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 abridgments 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;
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,
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.

BIBLIOGRAPHY

Green, Martyn. *Here's a How-De-Do: My Life in Gilbert & Sullivan*. (New York: W.W. Norton, 1952)

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
Gilbert and Sullivan Operettas

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
Yum-Yum: Eleanor Jones-Hudson
Pitti-Sing: Amy Augarde
Peep-Bo: Denise Orme
Katisha: Amy Augarde

Pooh-Bah: n.n.
Fish-Tush: Stanley Kirkby

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

<table>
<thead>
<tr>
<th>Side</th>
<th>Matrix</th>
<th>Title</th>
<th>Recording Date</th>
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<td>1</td>
<td>8793b</td>
<td>Our great Mikado, virtuous man</td>
<td>28viii06</td>
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<td></td>
<td></td>
<td>(3-2491; B429)</td>
<td></td>
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<tr>
<td>2</td>
<td>8682b</td>
<td>Three little maids from school</td>
<td>16viii06</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(4407; B431)</td>
<td></td>
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<tr>
<td>3</td>
<td>8683b</td>
<td>So please you, Sir</td>
<td>16viii06</td>
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<tr>
<td></td>
<td></td>
<td>(4411; B428)</td>
<td></td>
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<tr>
<td>4</td>
<td>8974b</td>
<td>Were you not to Ko-Ko plighted</td>
<td>18ix06</td>
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<td></td>
<td></td>
<td>(4414; B430)</td>
<td></td>
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<tr>
<td>5</td>
<td>8979b</td>
<td>The sun, whose rays</td>
<td>18ix06</td>
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<td>(3663; B434)</td>
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<td>6</td>
<td>8714b</td>
<td>Here's a how-de-do!</td>
<td>21viii06</td>
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<td></td>
<td>(4408; B432)</td>
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<td>7</td>
<td>8716b</td>
<td>Miya sama</td>
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<td>(4412; B427)</td>
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<tr>
<td>8</td>
<td>8721b</td>
<td>A more humane Mikado</td>
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<td>8718b</td>
<td>The criminal cried</td>
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<td>(4409; B432)</td>
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<td>10</td>
<td>8720b</td>
<td>The flowers that bloom in the Spring</td>
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<td>11</td>
<td>89551/2b</td>
<td>On a tree by a river</td>
<td>13ix06</td>
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<td>(3-2493; B429)</td>
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<tr>
<td>12</td>
<td>8724b</td>
<td>There is beauty in the bellow of the blast</td>
<td>21viii06</td>
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<td></td>
<td></td>
<td>(4413; B430)</td>
<td></td>
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</tbody>
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**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**

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<th>Reference</th>
<th>Title</th>
<th>Date</th>
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<td>9946b</td>
<td>In enterprise of martial kind</td>
<td>5ii07</td>
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<td>(4462, B398)</td>
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<td>2</td>
<td>9938b</td>
<td>When a merry maiden marries</td>
<td>5ii07</td>
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<td></td>
<td>(3679, B398)</td>
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<tr>
<td>3</td>
<td>9942b</td>
<td>Then one of us will be a queen</td>
<td>5ii07</td>
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<td>(4427, B396)</td>
<td></td>
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<tr>
<td>4</td>
<td>9932b</td>
<td>Of happiness the very pith</td>
<td>5ii07</td>
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<td>(4614, B403)</td>
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<td>5</td>
<td>9945b</td>
<td>Dance a cachucha</td>
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<td>(4615, B396)</td>
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<td>9935b</td>
<td>In a contemplative fashion</td>
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<td>7</td>
<td>10039b</td>
<td>I am a courtier grave and serious</td>
<td>18ii07</td>
</tr>
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<td></td>
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<td>(4444, B397)</td>
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</table>

**Notes**

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

“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 side 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
Dame Carruthers: Florence Venning


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)
Gilbert and Sullivan Operettas

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)
Gilbert and Sullivan Operettas

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 |
| | 2 Lx2162-2 | I'm called Little Buttercup |
| | 3 LX2152-3 | The nightingale |
| | 4 Lx2160 | The Captain’s song |
| | 5 Lx2177-3 | Sorry her lot who loves too well |
| | 6 Lx2166 | Over the bright blue sea |
| | 7 Lx2165 | I am the monarch of the sea |
| | 8 Lx2178-2 | Refrain, audacious tar |
| | 9 Lx2179-3 | Act 1 finale, part 1 |
| | 10 Lx2173-2 | Act 1 finale, part 2 |
| | 11 Lx2172 | Fair moon, to thee I sing |
| | 12 Lx2192-2 | Things are seldom what they seem |
| | 13 Lx2197 | The hours creep on apace |
| | 14 Lx2193 | Never mind the why and wherefore |
| | 15 Lx2161 | Kind Captain, I've important information |
| | 16 Lx2171-3 | Carefully on tiptoe stealing |
| | 17 Lx2194 | In uttering a reprobation |
| | 18 Lx2164 | Farewell, my own |
| | 19 Lx2163 | A many years ago |
| | 20 Lx2220-2 | Act 2 finale |

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.
Gilbert and Sullivan Operettas

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
        (66038²; A203)
4  Lx2225-2  Song, Pooh-Bah with Nanki-Poo and Pish-Tush
        (66039²; A203)
5  Lx2222  Chorus with Solo: Ko-Ko
        (66036; A206)
6  Lx2223-2  Ko-Ko with Chorus of Men
        (66037²; A206)
7  Lx2239-2  Three little maids from school
        (66043²; A263)
8  Lx2249  So please you, Sir
        (66053; A263)
9  Lx2256-2  Were you not to Ko-Ko plighted
        (66054²; A274)
10 Lx2237-2  I am so proud
        (66041²; A274)
11 Lx2245  With aspect stern and gloomy stride
        (66049; A289)
12 Lx2258  Finale, Act 1, part 2
        (66056; A289)
Gilbert and Sullivan Operettas

13 Lx2257-2  Braid the raven hair  
  (66055; A291)
14 Lx2221  Madrigal  
  (66035; A291)
15 Lx2276  Here's a how-de-do!  
  (66059; A292)
16 Lx2242-2  Miya sama  
  (66046; A292)
17 Lx2243-2  A more humane Mikado  
  (66047; A293)
18 Lx2244-2  The criminal cried  
  (66048; A293)
19 Lx2240  The flowers that bloom in the spring  
  (66044; A305)
20 Lx2241-2  See how the Fates their gifts allot  
  (66045; A305)
21 Lx2247  Alone, and yet alive!  
  (66051; A310)
22 Lx2238-2  On a tree by a river  
  (66042; 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; 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.  
Josephine: Eleanor Jones-Hudson  
Capt. Corcoran: Stanley Kirkby  
Buttercup: n.n.  
Ralph Rackstraw: Ernest Pike  
Dick Deadeye: Peter Dawson  
Bill Bobstay: 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
Opening Chorus and Little Buttercup

Now give three cheers

A British tar is a soaring soul

Refrain, audacious tar

Messmates ahoy!

Things are seldom what they seem

Kind Captain, I've important information

A many years ago

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)
My gallant crew, good morning
(4470; B436)

Sorry her lot
(4471; B435)

Over the bright blue sea
(4472; B437)

Now give three cheers
(4473; B437)

A British tar is a soaring soul
(4474; B438)

Act 1 finale, Part 1
(C514)

Act 1 finale, Part 2
(C514)

Fair moon, to thee I sing
(4475; B436)

Things are seldom what they seem
(4476; B439)

The hours creep on apace
(04035; C513)

Never mind the why and wherefore
(4477; B439)

Kind Captain
(4478; B440)

In uttering a reprobation
(4479; B440)

Farewell, my own
(4480; B441)

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.

The Mikado

Mikado: Robert Radford
Nanki-Poo: John Harrison/
Ernest Pike
Ko-Ko: George Baker
Pooh-Bah: Robert Radford
Pish-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


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 30vii17
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 2vii17
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 30viii17

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.
**The Gondoliers**

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


**Issues**

SP: HMV D36/46  
LP: Arabesque 6548-2L (s 20 & see note)

**Side Contents**

1. HO3792af List and learn  
2. HO3777af For the merriest fellows are we  
3. HO3779af We're called gondolieri  
4. HO3878af Are you peeping?  
5. HO3773af From the sunny Spanish shore  
6. HO3776af Ah, well-beloved  
7. HO3767af I stole the Prince  
8. HO3769af But, bless my heart  
9. HO3795af Bridegroom and bride  
10. HO3888af Kind sir, you cannot have the heart  
11. HO3797af Then one of us will be a queen  
12. HO3880af Now, pray, what is the cause  
13. HO3799af Now, Marco dear  
14. HO3885af Of happiness the very pith  
15. HO3874af Take a pair of sparkling eyes  
16. HO3883af Here we are at the risk of our lives  
17. HO3881af Dance a cachucha  
18. HO3772af There lived a King
### Gilbert and Sullivan Operettas

<table>
<thead>
<tr>
<th>No.</th>
<th>H03800af</th>
<th>Notes</th>
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<tbody>
<tr>
<td>19</td>
<td>With ducal pomp and ducal pride</td>
<td>17vi19</td>
</tr>
<tr>
<td>20</td>
<td>To help unhappy commoners</td>
<td>17vi19</td>
</tr>
<tr>
<td>21</td>
<td>I am a courtier grave and serious</td>
<td>13vi19</td>
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<table>
<thead>
<tr>
<th>No.</th>
<th>H03805af</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>22</td>
<td>Here is a case unprecedented</td>
<td>17vi19</td>
</tr>
</tbody>
</table>

### Notes

The overture was recorded by these forces on 7vii19 (H03875af, H03876af) 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.

### 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

<table>
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<tr>
<th>No.</th>
<th>H04299-2AF</th>
<th>Overture</th>
<th>18iii20</th>
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<tr>
<td></td>
<td>(D481)</td>
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<tr>
<td>2</td>
<td>HO4461AF</td>
<td>“Selection”</td>
<td>6vii20</td>
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<td></td>
<td>(D481)</td>
<td></td>
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<tr>
<td>3</td>
<td>HO4516-2af</td>
<td>When maiden loves</td>
<td>31viii20</td>
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<td></td>
<td>(D496)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HO4300-2</td>
<td>Tower Warders, under orders</td>
<td>18iii20</td>
</tr>
<tr>
<td></td>
<td>(D496)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
When our gallant Norman foes (D482)  
Alas! I waver to and fro! (D482)  
Here's a man of jollity (D497)  
How say you, maiden, will you wed (D497)  
'Tis done! I am a bride! (D498)  
Were I thy bride (D498)  
Didst thou not, oh, Leonard Meryll! (D499)  
To thy fraternal care (D499)  
The prisoner comes to meet his doom (D483)  
Night has spread her pall once more (D483)  
Oh! a private buffoon (D484)  
Hereupon we're both agreed (D484)  
Strange adventure! Maiden wedded (D485)  
Like a ghost his vigil keeping (D485)  
A man who would woo a fair maid (D500)  
When a wooer goes a-wooing (D500)  
Comes the pretty young bride (D501)  
All thought of Leonard Meryll set aside (D501)

Notes

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 contrived  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
Maj. Murgatroyd: George Baker
Duke of Dunstable: Ernest Pike
Bunthorne: George Baker
Grosvenor: Frederick Ranalow
Lady Angela: Nellie Walker
Lady Saphir: Bessie Jones
Lady Ella: Pamela Baselow
Lady Jane: Edna Thornton
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.
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  
Earl Tolloller: Derek Oldham/  
Harold Wilde  
Strephon: Sydney Granville  
Pvt. Willis: Robert Radford  
Phyllis: Violet Essex  
Celia: Bessie Jones  
Iolanthe: Nellie Walker  
Leila: Evelyn Harding

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**

<table>
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<th>Side</th>
<th>Contents</th>
<th>Recordings</th>
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<td>1</td>
<td>Cc766-2</td>
<td>Overture</td>
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<tr>
<td>2</td>
<td>Cc772-2</td>
<td>Tripping hither, tripping thither</td>
</tr>
<tr>
<td>3</td>
<td>Cc773-4</td>
<td>Iolanthe! From thy dark exile</td>
</tr>
<tr>
<td>4</td>
<td>Cc771-1</td>
<td>Good morrow, good mother!</td>
</tr>
<tr>
<td>5</td>
<td>Cc776-1</td>
<td>Loudly let the trumpets bray!</td>
</tr>
<tr>
<td>6</td>
<td>Cc774-2</td>
<td>The Law is the true embodiment</td>
</tr>
<tr>
<td>7</td>
<td>Cc775-1</td>
<td>Though the views of the House have diverged</td>
</tr>
<tr>
<td>8</td>
<td>Cc1197-2</td>
<td>My Lords, it may not be</td>
</tr>
<tr>
<td>9</td>
<td>Cc901-4</td>
<td>When darkly looms the day</td>
</tr>
<tr>
<td>10</td>
<td>Cc1198-3</td>
<td>For riches and rank I do not long</td>
</tr>
<tr>
<td>11</td>
<td>Cc1200-3</td>
<td>Go away, madam</td>
</tr>
<tr>
<td>12</td>
<td>Cc1199-2</td>
<td>Every bill and every measure</td>
</tr>
<tr>
<td>13</td>
<td>Cc897-1</td>
<td>When all night long</td>
</tr>
<tr>
<td>14</td>
<td>Cc898-2</td>
<td>When Britain really ruled the waves</td>
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<tr>
<td>15</td>
<td>Cc899-4</td>
<td>In vain to us you plead</td>
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</tbody>
</table>
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 Mountararat 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
Josephine: Violet Essex/ Bessie Jones Hebe: Pamela Baselow
Capt. Corcoran: Sydney Granville Buttercup: Bertha Lewis/
Ralph Rackstraw: James Hay/ Nellie Walker Walter Glynne
Dick Deadeye: Darrell Fancourt/ Frederick Hobbs
Bill Bobstay: Sydney Granville
Bob Becket: Edward Halland

Chorus and orchestra conducted by Harry Norris.

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 3vi22
11 Cc1601-2 Fair moon, to thee I sing 3vi22
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 3vi22
16 Cc1746-2 Ere upon your loss 27vii22

Notes

1924

Ruddigore

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

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
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 30v24
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  Princess Ida: Winifred Lawson
Hilarion: Derek Oldham  Lady Blanche: Bertha Lewis
Cyril: Leo Darnton  Lady Psyche: Kathleen Anderson
Florian: Sydney Granville  Melissa: Eileen Sharp
King Gama: Henry Lytton  Sacharissa: Eileen Sharp
Arac: Darrell Fancourt
Guron: Leonard Hubbard
Scynthius: Edward Halland

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

49
Gilbert and Sullivan Operettas

From the distant panorama
If you give me your attention
Come, Cyril, Florian
Towards the empyrean heights
Mighty maiden with a mission
Come, mighty Must!
Gently, gently
I am a maiden, cold and stately
A Lady fair, of lineage high
Now wouldn’t you like to rule the roast
Would you know the kind of maid
Madam, without the castle walls
Be reassured, nor fear his anger blind
Death to the invader!
Whene’er I spoke sarcastic joke
When anger spreads his wing
This is our duty plain

Notes
Byng conducts s 11.

1926

The Mikado

Mikado: Darrell Fancourt
Nanki-Poo: Derek Oldham
Ko-Ko: Henry Lytton
Pooh-Bah: Leo Sheffield
Pish-Tush: George Baker
Yum-Yum: Elsie Griffin
Pitti-Sing: Aileen Davies/
Beatrice Elburn/
Doris Hemingway
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 19x26

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 22x26

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 19x26

19 Cc9493-2 The criminal cried 26xi26
20 Cc9464-2 See how the Fates their gifts allot 19x26
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
2. Cc11326-1 List and learn
3. Cc11327-2 Good morrow, pretty maids
4. Cc11324-2 See, see, at last they come
5. Cc11325-2A We're called gondolieri
6. Cc11366-2 Are you peeping?
7. Cc11362-1 From the sunny Spanish shore
8. Cc11349-3 O rapture!
9. Cc11350-2 I stole the Prince
10. Cc11351-2 But, bless my heart
11. Cc11328-2 Bridegroom and bride!
12. Cc11395-4 Kind sir, you cannot have the heart
13. Cc11396-2 Do not give way
14. Cc11393-2 Now, pray, what is the cause
15. Cc11360-1 Come, let's away
16. Cc11367-2 Then away they/we go
17. Cc11394-3 Of happiness the very pith
18. Cc11392-4 Take a pair of sparkling eyes
19. Cc11368-1 Here we are, at the risk of our lives
20. Cc11397-1 There lived a King
21. Cc11364-4 With ducal pomp and ducal pride
22. Cc11363-2 To help unhappy commoners
23. Cc11361-2 I am a courtier grave and serious
24. Cc11365-2 Now let the loyal lieges gather round

52
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  
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.
The Yeomen of the Guard

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

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.

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

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<td>Oh better far to live and die 25iii29</td>
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<td>Cc15942-6</td>
<td>What shall I do? 25iii29</td>
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<td>Stop, ladies, pray! 25iii29</td>
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<td>'Tis Mabel! 25iii29</td>
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<td>Cc15917-3</td>
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<td>Cc15912-2A</td>
<td>Stay, we must not lose our senses 20ii29</td>
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<td>Cc15909-2</td>
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<td>Cc16263-3</td>
<td>Oh, men of dark and dismal fate 25iii29</td>
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<td>You may go, for you're at liberty 25iii29</td>
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<td>Cc15914-3A</td>
<td>Oh, dry the glistening tear 20ii29</td>
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<td>Cc15919-4</td>
<td>Then, Frederic, let your escort 25iii29</td>
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<td>Cc15906-2</td>
<td>Now for the pirates' lair! 19ii29</td>
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<td>Cc15907-3</td>
<td>Away, away! my heart's on fire 19ii29</td>
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<td>17</td>
<td>Cc15908-6A</td>
<td>Ah, leave me not to pine 25iii29</td>
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<td>18</td>
<td>Cc15916-3A</td>
<td>No, I am brave! 20ii29</td>
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<td>19</td>
<td>Cc15920-1A</td>
<td>A rollicking band of pirates we 21ii29</td>
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<td>20</td>
<td>Cc15913-2</td>
<td>Hush, hush, not a word! 20ii29</td>
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<td>21</td>
<td>Cc15949-3A</td>
<td>Now what is this, and what is that 28ii29</td>
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<td>22</td>
<td>Cc16262-2A</td>
<td>To gain a brief advantage you've contrived 25iii29</td>
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1929-1930

### Iolanthe

<table>
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<th>Role</th>
<th>Actor</th>
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<tr>
<td>Lord Chancellor</td>
<td>George Baker</td>
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<tr>
<td>Earl of Mountararat</td>
<td>Darrell Fancourt</td>
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<tr>
<td>Earl Tolloller</td>
<td>Derek Oldham</td>
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<tr>
<td>Strephon</td>
<td>Leslie Rands</td>
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<td>Private Willis</td>
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<tr>
<td>Iolanthe</td>
<td>Nellie Briercliffe</td>
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<tr>
<td>Phyllis</td>
<td>Winifred Lawson</td>
</tr>
<tr>
<td>Celia</td>
<td>Alice Moxon</td>
</tr>
<tr>
<td>Leila</td>
<td>Beatrice Elburn/ Nellie Walker</td>
</tr>
</tbody>
</table>

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!  25x29
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  6ii30
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

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.

58
**Patience**

Col. Calverley: Darrell Fancourt  
Lady Angela: Nellie Briercliffe  
Maj. Murgatroyd: Martyn Green  
Lady Saphir: Marjorie Eyre  
Duke of Dunstable: Derek Oldham  
Lady Ella: Rita Mackay  
Bunthorne: George Baker  
Lady Jane: Bertha Lewis  
Grosvenor: Leslie Rands  
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  
   Still brooding on their mad infatuation!  
   1x30

3. Cc19776-1A  
   The soldiers of our Queen  
   In a doleful train  
   When I first put this uniform on  
   3x30

4. Cc19797-2  
   If you're anxious for to shine  
   Prithee, pretty maiden  
   24ix30

5. Cc19783-2A  
   Long years ago  
   4xi30

6. Cc19782-1A  
   Let the merry cymbals sound  
   Stay, we implore you  
   Oh, Fortune, to my aching heart be kind!  
   3x30

7. Cc19796-2  
   I hear the soft note  
   But who is this  
   Sad is that woman's lot  
   11xi30

8. Cc19757-2A  
   Turn, oh, turn in this direction  
   Love is a plaintive song  
   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
Poch-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.
The Gondoliers: Excerpts.

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

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 15i31
   (DB390)
10 WA11050-1 Here we are at the risk of our lives 14i31
   (DB391)
11 WA11079-1 There lived a King 17i31
   (DB390)
12 WA11077-2 I am a courtier grave and serious 17i31
   (DB391)

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.
The Yeomen of the Guard: Excerpts.

Col. Fairfax: Dan Jones  Elsie Maynard: Alice Lilley
Sgt. Meryll: George Baker  Phoebe Meryll: Nellie Walker
Leonard Meryll: Dan Jones  Dame Carruthers: Edith Furmedge
Jack Point: Appleton Moore  Kate: Alice Lilley
Shadbolt: George Baker
First Yeoman: Harold Eden
Second Yeoman: Robert Carr

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  Elsie: Muriel Dickson
Col. Fairfax: Derek Oldham  Phoebe: Beatrice Elburn
Sgt. Meryll: Edward Halland  Dame Carruthers: Nellie Walker
Gilbert and Sullivan Operettas

Jack Point: George Baker                 Kate: Alice Moxon
Shadbolt: Sydney Granville

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                      Gianetta: Muriel Dickson
Giuseppe: Leslie Rands/               Tessa: Beatrice Elburn
    Leonard Hubbard                   Duchess: Nellie Walker/
Duke: George Baker                    Essie Ackland
Luiz: Webster Booth                   Casilda: Alice Moxon
Don Alhambra: Sydney Granville       Fiametta: Phyllis Evens
Antonio: Stuart Robertson             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 0B626-1 List and learn 9iii31
2 0B673-2 See, see, at last they come 23iii31
3 0B674-1 We’re called gondolieri 23iii31
4 0B653-2 In enterprise of martial kind 16iii31
5 0B654-1 When a merry maiden marries 16iii31
6 0B629-4 Kind sir, you cannot have the heart 2v31
7 0B677-2 Then one of us will be a queen 23iii31
8 0B675-1 For ev’ry one who feels inclined 23iii31
9 0B676-1 Rising early in the morning 23iii31
10 0B628-4 Take a pair of sparkling eyes 2v31
11 0B652-2 There lived a King 16iii31
12 0B651-3 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
Pirate King: Darrell Fancourt
Frederic: Derek Oldham
Sgt. of Police: Sydney Granville
Samuel: Stuart Robertson

Mabel: Muriel Dickson
Ruth: Bertha Lewis

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 0B732-2 Pour, oh, pour the pirate sherry 13iv31
2 0B734-1 Oh, is there not one maiden breast 14iv31
3 0B735-5 Oh, sisters, deaf to pity’s name 2v31
4 0B733-2 Hold, monsters! 13iv31
5 0B731-1 Oh, men of dark and dismal fate 13iv31
6 0B728-2 You may go, for you’re at liberty 13iv31

64
Iolanthe: Excerpts.

Lord Chancellor: George Baker  
Earl of Mountararat: Appleton Moore  
Earl Tolloller: Dan Jones  
Strephon: Barrington Hooper  
Pvt. Willis: Randell Jackson  
Fairy Queen: Nellie Walker  
Iolanthe: Sophie Rowlands  
Phyllis: Alice Lilley  
Celia: Joan Cross  
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  Rose: Muriel Dickson
Dick Dauntless: Derek Oldham  Mad Margaret: Nellie Briercliffe
Sir Despard: Sydney Granville  Dame Hannah: Dorothy Gill
Sir Roderic: Darrell Fancourt  Zorah: Alice Moxon
Old Adam: Stuart Robertson

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

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

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

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

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Gilbert and Sullivan Operettas

7  OB5075-2  sprites of earth and air  13ix33
8  OB5070-2  Be happy all—the feast is spread  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
Nanki-Poo: Derek Oldham
Ko-Ko: Martyn Green
Pooh-Bah: Sydney Granville
Pish-Tush: Leslie Rands
Go-To: Radley Flynn

Yum-Yum: Brenda Bennett
Pitti-Sing: Marjorie Eyre
Peep-Bo: Elizabeth Nickell-Lean
Katisha: Josephine Curtis

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

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

### 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 Coté. 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  
Defendant: Leonard Osborn  
Plaintiff: Muriel Harding  
Usher: Radley Flynn  
Counsel: Leslie Rands  
Foreman: Donald Harris

D'Oyly Carte Opera Company conducted by Isidore Godfrey.  

**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  
Capt. Corcoran: Leslie Rands  
Ralph Rackstraw: Leonard Osborn  
Dick Deadeye: Darrell Fancourt  
Bill Bobstay: Richard Walker  
Bob Becket: Radley Flynn

Josephine: Muriel Harding  
Hebe: Joan Gillingham  
Buttercup: Ella Halman

D'Oyly Carte Opera Company conducted by Isidore Godfrey.  

Issues

SP: Decca (GB) AK 2261/8 (auto)  
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)

EP: London REP 8016 (excerpts)

LP: Decca (GB) LK 4002/3

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 AR13884-1A 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
Gilbert and Sullivan Operettas

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.

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 AR13819  Stop, ladies, pray!  29vii49

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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 29viii49
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
Nanki-Poo: Leonard Osborn
Ko-Ko: Martyn Green
Pooh-Bah: Richard Watson
Pish-Tush: Alan Styler
Go-To: Radley Flynn

Yum-Yum: Margaret Mitchell
Pitti-Sing: Joan Gillingham
Peep-Bo: Joyce Wright
Katisha: Ella Halman

D'Oyly Carte Opera Company conducted by Isidore Godfrey.

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

74
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 Blyently 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.
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


Issues
SP: Decca (GB) AK2403/8, 2409/14 (auto)
EP: Decca (GB) REP 8617 (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
Gilbert and Sullivan Operettas

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

D’Oyly Carte Opera Company conducted by Isidore Godfrey.

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)
Overture
When maiden loves
Tower Warders, under orders
When our gallant Norman foes
Alas! I waver to and fro!
Here's a man of jollity
How say you, maiden, will you wed
'Tis done! I am a bride!
Were I thy bride
Forbear, my friends
To thy fraternal care
The prisoner comes to meet his doom
My lord! I know not how to tell
Night has spread her pall once more
Oh! a private buffoon
Hereupon we're both agreed
Strange adventure! Maiden wedded
Hark! What was that, sir?
A man who would woo a fair maid
When a wooer goes a-wooing
Comes the pretty young bride
A suppliant at thy feet I fall

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.
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
- 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