Halman
Pish-Tush: Alan Styler	
Go-To: Radley Flynn	

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
Recorded in London, March 8, 1950.

Issues

SP: Decca (GB) AK 2388/93, 2394/8 (auto)
London set LA 230
EP: Decca (GB) REP 8010/2 (excerpts)
LP: Decca (GB) LK 4010/1
Decca (GB) DPA 3049/50
Ace of Clubs ACL 1014/5

London LLP 189/90 in A4203
 Richmond RS 62004
 Decca (GB) LK 4068 (excerpts)(1 s)
 London LL 782 (excerpts)(1 s)
 London 5087 (excerpts)
 Richmond R 23055 (excerpts)
 Decca (GB) LXT 2609 (s 1-2)
 Decca (GB) LW 5024 (10")(s 1-2)
 London LLP 398 (s 1-2)
 London LD 9007 (10")(s 1-2)

Side Contents

- | | | |
|----|----------------|---|
| 1 | AR14677 | Overture, part 1 |
| 2 | AR14678 | Overture, part 2 |
| 3 | AR14679 | If you want to know who we are |
| 4 | AR14680 | A wandering minstrel I |
| 5 | AR14681 | Our great Mikado, virtuous man |
| 6 | AR14682 | Young man, despair |
| 7 | AR14683 | Behold the Lord High Executioner |
| 8 | AR14684 | Comes a train of little ladies |
| 9 | AR14685 | So please you, Sir |
| 10 | AR14686 | I am so proud |
| 11 | AR14687 | With aspect stern and gloomy stride |
| 12 | AR14688 | Your revels cease! |
| 13 | AR14689 | The hour of gladness |
| 14 | AR14690 | Braid the raven hair |
| 15 | AR14691 | The sun, whose rays |
| 16 | AR14692 | Brightly dawns our wedding day |
| 17 | AR14693 | Here's a how-de-do! |
| 18 | AR14694 | A more humane Mikado |
| 19 | AR14695 | The criminal cried |
| 20 | AR14696 | See how the Fates their gifts allot |
| 21 | AR14697 | Alone, and yet alive! |
| 22 | AR14698 | There is beauty in the bellow of
the blast |

Notes

Concerning the chorus and orchestra, see note to *Trial by Jury* above and credits for *The Gondoliers* below.

Gilbert and Sullivan Operettas

The Gondoliers

Marco: Leonard Osborn

Giuseppe: Alan Styler

Duke: Martyn Green

Luiz: Henry Goodier

Don Alhambra: Richard Watson

Antonio: Geoffrey Sanders

Francesco: Tom Hancock

Giorgio: Radley Flynn

Gianetta: Muriel Harding

Tessa: Yvonne Dean

Duchess: Ella Halman

Casilda: Margaret Mitchell

Fiametta: Enid Walsh

Vittoria: Yvonne Dean

Giulia: Joyce Wright

Inez: Carol Fane

Chorus and New Promenade Orchestra conducted by Isidore Godfrey.
Recorded in London, March 11, 1950.

Issues

SP: Decca (GB) AK2403/8, 2409/14 (auto)

EP: Decca (GB) REP 8017 (excerpts)

LP: Decca (GB) LK 4015/6

Ace of Clubs ACL 1151/2

London LLP 198/9 in set A4204

Richmond RS 62010

Decca (GB) LK 4073 (excerpts)(1 s)

London LL 784 (excerpts)(1 s)

London 5089 (excerpts)(1 s)

Richmond R 23057 (excerpts)(1 s)

Decca (GB) LXT 2609 (s 1)

Decca (GB) LW 5226 (10")(s 1)

London LLP 398 (s 1)

Side Contents

- | | | |
|----|----------------|--|
| 1 | AR14699 | Overture |
| 2 | AR14700 | List and learn |
| 3 | AR14701 | Good morrow, pretty maids |
| 4 | AR14702 | See, see, at last they come |
| 5 | AR14703 | We're called gondolieri |
| 6 | AR14704 | Are you peeping? |
| 7 | AR14705 | From the sunny Spanish shore |
| 8 | AR14706 | O rapture! |
| 9 | AR14707 | I stole the Prince |
| 10 | AR14708 | But, bless my heart |
| 11 | AR14709 | Bridegroom and bride! |
| 12 | AR14710 | Kind sir, you cannot have the heart |

- 13 **AR14711** **Do not give way**
 14 **AR14712** **Now, pray, what is the cause**
 15 **AR14713** **Come, let's away**
- 16 **AR14714** **Then away they/we go**
 17 **AR14715** **Of happiness the very pith**
 18 **AR14716** **Take a pair of sparkling eyes**
- 19 **AR14717** **Here we are, at the risk of our lives**
 20 **AR14718** **There lived a King**
 21 **AR14719** **With ducal pomp and ducal pride**
- 22 **AR14720** **To help unhappy commoners**
 23 **AR14721** **I am a courtier grave and serious**
 24 **AR14722** **Now let the loyal lieges gather round**

Notes

The chorus is undoubtedly that of the D'Oyly Carte Opera Company. The identity of the "New Promenade Orchestra" is unknown.

The Yeomen of the Guard

Sir Richard: Donald Harris	Elsie: Muriel Harding
Col. Fairfax: Leonard Osborn	Phoebe: Ann Drummond-Grant
Sgt. Meryll: Darrell Fancourt	Dame Carruthers: Ella Halman
Jack Point: Martyn Green	Kate: Deidree Thurlow
Shadbolt: Richard Watson	
Leonard Meryll: Neville Griffiths	
First Yeoman: Neville Griffiths	
Second Yeoman: Geoffrey Sanders	

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
 Recorded in London, July 18, 1950.

Issues

SP: Decca (GB) AK2415/20, 2421/5 (auto)
 EP: Decca (GB) REP 8015 (excerpts)
 Decca (GB) 71118 (s 1)
 LP: Decca (GB) LK 4029/30
 London LLP 241/2 in A4205
 Richmond R 23058
 Decca (GB) LK 4069 (excerpts)(1 s)
 London LL 783 (excerpts)(1 s)
 Decca (GB) LXT 2609 (s 1)
 Decca (GB) LW 5227 (10")(s 1)
 London LLP 398 (s 1)

Gilbert and Sullivan Operettas

Side Contents

- | | | |
|----|----------------|--|
| 1 | AR15067 | Overture |
| 2 | AR15068 | When maiden loves |
| 3 | AR15069 | Tower Warders, under orders |
| 4 | AR15070 | When our gallant Norman foes |
| 5 | AR15071 | Alas! I waver to and fro! |
| 6 | AR15072 | Here's a man of jollity |
| 7 | AR15073 | How say you, maiden, will you wed |
| 8 | AR15074 | 'Tis done! I am a bride! |
| 9 | AR15075 | Were I thy bride |
| 10 | AR15076 | Forbear, my friends |
| 11 | AR15077 | To thy fraternal care |
| 12 | AR15078 | The prisoner comes to meet his doom |
| 13 | AR15079 | My lord! I know not how to tell |
| 14 | AR15080 | Night has spread her pall once more |
| 15 | AR15081 | Oh! a private buffoon |
| 16 | AR15082 | Hereupon we're both agreed |
| 17 | AR15083 | Strange adventure! Maiden wedded |
| 18 | AR15084 | Hark! What was that, sir? |
| 19 | AR15085 | A man who would woo a fair maid |
| 20 | AR15086 | When a wooer goes a-wooing |
| 21 | AR15087 | Comes the pretty young bride |
| 22 | AR15088 | A suppliant at thy feet I fall |

Notes

Concerning the chorus and orchestra, see note to *Trial by Jury* and credits for *The Gondoliers*, both above.

Ruddigore

Sir Ruthven: Martyn Green
Dick Dauntless: Leonard Osborn
Sir Despard: Richard Watson
Sir Roderic: Darrell Fancourt
Old Adam: Radley Flynn

Rose: Margaret Mitchell
Mad Margaret: Ann Drummond-Grant
Dame Hannah: Ella Halman
Zorah: Deidree Thurlow

D'Oyly Carte Opera Company conducted by Isidore Godfrey.
Recorded in London, July 21 and August 24, 1950.

Gilbert and Sullivan Operettas

Issues

SP: Decca (GB) AK2426/30, 2431/4 (auto)

LP: Decca (GB) LK 4027/8

Decca (GB) DPA 3061/2

Ace of Clubs ACL 1193/4

London LLP 243/4 in A4206

Richmond RS 62014

Decca (GB) LK 4069 (excerpts)(1 s)

London LL 783 (excerpts)(1 s)

London 5088 (excerpts)

Richmond R 25056 (excerpts)

Decca (GB) LXT 2609 (s 1-2)

Decca (GB) LW 5226 (10")(s 1-2)

London LLP 398 (s 1-2)

Side Contents

1	AR15089	Overture (Toye), part 1	24viii50
2	AR15090	Overture, part 2	24viii50
3	AR15091	Fair is Rose as bright May-day	21vii50
4	AR15092	If somebody there chanced to be	21vii50
5	AR15093	I know a youth who loves a little maid	21vii50
6	AR15094	From the briny sea	21vii50
7	AR15095	My boy, you may take it from me	21vii50
8	AR15096	Cheerily carols the lark over the cot	21vii50
9	AR15097	Welcome, gentry, for your entry	21vii50
10	AR15098	You understand? I think I do	21vii50
11	AR15099	When the buds are blossoming	21vii50
12	AR15100	Hold, bride and bridegroom	21vii50
13	AR15101	Farewell! Thou hadst my heart	21vii50
14	AR15102	I once was as meek as a new- born lamb	21vii50
15	AR15103	Painted emblems of a race	21vii50
16	AR15104	When the night wind howls	21vii50
17	AR15105	I once was a very abandoned person	21vii50
18	AR15106	There grew a little flower	24viii50

Notes

Concerning the chorus and orchestra, see note to *Trial by Jury* and credits for *The Gondoliers*, both above.

Gilbert and Sullivan Operettas

H.M.S. Pinafore: Excerpts.

Sir Joseph: Leonard Stokes
Capt. Corcoran: Earl Wrightson
Ralph Rackstraw: Jimmy Carroll
Dick Deadeye: Earl Wrightson
Bill Bobstay: Leonard Stokes
Bob Becket: John Percival

Josephine: Martha Wright
Hebe: Audrey Marsh
Buttercup: Audrey Marsh

The Guild Choristers and orchestra conducted by Al Goodman.
Published in October 1950.

Issues

SP: RCA Victor 45-0086/90 (10") in K-24

EP: RCA Victor 52-0100/4 in WK-24

LP: RCA Victor LK 1002 (2 s)

Camden CAL 433 (2 s)

Side Contents

- 1 **We sail the ocean blue**
- 2 **A maiden fair to see**
- 3 **Sorry her lot**

- 4 **Gaily tripping**
- 5 **When I was a lad**
- 6 **Refrain, audacious tar**

- 7 **Fair moon, to thee I sing**
- 8 **A simple sailor, lowly born**
- 9 **Carefully on tip-toe stealing**

- 10 **A many years ago**

The Mikado: Excerpts.

Mikado: John Percival
Nanki-Poo: Jimmy Carroll
Ko-Ko: Earl Wrightson

Yum-Yum: Martha Wright
Pitti-Sing: Sally Sweetland
Peep-Bo: Audrey Marsh
Katisha: Audrey Marsh

The Guild Choristers and orchestra conducted by Al Goodman.
Published in October 1950.

Issues

SP: RCA Victor 45-0081/5 (10") in set K-23 (auto)

EP: RCA Victor 52-0093/7 in set WK-23

LP: RCA Victor LK 1001 (2 s)

Side Contents

- 1 **If you want to know who we are**
- 2 **A wandering minstrel I**
- 3 **Behold the Lord High Executioner**

- 4 **Comes a train of little ladies**
- 5 **So please you, Sir**
- 6 **Braid the raven hair**

- 7 **Here's a how-de-do!**
- 8 **A more humane Mikado**
- 9 **The flowers that bloom in the spring**

- 10 **There is beauty in the bellow of
the blast** 