

STEREO
MFS724

12 *faces of*
LOVE **YULYA**

Love Is A Day Dream / I Need Someone To Love Me Right Now /
Mama, My Mama / Tango Exotique / There's Wind On The Window Pane / Hush,
My Honey / Sorry / To Part Means . . . / A Few Golden Months /
Avenue of Love / Fell In Love With Someone's Eyes / Adieu



monitor
MUSIC OF THE WORLD

MFS 724
12 FACES OF LOVE - YULYA

YULYA: 12 FACES OF LOVE

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STEREO

Her Voice / Music / Lyrics / Orchestration / Piano

THE EXCITING SONGS IN THIS ALBUM each reflects a particular facet of that thing called love. Russian-born Yulya, in private life, Julie Whitney, was born in Moscow after the Bolshevik revolution; lived under the Stalinist regime; received a thorough classical musical education and achieved early recognition in Russia during World War II as a young and talented composer and singer. "Yulya has done as much for Russo-American acculturation as any of the highly touted artists that have come our way via the cultural exchange program." This was a well deserved tribute to Yulya's work and to her influence which appeared in *High Fidelity Magazine*, and not overstated because Yulya had the loveliest voice, the brightest musical talent, the most magical personality and the most interesting personal life story in contemporary Russian pop and folk music.

Therefore, it was fitting for her to investigate in her own unique manner the fascination and provocation of love in its varying and contrasting modes which range from the lovely, lilting melody of LOVE IS A DAY DREAM, with its romantically lyrical verses to the knowing and cynical farewell of a bored mistress in SORRY; the desolation and loneliness of the abandoned sweetheart in the haunting blues of THERE IS A WIND ON THE WINDOWPANE; the tropic ecstasy of TANGO EXOTIQUE.

There is tenderness mixed with gentle humor in the lyrical HUSH, MY HONEY and a deep and touching sadness in MAMA, MY MAMA. Diverse are the versions of lovers' partings in the worldly and gay ADIEU and the wistful sensitive ballad in beguine rhythm TO PART MEANS . . .

I NEED SOMEONE TO LOVE ME RIGHT NOW is a seductive, direct, female assault. I FELL IN LOVE WITH SOMEONE'S EYES savors turn-of-the-century coquetry. A FEW GOLDEN MONTHS evokes the perfect love affair with no strings attached. AVENUE OF LOVE is a mature torch ballad. These songs all have one thing in common—Yulya—who, in her lifetime, performed and recorded them and has left them to us as her musical heritage.

Yulya met and married American correspondent, Thomas P. Whitney, in 1944 as a result of a chance meeting. Whitney had arrived in Moscow in May 1944 as an Attache for Economic Affairs assigned to the American Embassy in Moscow. He had studied the Russian language in the U.S. and was eager to meet Russians. This was a time of Soviet-American alliance. Russians and Americans met often at social gatherings. Whitney was invited to a party given by a group of American engineers. Yulya was a guest, who was urged to attend this party by one of her fellow performers from the musical stage. Whitney continues the story; "I met her and talked to her at length. I began telephoning her every afternoon for I was fascinated by this girl so beautiful in a sensitive and fragile way and at the same time so very strong and quick of mind. Soon we were seeing each other almost every day and it was not long before we were in love. Later, we were married. All this was very romantic and wonderful but

Side One

1. TO PART MEANS . . .
2. I NEED SOMEONE TO LOVE ME RIGHT NOW
3. TANGO EXOTIQUE
4. SORRY
5. MAMA, MY MAMA (based on a Russian melody)
6. HUSH, MY HONEY (based on a Russian melody)

Side Two

1. THERE'S WIND ON THE WINDOWPANE
2. LOVE IS A DAYDREAM
3. A FEW GOLDEN MONTHS
4. AVENUE OF LOVE
5. I FELL IN LOVE WITH SOMEONE'S EYES
6. ADIEU, MANY THANKS

All selections, words and music, by Julie Whitney except Side One, Band 5, words by Tom Whitney and Side Two, Band 1, words by Harrison Salisbury. All the songs on this recording are copyrighted and published by Yulya Music, Inc. (ASCAP), 30 East 40th Street, New York, N.Y. 10016.

at the same time the Soviet government was not permitting Russian girls who married foreigners to leave the Soviet Union.

It took nine years from the time I met her to get permission, with the help of the American Embassy in Moscow, for Yulya to leave the Soviet Union with me and go to America. In the meanwhile the hostility of the Cold War had set in and I left the Embassy in 1947 to become a staff correspondent of the Associated Press in Moscow.

For a time after we met, Yulya was able to continue her career. She gave up performing in 1945 and devoted herself to composing songs. In the first postwar musical show of Leonid Utyesov, put on in August 1946, there were three of her new songs in the production, but official critics found that there was too much 'Western influence' in Yulya's works and in the whole program. And indeed there was. Yulya had always enjoyed modern Western popular and folk music and, while in her own writings she remained intensely Russian in mood, she refused to renounce her feeling for America and Western European rhythmic spirit and melodic inspiration in the name of cultural chauvinism.

Consequently, Yulya was forced to renounce her career in Soviet music. Her marriage to a foreigner soon, in any case, cut her off completely from the Russian musical and stage community. She and I continued to live in Moscow but Yulya spent seven years from 1946 to 1953 in isolation from her

own people, without being able to continue work. Yulya and I left the Soviet Union on July 31, 1953 and arrived in New York on October 20th.

I have written much more fully the story of Yulya and myself, and of Russia in the final years of Stalin's rule—in my book, 'RUSSIA IN MY LIFE' published in the U.S. in 1962 (Reynal-Morrow)."

Yulya never ceased to be a Russian, to love her native culture, to work in the area of Russian popular and folk music, and to devote herself to the popularization among Americans of Russian musical culture. At the same time, she fell in love with New York as soon as she arrived, and she said that she felt somehow destined to live and work in New York.

She came with high hopes of resuming her musical career. Quick to learn, she taught herself the American idiom in a surprisingly short time and began to write songs with English lyrics, sometimes to lyrics written by others but most often to lyrics she had written herself. From 1953 to 1963 she wrote over three score popular songs with English lyrics.

As soon as she had completed a song she would immediately think in terms of performance and it was not very long before Yulya decided that the best artist for her own songs was she, herself. From time to time she made appearances on network TV and had an opportunity to perform her songs. Later she started to record and thought in terms of groups of songs for albums. One such thought was an album of songs to describe various expressions of love in diverse circumstances. The songs in this album almost wrote themselves and before long Yulya had orchestrated them and made a master tape in a New York studio which she called THE TWELVE FACES OF LOVE.

What the critics say about Yulya:

"Yulya is superb; her husky, intimate voice . . . raises visions of small, smart sad little *boites*. This record is solid and highly satisfying entertainment." (*High Fidelity*)

". . . an excellent voice spiced with an exotic flavor . . ." (*Variety*)

"Yulya is a real discovery . . . (Hugh A. Mulligan, *AP*)

". . . relaxed assurance . . . she sings in a low-keyed, slightly breathless manner that is effectively expressive and quite winning in its simplicity and directness." (John S. Wilson, *The New York Times*)

A complete discography of Yulya on Monitor Records may be obtained free on request from:

MONITOR RECORDS

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Cover portrait of Yulya painted by Anita Hart Shefrin