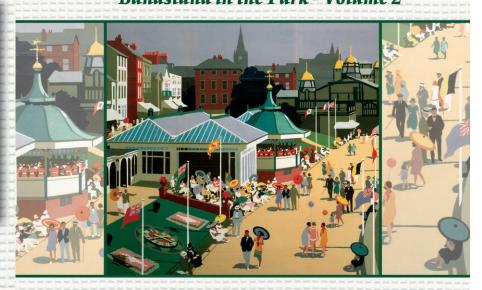
THE GOLDEN AGE OF LIGHT MUSIC





CENTRAL BAND OF THE RAF - BLACK DYKE MILLS BAND BBC WIRELESS MILITARY BAND - DEUTSCHMEISTER KAPELLE GRENADIER GUARDS BAND - IRISH GUARDS BAND BAND OF THE ROYAL NETHERLANDS NAVY

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GLCD5147 Bandstand Vol 2.indd 1 18/03/2008 09:59:54

BANDSTAND IN THE PARK - Volume 2

| ı | "The Dam Busters" Film Theme (Eric Coates) CENTRAL BAND OF THE ROYAL AIR FORCE Conducted by Wing Commander A. E. SIMS, OBE - HMV B 10877 1955 | 3:0 |
|----|---|------------|
| 2 | Jenny Wren (Davis) BLACK DYKE MILLS BAND Conducted by Arthur O. Pearce Cornet solo – WILLIAM LANG – Regal Zonophone MR 3525 1941 | 2:5 |
| 3 | Smiles 'N' Chuckles (Robert Farnon) NEW ERA SYMPHONIC BAND Directed by MICHAEL JOHN – Chappell C 436 1953 | 2:4 |
| 4 | Amparito Roca (Jaime Texidor) GRENADIER GUARDS BAND Conducted by Major F.J. HARRIS – Boosey & Hawkes O 2125 19 | 3:1 48 |
| 5 | Flash Harry (Ronald Binge) BAND OFTHE GRENADIER GUARDS Conducted by Major F.J. HARRIS, MBE – Decca F 10265 | 2:3 195 |
| 6 | The Whistler And His Dog (Arthur Pryor) BLACK DIAMONDS BAND – Zonophone 5274 1929 | 2:3 |
| 7 | High School Cadets (John Philip Sousa) GRAND MASSED BANDS Conducted by JAMES OLIVER – Regal Zonophone MR 750 1933 | 2:3 |
| 8 | Evensong (Easthope Martin) BBC WIRELESS MILITARY BAND Conducted by B.WALTON O'DONNELL – Columbia DB 957 | 2:4 193 |
| 9 | Down The Mall (John Belton, <i>real names</i> Tony Lowry and Douglas Brownsmith) FODENS MOTOR WORKS BAND – Regal Zonophone MR 2543 1937 | 3:1 |
| 10 | The Jolly Airman (P. Beechfield-Carver) CENTRAL BAND OF THE ROYAL AIR FORCE Conducted by Wing Commander A.E. SIMS, OBE - HMV B 10957 1956 | 2:2 |
| | | |

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A GUILD LIGHT MUSIC RELEASE

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| 11 Sing As We Go (Harry Parr-Davies) BBC WIRELESS MILITARY BAND Conducted by B.WALTON O'DONNELL Columbia DB 1506 1936 12 Eros In Piccadilly (Jack Strachey) THE RAF CENTRAL BAND Conducted by Squadron Leader A.E. SIMS Boosey & Hawkes O 2136 1948 13 Knightsbridge (from "London Suite") (Eric Coates) BAND OF H.M. GRENADIER GUARDS Under the Direction of Capt. GEORGE MILLER Decca F 5077 1934 14 Die Bosniaken Kommen (Eduard Wagnes) DEUTSCHMEISTER KAPELLE Conducted by JULIUS HERRMANN – Nixa WLPY 6703 1952 15 Music In The Park (Joseph Bergeim) IRISH GUARDS BAND – Boosey & Hawkes M 2146 1948 16 Royal Review (Arnold Steck, real name Leslie Statham) BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND Chappell C 402 1950 17 "Cockleshell Heroes" Film Theme (EVivian Dunn) BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) EVIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) CWS (MANCHESTER) BAND Conducted by ALEX MORTIMER – Paxton PR 704 1957 | | | |
|--|----|--|------|
| THE RAF CENTRAL BAND Conducted by Squadron Leader A.E. SIMS - Boosey & Hawkes O 2136 1948 13 Knightsbridge (from "London Suite") (Eric Coates) BAND OF H.M. GRENADIER GUARDS Under the Direction of Capt. GEORGE MILLER - Decca F 5077 1934 14 Die Bosniaken Kommen (Eduard Wagnes) DEUTSCHMEISTER KAPELLE Conducted by JULIUS HERRMANN – Nixa WLPY 6703 1952 15 Music In The Park (Joseph Bergeim) IRISH GUARDS BAND – Boosey & Hawkes M 2146 1948 16 Royal Review (Arnold Steck, real name Leslie Statham) BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND - Chappell C 402 1950 17 "Cockleshell Heroes" Film Theme (F.Vivian Dunn) BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER - Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:59 | П | BBC WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL | 2:47 |
| BAND OF H.M. GRENADIER GUARDS Under the Direction of Capt. GEORGE MILLER - Decca F 5077 1934 14 Die Bosniaken Kommen (Eduard Wagnes) DEUTSCHMEISTER KAPELLE Conducted by JULIUS HERRMANN – Nixa WLPY 6703 1952 15 Music In The Park (Joseph Bergeim) IRISH GUARDS BAND – Boosey & Hawkes M 2146 1948 16 Royal Review (Arnold Steck, real name Leslie Statham) BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND - Chappell C 402 1950 17 "Cockleshell Heroes" Film Theme (F.Vivian Dunn) BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER - Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:44 | 12 | THE RAF CENTRAL BAND Conducted by Squadron Leader A.E. SIMS | 2:51 |
| DEUTSCHMEISTER KAPELLE Conducted by JULIUS HERRMANN – Nixa WLPY 6703 1952 15 Music In The Park (Joseph Bergeim) 2:28 IRISH GUARDS BAND – Boosey & Hawkes M 2146 1948 16 Royal Review (Arnold Steck, real name Leslie Statham) 3:01 BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND – Chappell C 402 1950 17 "Cockleshell Heroes" Film Theme (E.Vivian Dunn) 2:57 BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) 2:44 REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER – Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:35 | 13 | BAND OF H.M. GRENADIER GUARDS Under the Direction of Capt. GEORGE MILLER | 2:59 |
| IRISH GUARDS BAND – Boosey & Hawkes M 2146 1948 16 Royal Review (Arnold Steck, real name Leslie Statham) 3:01 BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND – Chappell C 402 1950 17 "Cockleshell Heroes" Film Theme (F.Vivian Dunn) 2:57 BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) 2:44 REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER – Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:35 | 14 | · · · · · · · · · · · · · · · · · · · | 2:44 |
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| BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN DUNN, CVO, FRAM – HMV B 10938 1956 18 With Sword And Lance (Hermann Starke) 2:44 REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER – Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:35 | 16 | BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND | 3:01 |
| REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER - Columbia DB 32 1930 19 Over The Sticks (Edrich Siebert, real name Stanley Smith-Master) 2:35 | 17 | BAND OF THE ROYAL MARINES SCHOOL OF MUSIC Conducted by Lt. Col. (later Sir) F.VIVIAN | |
| | 18 | REGIMENTAL BAND OF H.M. GRENADIER GUARDS Conducted by Lt. Col. GEORGE MILLER | 2:44 |
| | 19 | | 2:35 |

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20 Golden Spurs (Tony Lowry) 2:30 BAND OF THE ROYAL NETHERLANDS NAVY Conducted by Capt. G. NIEUWLAND – Chappell C 402 1950 El Charro (James L. Tarver) 3:06 GRENADIER GUARDS BAND Conducted by Major F.J. HARRIS - Boosey & Hawkes O 2124 1948 22 The Great Little Army (Kenneth J. Alford, real name Frederick Joseph Ricketts) 2:47 GRAND MASSED BANDS Conducted by JAMES OLIVER - Regal Zonophone MR 613 1932 23 New Post Horn Galop (Roger Barsotti) 2:56 BAND OF THE QUEEN'S ROYAL REGIMENT Conducted by ROGER BARSOTTI - Bosworth BB 53 1944 24 March Of The Royal Air Forces Association (A.E. Sims) 2:09 CENTRAL BAND OF THE ROYAL AIR FORCE Conducted by Wing Commander A.E. SIMS, MBE - Columbia DB 2866 1951 25 Vindobona (Karl Komzak) 3:02 DEUTSCHMEISTER KAPELLE Conducted by JULIUS HERRMANN – Nixa WLPY 6703 1952 26 Prince Igor Ballet Dances (Borodin, arr. Sir Dan Godfrey) 8:17 BBC WIRELESS MILITARY BAND Conducted by B.WALTON O'DONNELL - Columbia DX 564 1934

The dates refer to the release of the record. Compiled mainly from the collections of David Ades and Alan Bunting, who also wish to thank Terry Dobree, Kevin Stapylton and Ken Wilkins for their generous assistance in supplying some of the original recordings.

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and Over The Sticks was the signature tune of BBC Radio's "Mid-day Music Hall".

Ronald Binge (1910-1979) was a prolific composer and arranger, but his lasting fame will probably be linked with the famous 'cascading strings' effect he created during a long association with the world famous conductor Mantovani. The same style is cropping up in parts of *Flash Harry* and it was also particularly evident in his *Cornet Carillon* on GLCD 5117. It is interesting to note that he was starting to experiment with this sound as early as 1940 in a piece called *The Choristers* which is included on the Guild CD "Mantovani – By Special Request, Volume 2" (GLCD 5113). Going back to *Flash Harry*, as well as being a colloquial expression for someone who may be something of a 'wide boy', it was also an affectionate nickname for the famous conductor Sir Malcolm Sargent (1895-1967). Who did Ronnie Binge actually have in mind when he composed his clever cameo?

The final composer/conductor who deserves to be mentioned is Roger Barsotti, born in 1901 in London of Italian extraction. His career began as a flautist with the Hastings Municipal Orchestra, before joining the "Buffs" regiment as a band-boy in 1916 where he was soon promoted to Band Sergeant. Later he attended the Royal Military School of Music and was appointed bandmaster of the Queen's Royal Regiment in 1930, a position he occupied for fifteen years. Following retirement from the British army in 1946 after 30 years service, he took over the London Metropolitan Police Band – a post he held until 1968 when he became Musical Advisor to the Royal Parks. He wrote many works for military band, including at least thirty marches plus another forty or so assorted pieces including galops, xylophone solos, fanfares, piccolo solos, serenades and trombone features. For some years he contributed a series of mood music compositions to London publishers for their background music libraries, and this time he is also featured as the conductor waving the baton for his own *New Post Horn Galop*, recorded for the Bosworth mood music library during the Second World War.

It has previously been noted that the worlds of Light Music and Military and Brass Bands are often overlapping, with each genre happy to 'borrow' from the other. Surely no one could argue that this is not the case, based on the evidence in this tuneful collection.

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forerunner of today's Bournemouth Symphony. This recording certainly confirms the extremely high standard of playing consistently achieved by the musicians in this band.

The origins of the fabled Deutschmeister Band can be traced back as far as the 1680s, but its golden age began during the last years of the 18th century, when Emperor Josef II ordered it to be stationed in Vienna, so delighted was he with its quality of music. To this day the Deutschmeister retains a premier status, although its existence was threatened following Austro-Hungary's defeat in the First World War. But such was the esteem in which Austrians had come to regard their Deutschmeister Band that public outcry demanded that it be preserved for posterity. And so the Band was retained in civilian guise to continue the art of playing those wonderful marches, waltzes and polkas which graced the Viennese capital. Many famous works by such noted composers as Johann Strauss, and Franz Lehar were written for the Band, which uses special instrumentation similar to that which most German bands employ, including Flugal horns, and flat snare drums. Czech-born Karl Komzak (1850-1905) was a composer who contributed profusely to the repertoire of the Band, and his *Vondobona* is a typical example.

Sir Francis Vivian Dunn (1908-1995) was an ideal choice to compose the music for the film "Cockleshell Heroes" because he had many strong links with military music. Early in his career he played violin under Sir Henry Wood, and was a founder member of the BBC Symphony with Sir Adrian Boult. He is credited with having guided the Royal Marines Band during 38 years' service to a pre-eminent position in the military band world, and it is appropriate that he should be conducting them playing his own film theme on this CD. Sir Vivian directed the band on the Royal Yacht on several tours, and in 1969 EMI presented him with a gold disc following sales of over one million LPs by the Royal Marines Band. He also involved himself with the light music repertoire, and made several highly acclaimed albums conducting the Orchestra of the Light Music Society.

Londoner Edrich Siebert (1903-1984) (he was born Stanley Smith-Master) is a popular composer in the brass band world, with a vast number of works to his credit. He began his musical career in 1917 as a boy musician in the Cheshire Regiment, and returned to service life during the Second World War. From 1946 onwards he devoted himself entirely to arranging and composing.

he introduction to Guild's first volume in this series (GLCD 5117) observed that there was a time when every self-respecting town would have its own bandstand as a proud feature of the main public park. Resorts – both inland and on the coast – would especially welcome such structures as evidence of their wish to offer cultural entertainment to the visitors they set out to attract. Bandstands knew no national boundaries: they could be found just about everywhere in the civilised world and, despite their name, they were not confined to ensembles generally referred to as 'bands', but used for all kinds of musical entertainment.

Bandstands can still be found in public places, although sadly some have been allowed to fall into disrepair. Others are rarely used for their original purpose, except on very isolated occasions. Therefore it is all the more pleasing when one comes across such a venue being occupied for music-making, just as it would have been many years ago. Perhaps the 'golden age' for bandstands was during the first half of the last century, when professional musicians formed a far greater number of the total workforce.

Military bands are today, in some instances, a shadow of their former selves. Once they would have numbered fifty or sixty regular players, but now they often perform with less than half that number of musicians. However many remain very versatile ensembles, with the musicians often doubling on other instruments (such as strings) so that their repertoire can be expanded to include works normally considered more within the remit of concert or salon orchestras. It should be remembered that Military bands play not only for parades but also ceremonial dinners and other social functions, where an orchestral sound is sometimes more appropriate.

A fine example of a famous band which can perform virtually anything that is demanded of it is the Central Band of the Royal Air Force, heard on the opening track. Eric Coates (1886-1957) was regarded as 'the uncrowned king of light music' so it was hardly surprising that the producers of the 1954 film "The Dam Busters" approached him to write a suitable march to pay homage to the RAF heroes of World War 2. Leighton Lucas (1903-1982) had been engaged for the background score, but something rather special was required for the title music, and Coates duly obliged. The famous march became one of the composer's best-loved pieces, and it is still being performed in concerts to this day. Critics have described it as the finest piece of English music

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since Elgar composed *Land Of Hope And Glory*. The opening bars are particularly impressive; conveying the sound of a bomber aircraft lumbering along the runway, gradually building up speed until it finally takes off. Although originally written for an orchestra, it makes an even bigger impact when scored for a band.

Boosey & Hawkes engaged the RAF Band to make some mood music recordings for them in 1948, and while Jack Strachey's *Eros In Piccadilly* features strings carrying the main melody for most of the time, the warm full sound of the brass players certainly gives this piece an added 'body' that might have been difficult to achieve with the usual line-up of a concert orchestra.

Admirers of Service Bands will no doubt already be familiar with the famous names on this CD, so it is not proposed to go into any great detail in these notes. Recordings made by the Coldstream and Grenadier Guards have helped to perpetuate the names of those great regiments, and record companies have regularly invited them into their studios. But not all bands were associated with the armed forces. There were (and happily still are) many fine concert bands, and musicians in Municipal orchestras sometimes exchanged their string instruments in favour of woodwinds and brass, thus allowing their ensembles to offer their public a more varied selection of musical works.

In the post-war years Chappell & Co. enjoyed a period as Britain's premier provider of production or background music, employing many of the finest composers in this specialised niche in the entertainment business. Robert Farnon (1917-2005) created numerous bright and catchy orchestral cameos which became familiar around the world, but his war service with the Canadian Army had also given him a solid grounding in military music, which he put to good use on a few rare occasions. Such an example is *Smiles 'N' Chuckles* which clearly is not to be taken too seriously. Bands often enjoyed being able to include quirky pieces like this in their concerts, to provide some light relief among the more serious works they were usually obliged to perform.

Arthur Willard Pryor (1870-1942) composed one of the best-known tunes of the first half of the last century, although many people probably couldn't name it, and even more would not have known who wrote it. Considered by some to be America's greatest trombone virtuoso, Pryor's main claim to fame is having composed *The Whistler And His Dog*, but even if he had not written

this popular and catchy tune he would still be remembered for many other musical achievements. He was a member of Sousa's famous band for over ten years, and conducted many of its recordings up to 1903. He also claimed to have performed 10,000 solos while with the band, including several tours overseas. He then went on to make records with his own band and is credited with having influenced the growing popularity of ragtime; he continued to arrange and compose a vast amount of music until officially retiring in 1933. 'Whistler' (composed in 1905) has been arranged for, and recorded by, every kind of orchestra and ensemble and our version by the Black Diamonds Band is probably near to what the composer will originally have had in mind when he conceived this memorable novelty.

The brass band movement continues to flourish in Britain with some estimates claiming that there are still upwards of 1,000 of them. In the 1930s and 1940s, when they were much more prolific, there appeared to be an insatiable appetite for recordings of 'Massed Brass Bands' and Frank Andrews' superb discography "Brass Band Cylinder & Non-microgroove Disc Recordings 1903-1960" lists over 300 of them. Many of these were made at Brass Band Festivals such as the ones at the De Montfort Hall, Leicester and Crystal Palace, London but there were numerous occasions when the record companies brought together groups of bands especially for recording sessions. Regal Zonophone made many such recordings with some featuring as many as 15 bands with 350 players, but the two we include here, conducted by James Oliver, use more modest forces having being made by the combined Hanwell Silver, Lewisham British Legion, St. Pancras Brass and St. Hilda's Professional bands.

In Britain the BBC established its own bands once its radio service became established, and several different ensembles were created – and changed – before the right formula was discovered. The Wireless Military Band flourished from 1927 until its last performance on 16 March 1943. In 1936 it was renamed The BBC Military Band and record labels, which had hitherto called it "The BBC Wireless Military Band", reflected this change. Its high standing on the British musical arena is confirmed by the fact that leading figures in other fields were pleased to contribute to its repertoire; such as our final selection of dances from "Prince Igor" arranged by Sir Dan Godfrey (1868-1939), for many years conductor the world-famous Bournemouth Municipal Orchestra – the

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