

STEREO

MFS 725

Greta Keller

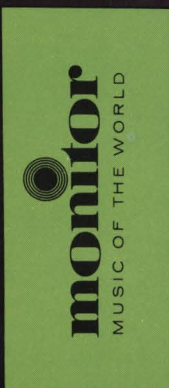
SINGS

LOVE IS A
DAYDREAM

AND OTHER SONGS BY

Yulya

ORCHESTRATED & CONDUCTED BY
GERSHON KINGSLEY



MFS 725

· GRETA KELLER SINGS SONGS BY YULYA ·

MONITOR

DESIGN: EDWARD BUXBAUM

RETURN TO ARCHIVE

MFS 725
STEREO

CENTER FOR FOLKLIFE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION

GRETA KELLER *sings* Love Is A Daydream

and other songs by **YULYA** Orchestrated and conducted by **GERSHON KINGSLEY**

The artistry of Greta Keller is essentially the Viennese-style cabaret singing which she developed in her own inimitable way. A native of Vienna, Miss Keller's first stage role was in George Abbott's Austrian production of the musical "Broadway," in which she had the leading dramatic role. Another beginner in the same show was Marlene Dietrich, who was in the cast as a chorus girl. Both girls listened to English recordings in their dressing room to learn the latest English and American tunes and, incidentally, to learn English too. Miss Keller went to the United States and began a love affair with the American people which has not yet ended. She has sung in nightclubs all over the world and has appeared with the great names in orchestra leaders (Tommy Dorsey, Victor Young, Vincent Lopez, Jimmy Dorsey). For several years she appeared at the Waldorf Astoria Hotel in New York where a nightclub was appropriately named after her—the Waldorfkeller. She has recorded extensively and "Love Is A Daydream" is the latest in a long series of LPs.

The continental, personal and intimate style of Greta Keller's singing struck a responsive chord in Julie Whitney (Yulya) whose own performances and original songs had much of the same quality. It was therefore very fitting that Greta chose to record twelve songs composed by Yulya as a tribute to a friend and a fellow artist. The orchestrations by the well-known composer-arranger, Gershon Kingsley, capture perfectly the various moods of the songs: the nostalgia, the yearning for love, demanding, supplicating and always loving.

In March, 1971 during a brief visit to New York Greta Keller appeared in the Rembrandt Room of the Stanhope Hotel and the New York Times review heading said, "Greta Keller Sings and Evokes Aura of the Twenties." Further on the review said: "She uses her subdued, slightly husky voice with a crafty skill gained in more than 40 years of cabaret and concert appearances . . . A sense of elegance." So wrote John S. Wilson.

Side One

1. LOVE IS A DAYDREAM 2:25
2. THERE'S A TIME TO BE SUNKISSED 3:00
3. FOR EVERY LOVE THERE IS A MELODY 2:54
4. AVENUE OF LOVE 3:45
5. BLUE HEART 2:45
6. NIGHTINGALE 3:55

Side Two

1. MY MAN IS THE BUSIEST MAN IN TOWN 3:40
2. IT'S THE MOONLIGHT 2:15
3. I MADE ME A DREAM 3:00
4. TO PART MEANS . . . 3:20
5. ONE OF THOSE MAD AND RECKLESS NIGHTS 1:45
6. ALL THE LIPS I NEVER KISSED 2:25

All lyrics and music by Julie Whitney

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(Note: *Love Is A Daydream*; *Avenue of Love*; and *To Part Means . . .* are available in a folio published by Bourne Co. entitled: *12 Faces of Love*.)

Lovely Julie Whitney—or Yulya as she styled herself professionally in America, from the Russian version of her first name—combined in her one person the varied talents of singer, pianist, lyricist and composer. It is a measure of her genius that she proved able to bridge the chasm between the cultures of her native Russia and her new home in America and to be able, after having been successful in the field of popular and folk music in the Soviet Union in the Russian idiom, to feel and write and perform in a very American and at the same time cosmopolitan spirit.

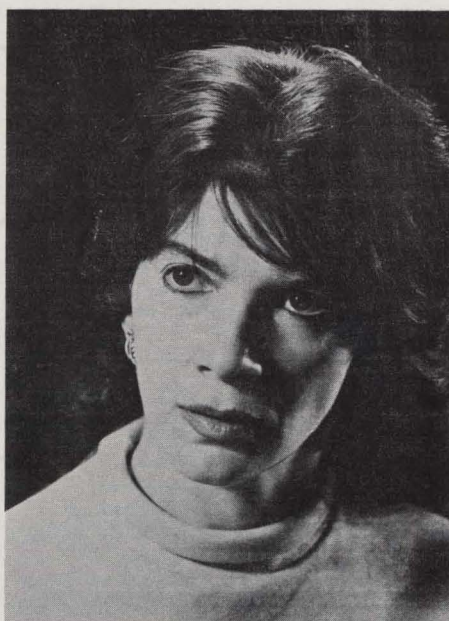
The drama of Yulya's life is a story that in its own time was well reported in the press and that has been recounted in a book by her husband, writer and journalist Thomas P. Whitney. As a young American diplomat he met Yulya in Moscow in 1944 and fell in love with her. The two of them struggled against the obstacles of the Cold War to stay together—which they did, with the help of the American government only after Stalin's death in 1953.

Settled in New York, Yulya resumed her career in music. Even though she died an untimely death from cancer at the age of 45—at the peak of her creative capabilities—she left behind a small musical heritage: eight albums of Russian folk and popular songs made in New York and published by Monitor. These recordings are classics of their genre and prized by Russian music lovers in her native land where they are passed from hand to hand on tapes made from records brought home by Russians traveling abroad. There is also a delightful album, also on Monitor, of her own songs with English lyrics sung by herself; some sixty and more original songs with English lyrics; and an equal number of songs with Russian lyrics written for the most part during her days in Moscow.

Yulya knew and loved Greta Keller who included songs written by Yulya in her repertoire. She always felt that Greta had a special gift for communicating her music. Both artists, in fact, had much in common: warm personality, talent at creating and sustaining mood, and tremendous musical skill. And that greatest quality of all: the ability to project the essence of a song over the footlights—or into a microphone.



Greta Keller



Yulya