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Gems from the Recorded Legacy of Light Music's Golden Age

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THE GOLDEN AGE OF LIGHT MUSIC

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Light Music On The Move

JACK BEAVER - JOHN ADDISON - ROBERT FARNON
RICHARD HAYMAN - KING PALMER - WALLY STOTT
RAY MARTIN - SIDNEY TORCH - KERMIT LESLIE
DOLF VAN DER LINDEN - OTTO CESANA - GILBERT VINTER

LIGHT MUSIC ON THE MOVE

1 Non Stop (John Malcolm, *real name* Malcolm John Batt, arr. Ivor Slaney) 2:57
L'ORCHESTRE DEVEREAUX Conducted by GEORGES DEVEREAUX – FDH 072 *1951*

2 Main Line (Jack Beaver) 2:39
DANISH STATE RADIO ORCHESTRA Conducted by ROBERT FARNON – Chappell C 556 *1956*

3 "Reach For The Sky" Film Theme (John Addison) 2:54
SIDNEY TORCH AND HIS ORCHESTRA – Parlophone R 4198 *1956*

4 Paris Metro (William Hill Bowen) 2:07
THE MELACHRINO ORCHESTRA Conducted by GEORGE MELACHRINO – HMV B 10954 *1956*

5 Jockey On The Carousel (Robert Farnon & Philip Buchel) 2:33
DANISH STATE RADIO ORCHESTRA Conducted by ROBERT FARNON – Chappell C 550 *1956*

6 Side Car (Herbert Spencer, Earle Hagen) 2:32
SPENCER-HAGEN ORCHESTRA – Hi-Fi LXA 1003 *1955*

7 Cycling Chimp (Bobby Pagan) 2:52
L'ORCHESTRE DEVEREAUX Conducted by GEORGES DEVEREAUX – FDH 102 *1953*

8 Jogging Along (King Palmer) 2:47
LOUIS VOSS AND HIS ORCHESTRA *see note below* – Bosworth BC 1277 *1951*

9 Canyon Canter (Leslie Begueley) 2:54
CHARLES WILLIAMS AND HIS CONCERT ORCHESTRA – Columbia DB 2595 *1949*

"Airways" Suite (Len Stevens)
10 The Take-Off 1:12
11 Clouds 1:17
12 Air Hostess 1:21
13 Happy Landings 1:39
NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH – FDH 020 *1947*

A GUILD LIGHT MUSIC RELEASE

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The Robert Farnon Society embraces the entire World of Light Music, and you are invited to request a free sample copy of their magazine 'Journal Into Melody'. Just send your name and address to: The Secretary, RFS, Stone Gables, Upton Lane, Ilminster, Somerset, TA19 0PZ, England. You can also visit the website: www.rfsoc.org.uk

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Guild presents The Golden Age of Light Music

This series of CDs has been compiled by dedicated enthusiasts, whose sole aim is to offer fellow collectors superior compilations featuring often rare recordings that are difficult to find elsewhere. All recordings have been digitally remastered to the highest standards, so that you hear only the music - without the annoying background noise which used to spoil so many fine performances. Each CD contains approximately 76-78 minutes of music.

GLCD5101 An Introduction
Illustrating the many and varied styles of Light Music to be found in this Guild series. The titles in this collection are not included on any other Guild CDs.

GLCD5102 The 1940s
GLCD5103 The 1950s
GLCD5104 Great British Light Orchestras
GLCD5105 Great American Light Orchestras
GLCD5106 The 1930s
GLCD5107 Charles Williams and the Queen's Hall Light Orchestra
GLCD5108 British Cinema and Theatre Orchestras
GLCD5109 Light Music From The Silver Screen
GLCD5110 Mantovani – By Special Request
GLCD5111 The 1950s – Volume 2 : Midnight Matinee
GLCD5112 Reflections of Tranquility
GLCD5113 Mantovani – By Special Request – Volume 2
GLCD5114 Great American Light Orchestras – Volume 2 : Travellin' Light
GLCD5115 Highdays and Holidays
GLCD5116 The 1930s – Volume 2 : In Town Tonight
GLCD5117 Bandstand In The Park
GLCD5118 Buried Treasures
GLCD5119 The 1950s – Volume 3 : Say It With Music
GLCD5120 The Light Music Hall of Fame – Volume 1

GLCD5121 Joyousness – The Music of Haydn Wood
A leading composer of Light Music

GLCD5122 British Cinema and Theatre Orchestras – Volume 2
We recall the brief inter-war period when cinemas and theatres used to engage top quality light orchestras and organists.

GLCD 5123 The Great Light Orchestras Salute Richard Rodgers
Many regard Rodgers as the greatest American songwriter of the last century, as this selection of his music surely confirms.

GLCD 5124 The Light Music Hall of Fame – Volume 2
Another selection of some of the greatest names in Light Music from around the world.

GLCD 5125 Childhood Memories
Recreating the carefree years of childhood, which have inspired many composers.

GLCD 5126 Soloists Supreme
Often pieces of light music benefit from virtuoso performances, and this selection allows soloists to take centre stage.

GLCD 5127 The Great Light Orchestras Salute Cole Porter
Guild's second 'Salute' compilation recognises the genius of Cole Porter, who wrote both the words and music for his many successes.

GLCD 5128 Light Music While You Work
The BBC's famous wartime radio programme prompted Decca to produce a series of 78s under the same title.

GLCD 5129 Beyond The Blue Horizon
Different colours provide the theme for this collection, but it seems that most composers suffer from the blues.

GLCD 5130 The 1950s Volume 4 : Cornflakes
More popular instrumental favourites from fifty years ago, plus an in-depth tribute to the Light Music recorded by the small British independent label Polygon.

14 Travelling Along (Walter Stott) 2:22
DANISH STATE RADIO ORCHESTRA Conducted by ROBERT FARNON – Chappell C 560 *1956*

15 Walking On Ice (K. Leslie & W. Leslie, *real names* Kermit Levinsky & Walter Levinsky) 2:12
KERMIT LESLIE AND HIS ORCHESTRA – Epic LG 1019 *1955*

16 Drifting On A Cloud (Alfonso D'Artega & Harry Syracuse) 2:28
BILLY VAUGHN AND HIS ORCHESTRA – Dot DLP 3001 *1954*

17 Skipping Along (Richard Hayman) 2:58
RICHARD HAYMAN AND HIS ORCHESTRA – Mercury 70003 *1952*

18 Sleepwalker Of Amsterdam (Johnny Steggerda) 2:08
GUY LUYPAERTS AND HIS ORCHESTRA – Capitol T 10024 *1956*

19 Merry Go Round (La Complainte de la Butte) (Jack Lawrence & Georges Van Parys) 2:23
EDDIE BARCLAY AND HIS ORCHESTRA – Mercury MG 20265 *1955*

20 Donkey Doodle (Ivor Slaney) 1:46
IVOR SLANEY AND HIS ORCHESTRA – Parlophone R 3993 *1955*

21 Waltzing Bugle Boy (Ray Martin, arr. Wally Stott) 2:12
WALLY STOTT AND HIS ORCHESTRA – Philips PB 138 *1953*

22 Flanagan's Mare (Stanton, *real name* Reginald Armitage, arr. Anthony Fones) 3:19
HARRY DAVIDSON AND HIS ORCHESTRA – Columbia DX 1820 *1952*

23 Bicycle Belles (Sidney Torch) 2:26
SIDNEY TORCH AND HIS ORCHESTRA – Parlophone R 4198 *1956*

24 Blow The Horn (Dolf van der Linden) 2:41
DOLF VAN DER LINDEN AND HIS ORCHESTRA – CBL 333 *1953*

25 Holiday Express (Dominico Savino) 3:08
ROMA SYMPHO-POP ORCHESTRA Conducted by DOMINICO SAVINO – Kapp KL 1001 *1955*

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26 Hiker's Highway (Frederick George Charrosin) 2:52
LOUIS VOSS AND HIS ORCHESTRA *see note below* – Bosworth BC 1254 *1950*

27 Horse And Buggy (Roger Roger) 2:33
ROGER ROGER AND HIS CHAMPS ELYSEES ORCHESTRA – Chappell C 514 1955

28 Bob Sleigh (Eric Jupp) 2:19
NEW CONCERT ORCHESTRA Conducted by FREDERIC CURZON – Boosey & Hawkes O 2209 *1952*

29 Night Train (Otto Cesana) 2:54
OTTO CESANA AND HIS ORCHESTRA – Columbia CL 6261 *1953*

30 Busy Street (King Palmer) 2:14
DOLF VAN DER LINDEN AND HIS ORCHESTRA – Paxton PR 529 *1952*

31 Air Display (Gilbert Vinter) 1:37
STUTTGART RADIO ORCHESTRA Conducted by KURT REHFELD) – Impress IA 170-B *1956*

32 Spaceways (Jack Beaver) 3:06
DANISH STATE RADIO ORCHESTRA Conducted by ROBERT FARNON – Chappell C 490 *1954*

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 John Fountain, Malcolm Powell, Kevin Stapylton and Ken Wilkins for their generous assistance in supplying some of the original recordings.

Regular collectors of this Guild series of Light Music recordings will not need reminding that many composers used pseudonyms for various reasons. Wherever possible we try to identify the real names of these talented people so that they receive the full credit for their works. In the case of production music companies, from the outset some conductors did not wish to be identified; but the main reason why 'anonymous' names for orchestras appeared on their 78s during the 1950s was a dispute with the Musicians' Union, lasting for several decades, which stopped such recording sessions in Britain. It is now possible to acknowledge who was actually involved in making many of these records, so fictitious names such as 'The Melodi Light Orchestra' and 'The Telecast Orchestra' (on Chappell recordings), 'Harmonic Orchestra' (Charles Brull/Harmonic), and 'Lansdowne Light Orchestra' (Impress) can now be replaced in our titles listing by the real names of the orchestras and conductors. Things were slightly different at Bosworth, where names such as 'The West End Celebrity Orchestra' and 'National Light Orchestra' were already in use during the 1940s and many researchers believe that these titles hid the identity of Louis Voss. Unfortunately it has not been possible to discover written proof to substantiate this theory, but so far no other names have come to light to disprove this educated assumption.

soundtracks, and notable among his own compositions are *No Strings Attached* (on Guild GLCD 5105) and *Skipping Along* (on this CD).

Billy Vaughn (1919-1991) began his career playing piano and singing baritone in the group 'The Hilltoppers', before joining Dot Records as musical director where he accompanied many of the label's top singers. He became one of the most successful orchestra leaders during the rock'n'roll era, and from 1955 to 1970 he managed to get 36 titles into the USA Top 200 charts, including No. 1 in 1960 with *Theme from 'A Summer Place'*.

In the remaining space available we wish to pay tribute to Gilbert Vinter (1909-1969), composer of *Air Display*. Although his light music composing output was not prolific compared with many of his peers, his name is highly respected in Britain through his work as a conductor of the BBC Midland Light Orchestra from 1946 until his death at the young age of 60. He also served for a while as conductor of the newly-formed BBC Concert Orchestra in 1952. Vinter conducted a landmark HMV LP "The World of Light Music" in 1965, and his own *Portuguese Party* has become a light music 'classic'. He is also highly regarded in the brass band world, where he contributed several test pieces for national championships.

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books was Teach Yourself Music (1944), part of the Hodder and Stoughton Home University series, which ran to several editions. He also lectured in music at the City Literary Institute.

For the Ford Motor Company's 1946 exhibition at the Royal Albert Hall, Palmer formed the Ford V8 Shadow Symphony Orchestra which, under his baton, performed, recorded and filmed *Rhythm of the Road*, a number which for many years continued to turn up regularly on promotional materials and advertisements for the company. Among the most popular songs he wrote was one that became a hit in America when it was adopted in 1954 as the theme tune for the television programme "Eleventh Hour". It was recorded as the *Eleventh Hour Melody* by, among others, Al Hibbler, Lou Busch and Roger Williams. However this tune first appeared as *The Film Opens*, one of many pieces of mood music King Palmer wrote for the Paxton Library. Palmer's immense stock of recorded library music remains accessible to producers and, despite his not having composed for the past 30 years of his life, the royalty cheques continued to grow, demonstrating the frequency with which television and radio producers availed themselves of his output.

Among the American orchestras on this CD 'new' to the Guild Light Music series it is appropriate to give special mention to Earle Hagen (b. 1919) who as a young man composed one of the great popular melodies of the last century, *Harlem Nocturne*. Also Otto Cesana (1899-1980) whose exciting *Night Train* seems to be still remembered according to comments on some internet websites. Although born in Brescia, Italy, he spent much of his career in California, and was especially active in radio and films during the 1940s and 1950s.

As well as being a respected arranger and conductor, Richard Hayman (b. 1920) was also a harmonica virtuoso, and he sometimes adapted his scores of popular melodies so that he could perform on his favourite instrument. This formula brought him two chart successes in the early 1950s, with 78s of *Ruby* and *April In Portugal*. He followed Leroy Anderson as an arranger for the Boston Pops Orchestra over a period of more than 30 years, and also served as Music Director of Mercury Records. He was regularly in demand to orchestrate Broadway shows and film

The title of this collection of Light Music obviously gives the clue to the inspiration which guided the composers in creating these enjoyable works. But movement is far from being as simple as its name might at first suggest. It can be fast or slow, and can be caused by any number of factors, from humans on their own to the weird and wonderful machines they create. Whether on land or sea, or in the air – and even in outer space – you'll find it all in this selection of varied orchestral cameos.

We make no excuse for beginning with a piece which will be immediately familiar to everyone in Britain who watched television from the mid-1950s onwards. When Independent Television (ITV) arrived in Britain in the London area on 22 September 1955 there was an understandable desire to make their programmes different from the BBC, which had held the monopoly for TV broadcasting in Britain since the world's first high definition public television service was launched on 2 November 1936, although experimental transmissions under the auspices of the BBC had started as early as July 1926.

Geoffrey Cox was the first Editor of Independent Television News (ITN), and right from the start their bulletins were regarded as more viewer-friendly than the formal style favoured by the BBC. The word 'newscaster' entered the language, and the theme chosen by Cox to introduce his broadcasts was destined to become instantly recognisable. Its title was *Non Stop* composed by 'John Malcolm'. It was recorded by L'Orchestre Devereaux conducted by Georges Devereaux in Basel, Switzerland, in 1950 and released on the Francis, Day & Hunter Mood Music 78 number FDH072. Despite its popularity, it was never made available commercially during the 25 years that it was used by ITN.

'John Malcolm' was far from being one of the established composers who provided the bulk of the mood music made available to professional users by FDH. In fact the composer's real name is Malcolm John Batt, and he was a 17-year old schoolboy in Taunton, Somerset, when he wrote *Non Stop* in 1946 as one of a set of six pieces for piano, designed to illustrate to his music teacher

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the merits of lighter works versus classical.

A few years later he visited the FDH offices in London's Soho Square and showed them his piece, expecting to be rewarded with a rejection slip to produce to his father to prove where he had been (for reasons which need not be divulged here!). Instead of being rejected, a contract was placed before him and he duly signed. One of the staff arrangers, Ivor Slaney (the composer of *Donkey Doodle* also on this CD), was assigned to orchestrate the work, and it was eventually recorded in a batch with other material for the catalogue. It provoked little attention until Geoffrey Cox chose it, after seeking advice from the distinguished conductor Sir John Barbirolli who happened to be in the office at the time.

John Batt has enjoyed a long and successful career as a solicitor but he still composes and arranges music as a hobby, and his *Non Stop* continues to earn him royalties from around the world. ITN eventually asked FDH to re-record it with a slightly more upbeat sound, but true admirers of this light music classic still prefer the original version as heard on this CD.

If John Batt was not one of the 'usual' composers of mood music for publishers' libraries, Jack Beaver most certainly was. He is represented here with two outstanding numbers – *Main Line* and *Spaceways*, both for Chappell which, for many years in the 1940s and 1950s, operated arguably the finest recorded music library in the world, thanks to its founder Teddy Holmes who put such talented writers as Charles Williams, Robert Farnon, Sidney Torch and Walter Stott (now known as Angela Morley) under contract. Beaver was born in Clapham, London in 1900, and died on 10 September 1963, aged 63. His work in the cinema extended over 30 years including Alfred Hitchcock's first huge international hit *The Thirty-Nine Steps* (for which Beaver received no credit) and Vincent Sherman's 1949 success *The Hasty Heart*. Beaver worked at the music department at Gaumont-British Studios under Louis Levy during the 1930s, and was hired by Warner Bros. to run the music department at their British studio at Teddington in the early '40s. Apart from *The Hasty Heart*, none of his British Warner Bros. work involved movies that had a high profile outside

of the UK, although Beaver did write the scores for a pair of interesting historical dramas, *The Prime Minister* (1941) and *Showtime* (1948).

Beaver's music for the 1939 thriller *The Case of the Frightened Lady* is regarded by some scholars as the first notable piano-based score for film – a style which was to prove so profitable for later composers such as Richard Addinsell and Hubert Bath. It was a natural progression from writing for films that would make Beaver's talents so attractive to the London music publishers that were busily developing their background music libraries during the 1940s. Beaver was also much in demand for scoring theatrical productions and undertook a punishing workload which eventually contributed towards his early death. His ability to create music to cover almost any mood was second to none, and his most famous composition was probably *Picture Parade*, which used to introduce the early BBC Television series of the same name.

Still on the subject of 'backroom boys' rather than the composer/conductors who enjoyed a high public profile, due credit must certainly go to the prolific King Palmer (1913-1999), represented in this collection with *Jogging Along* and *Busy Street*. He possessed the rare gift of being able to capture in a few bars of music a particular mood or feeling, and over 30 years more than 600 pieces of his music were recorded by various production music libraries to depict almost every imaginable occasion. In the late 1930s he conducted the West End show "Miss Hook of Holland" and wrote film music for "The Dark Eyes of London" and "Secrets of the Stars". He also arranged many works for piano and much of his music was broadcast by his own King Palmer Light Orchestra on the BBC's Light Programme with Palmer conducting in shows such as "Music Hour" and "Music While You Work".

But while he excelled in churning out so-called "light music" on demand, Cedric King Palmer had a serious, knowledgeable and erudite side to his musical personality. At the age of 26 he completed a study of the music of the composer Granville Bantock (1868-1946) and after the Second World War he continued as a popular writer about music. Among his most successful

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