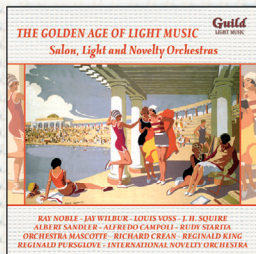


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THE GOLDEN AGE OF LIGHT MUSIC

Invitation To The Dance

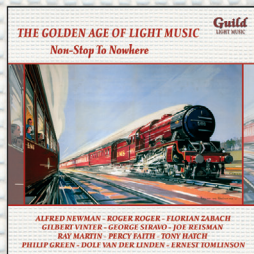
GLCD 5204



GLCD 5205



GLCD 5206



GLCD 5207



GLCD 5208



GLCD 5209



**DAVID ROSE - MEREDITH WILLSON - MORTON GOULD
HELMUT ZACHARIAS - WERNER MÜLLER - HANS GEORG ARLT
FELIX SLATKIN - HARRY FRYER - PERCY FAITH
MICHAEL FREEDMAN - HARRY DAVIDSON - DOLF VAN DER LINDEN**

INVITATION TO THE DANCE

- | | | |
|---|--|------|
| 1 | Dance Of The Goblins (La Ronde des Lutins) (Antonio Bazzini)
DOLFVAN DER LINDEN AND HIS ORCHESTRA – Paxton PR 610 1954 | 2:48 |
| 2 | Ballet Égyptien – 1st Movement – Allegro Non Troppo (Alexandre Clément Léon Joseph Luigini)
THE EMBASSY SYMPHONY ORCHESTRA Conducted by MICHAEL FREEDMAN
– Embassy WEP 1031-S 1959 | 2:59 |
| 3 | Dance Of The Tarantulas (William Blezard)
NEW CONCERT ORCHESTRA Conducted by CEDRIC DUMONT
– Boosey & Hawkes O 2204 1951 | 3:33 |
| 4 | Moonspun Dreams (John C. Egan; Allan Flynn, arr. Ivan Caryll)
HARRY DAVIDSON AND HIS ORCHESTRA – Columbia DX 1814 1952 | 4:06 |
| 5 | Mexican Hat Dance (F.A. Partichela, arr. Ronald Hanmer)
MICHAEL FREEDMAN AND HIS ORCHESTRA ('Jacques Leroy' on disc label)
– Embassy WLP 60002 1960 | 2:41 |
| 6 | Pirouette (Montague Phillips)
TELECAST ORCHESTRA Conducted by ELLIOTT MAYES – Chappell C 591 1957 | 2:48 |
| 7 | Apache Dance (Jacques Offenbach)
HARRY FRYER AND HIS ORCHESTRA – Decca LF1059 1951 | 2:53 |
| 8 | Banner Of Youth - March (Sidney Torch)
QUEEN'S HALL LIGHT ORCHESTRA Conducted by SIDNEY TORCH – Chappell C 724 1961 | 3:12 |
| 9 | Piccolo Polka (Meredith Willson)
MEREDITH WILLSON AND HIS ORCHESTRA Solo piccolo: PAUL RENZI
– Brunswick LA 8628 1953 | 2:10 |

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| GLCD 5175 | Confetti | GLCD 5192 | Stereo into the Sixties |
| GLCD 5176 | From the Vintage Vaults | GLCD 5193 | The Art of the Arranger – Vol. 2 |
| GLCD 5177 | The Composer Conducts – Vol. 1 | GLCD 5194 | Nature's Realm |
| GLCD 5178 | The Composer Conducts – Vol. 2 | GLCD 5195 | Great British Composers – Vol. 1 |
| GLCD 5179 | Portrait of My Love | GLCD 5196 | Melodies for the Starlight Hours |
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| GLCD 5181 | The Lost Transcriptions – Vol. 2 | GLCD 5198 | Light Music While You Work – Vol. 4 |
| GLCD 5182 | A Second A-Z of Light Music | GLCD 5199 | Three Great American Light Orchestras |
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| GLCD 5185 | Christmas Celebration | GLCD 5202 | Cinema Classics |
| GLCD 5186 | Light Music While You Work – Vol. 3 | GLCD 5203 | Great British Composers – Vol. 2 |
| GLCD 5187 | Light and Easy | GLCD 5204 | Salon, Light & Novelty Orchestras |
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| GLCD 5191 | Strings Afire | GLCD 5208 | The Lost Transcriptions – Vol. 4 |

A GUILD LIGHT MUSIC RELEASE

- Series Producer and compilation: David Ades
- Audio restoration and remastering: Alan Bunting
- Final master preparation: Reynolds Mastering, Colchester, England
- *Marango* (acrylic on canvas on wood), by P.J. Crook (b.1945)
Private Collection / The Bridgeman Art Library
- Design: Paul Brooks, Design and Print, Oxford
- Art direction and Executive co-ordination: Guild GmbH

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Guild presents The Golden Age of Light Music

GLCD 5101	An Introduction	GLCD 5138	Light Music For All Seasons	10	Cresta Blanca Waltz (Morton Gould)	2:43
GLCD 5102	The 1940s	GLCD 5139	Musical Kaleidoscope – Vol. 1		MORTON GOULD AND HIS ORCHESTRA – RCA LM-2006-C	1956
GLCD 5103	The 1950s – Vol. 1	GLCD 5140	Musical Kaleidoscope – Vol. 2	11	The Dancing Cane (David Rose)	2:16
GLCD 5104	Great British Light Orchestras	GLCD 5141	Globetrotting		DAVID ROSE AND HIS ORCHESTRA – MGM 794	1954
GLCD 5105	Great American Light Orchestras	GLCD 5142	The 1950s Vol. 5 : Sunny Side Up	12	Ascot Gavotte (from “My Fair Lady”) (Alan Jay Lerner; Frederick Loewe – arr. Percy Faith)	3:19
GLCD 5106	The 1930s – Vol. 1	GLCD 5143	Animal Antics		PERCY FAITH AND HIS ORCHESTRA – Columbia CL 695	1956
GLCD 5107	Charles Williams and the QHLO	GLCD 5144	Childhood Memories – Vol. 2	13	Calypso In D (Yellow Bird) (Trad, arr. Helmut Zacharias)	3:09
GLCD 5108	British Cinema & Theatre Orchestras	GLCD 5145	Scenic Grandeur		HELMUT ZACHARIAS AND HIS MAGIC VIOLINS – Polydor 45151	1958
GLCD 5109	Light Music From The Silver Screen	GLCD 5146	Stringin’ Along	14	Feliciana (Frank Perkins)	2:29
GLCD 5110	Mantovani – By Special Request	GLCD 5147	Bandstand in the Park – Vol. 2		FRANK PERKINS AND HIS ‘POPS’ ORCHESTRA – Brunswick LA 8708	1955
GLCD 5111	The 1950s – Vol. 2 : Midnight Matinee	GLCD 5148	George Gershwin and Jerome Kern	15	Song Of Tonfano (Anthony Mawer)	2:38
GLCD 5112	Reflections of Tranquility	GLCD 5149	The Show Goes On		HILVERSUM RADIO ORCHESTRA Conducted by HUGO DE GROOT – De Wolfe DW 2706	1961
GLCD 5113	Mantovani – By Special Request – Vol. 2	GLCD 5150	String Fever	16	Vive Le Sport – March (Roger Roger)	3:02
GLCD 5114	Great American Light Orchestras – Vol. 2	GLCD 5151	Going Places		ROGER ROGER AND HIS CHAMPS ELYSEES ORCHESTRA – Chappell C 574	1957
GLCD 5115	Highdays and Holidays	GLCD 5152	From Stage And Screen	17	Evening Bells (Carste; Ralph Maria Siegel)	3:16
GLCD 5116	The 1930s – Vol. 2 : In Town Tonight	GLCD 5153	Strings And Things Go Stereo!		DOLF VAN DER LINDEN AND HIS ORCHESTRA (‘Van Lynn’ on disc label)	
GLCD 5117	Bandstand In The Park – Vol. 1	GLCD 5154	Musical Kaleidoscope – Vol. 3		– Brunswick LAT 8074	1955
GLCD 5118	Buried Treasures	GLCD 5155	Melodies For Romantics	18	Fifth Avenue Waltz (Robert Mersey)	3:02
GLCD 5119	The 1950s – Vol. 3 : Say It With Music	GLCD 5156	Picking Strings		QUEEN’S HALL LIGHT ORCHESTRA Conducted by MALCOLM LOCKYER	
GLCD 5120	The Light Music Hall of Fame – Vol. 1	GLCD 5157	A Box of Light Musical Allsorts		– Chappell C 635	1959
GLCD 5121	Joyousness – Haydn Wood	GLCD 5158	That’s Light Musical Entertainment	19	Dance Ballerina Dance (Carl Sigman; Sidney Keith Russell)	2:21
GLCD 5122	British Cinema and Theatre Orchestras –2	GLCD 5159	More Strings in Stereo!		WERNER MÜLLER AND HIS ORCHESTRA – Decca SLK 16 234P	1962
GLCD 5123	Richard Rodgers	GLCD 5160	Light And Lively			
GLCD 5124	The Light Music Hall of Fame – Vol. 2	GLCD 5161	European Tour			
GLCD 5125	Childhood Memories – Vol. 1	GLCD 5162	Hall of Fame – Vol.3			
GLCD 5126	Soloists Supreme	GLCD 5163	The 1930s Revisited			
GLCD 5127	Light Orchestras Salute Cole Porter	GLCD 5164	A Trip To The Library			
GLCD 5128	Light Music While You Work – Vol. 1	GLCD 5165	Orchestral Gems in Stereo			
GLCD 5129	Beyond The Blue Horizon	GLCD 5166	Highly Strung			
GLCD 5130	The 1950s Vol. 4 : Cornflakes	GLCD 5167	Strings in Rhythm			
GLCD 5131	Light Music On The Move	GLCD 5168	British Cinema & Theatre Orchestras – 3			
GLCD 5132	Continental Flavour	GLCD 5169	A First A-Z of Light Music			
GLCD 5133	Amor Amor : Music For Romance	GLCD 5170	Magical Melodies			
GLCD 5134	Four Decades of Light Music – Vol. 1	GLCD 5171	War and Peace – Light Music of the 1940s			
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GLCD 5136	Marching and Waltzing	GLCD 5173	The Pianist in the Spotlight			
GLCD 5137	Light Music While You Work – Vol. 2	GLCD 5174	The Lost Transcriptions – Vol. 1			

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| 20 | Golden Slippers (Trad. arr. Rickey Marino; Felix Slatkin)
FELIX SLATKIN AND HIS ORCHESTRA – Liberty LSS 14024 1962 | 2:35 |
| 21 | Interval Waltz (Vivian Ellis)
THE NEW CONCERT ORCHESTRA – Boosey & Hawkes O 2408 1962 | 3:09 |
| 22 | Rhumba For Romeos (Trevor Duncan, real name Leonard Trebilco)
THE NEW CONCERT ORCHESTRA Conducted by MONIA LITER ('Paul Hamilton' on disc label)
– Boosey & Hawkes O 2378 1960 | 2:50 |
| 23 | Pretty Polka (Geoffrey Henman)
THE NEW CONCERT ORCHESTRA Conducted by MONIA LITER ('Paul Hamilton' on disc label)
– Boosey & Hawkes O 2402 1961 | 2:20 |
| 24 | Venus Waltz (Ron Goodwin)
HANS GEORG ARLT AND HIS ORCHESTRA – Ariola 32721 1958 | 2:47 |
| 25 | Millionaire's Hoe-Down (Wayne Robinson; Caesar Giovannini; Herman Clebanoff)
CLEBANOFF AND HIS ORCHESTRA – Mercury PPS 6019 1961 | 2:12 |
| 26 | Invitation To The Dance (Carl Maria von Weber)
MANTOVANI AND HIS ORCHESTRA – Decca LK 4161 1956 | 4:02 |

Stereo: tracks 2, 19-25; rest in mono

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finds him in a Latin-American mood. Herbert Geoffrey Henman (b. 1896) was known for writing popular songs in the frothy style that was in vogue before World War II. He also contributed to stage shows, and one of his best known pieces of light music was *Champagne March* (on GLCD5103) for the Chappell Recorded Music Library. *Pretty Polka* appears to have been his only work accepted by Boosey & Hawkes for their mood music library. During the 1930s Haydn Wood orchestrated some of his melodies, and even lent him £2,500 in 1949 to buy a house in Sussex. The last two titles by the New Concert Orchestra were conducted by Monia Liter (1906-1988), at the time the Recorded Music Manager at Boosey & Hawkes.

Venus Waltz by Ron Goodwin (1925-2003) originally appeared on a Parlophone LP 'Out Of This World'. The German violin maestro Hans Georg Arlt (1927-2011) gave it his usual polished performance. This leads us to a barn-storming performance of *Millionaire's Hoe-Down* by Chicago-born Herman Clebanoff (1917-2004).

Our final track is the light classical work which gives this collection of music its title. The German composer Carl Maria Friedrich Ernst von Weber (1786-1826) wrote *Invitation To The Dance* (sometimes called *Invitation To The Waltz*) as a piano work; it was highly regarded and was orchestrated at different times by Berlioz and Liszt. In 1956 it was the turn of the Mantovani Orchestra, in which the glorious cascading string sound briefly surfaces, but this recording (which has been edited) is basically true to the best-known version of this popular work.

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The Golden Age of Light Music – Compiled by dedicated enthusiasts to provide light music lovers with superior collections of recordings often difficult to find elsewhere, with the majority making their first appearance on CD. Remastered to the highest standards, each CD plays between 70 and 79 minutes with no duplication of tracks within the series.

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described as a very slow, slow foxtrot.

The French composer/conductor Roger Roger (1911-1995) is a prolific contributor to Guild 'Golden Age of Light Music' collections. *Vive Le Sport* is one of those marches which Eric Coates defied listeners to try to dance.

Dolf van der Linden (real name David Gysbert van der Linden, 1915-1999) was the leading figure on the light music scene in the Netherlands from the 1940s until the 1980s. As well as broadcasting frequently with his Metropole Orchestra, he made numerous recordings for the background music libraries of major music publishers. He also made transcription recordings for Dutch radio and other companies. His commercial recordings (especially for the American market) were often labelled as 'Van Lynn' or 'Daniel De Carlo'. The opening of *Evening Bells* may make one wonder where the melody is going, but it soon evolves into a very appealing tango.

Englishman Malcolm Neville Lockyer (1923-1976) became well-known to the British public largely due to the fact that he notched up almost 6,000 broadcasts during his prolific career. After war service in the Royal Air Force, he was engaged as pianist and arranger with the famous Ambrose band, and he also worked with Cyril Stapleton and Robert Farnon before forming his own orchestra for broadcasting in 1951. He discovered a talent for composing and scored some thirty films and television series, in 1960 succeeding Harry Rabinowitz as the conductor of the BBC Revue Orchestra. On this CD he conducts *Fifth Avenue Waltz* by New Yorker Robert Mersey (b. 1917) who as well as being a composer and musical director, produced some of Columbia Records' most successful 1960s vocals, such as the Andy Williams hit *Moon River*.

Werner Müller (1920-1998) is also a well-established Guild favourite, sometimes under his familiar pseudonym 'Ricardo Santos'. By the early 1960s his orchestra had become firmly established internationally, and *Dance Ballerina Dance* comes from one of his top-selling albums of that era.

Felix Slatkin (1915-1963) was born in St Louis, Missouri, and he became a leading violinist and conductor. His entertaining version of the traditional melody *Golden Slippers* was created not long before he died in 1963 from a heart attack aged only 47.

Boosey & Hawkes' New Concert Orchestra provide three contrasting dances by leading composers. Vivian Ellis (1903-1996) will always be remembered in light music circles for *Coronation Scot* (on GLCD5120 & 5181) and *Alpine Pastures* (GLCD5169). They were both for Chappells, but later he wrote several highly regarded works for Boosey & Hawkes, including his charming *Interval Waltz*. Regular collectors of this Guild series of CDs will already be familiar with the music of Trevor Duncan (real name Leonard Charles Trebilco, 1924-2005), and among the best-known are his first success *High Heels* (on Guild GLCD 5124), *Grand Vista* (GLCD 5124) and *Panoramic Splendour* (GLCD5111). He could turn his hand to many varied styles, and *Rhumba For Romeos*

Eric Coates, the famous English composer of Light Music, once observed: "my marches aren't intended for marching and my waltzes aren't meant for waltzing". This oft repeated quote is not an entirely accurate description of everything he composed, but it does indicate that marches and waltzes (especially the latter) have provided inspiration for many composers who simply decided that they should be *listened to* rather than *danced*. This applies to a good number of the titles on this CD, although there are also many where the intention is definitely in favour of active participation, rather than purely passive listening. It will also be noted that a few numbers are not strictly dances, but somewhere in their titles the word 'dance' or 'dancing' appears, clearly suggesting what the composer had in mind.

Our first three pieces of music fall into the latter category. The exciting *Dance Of The Goblins* by the Italian Antonio Bazzini (1818-1897) was originally called "Scherzo Fantastique for Violin and Piano" and it must have demanded considerable aptitude from both musicians. Probably the full orchestra makes it even more exhilarating.

Ballet Égyptien composed in 1875 by Frenchman Luigini (1850-1906) was a true gift to comedians during the earlier years of the last century: would the sand dancers Wilson, Keppel and Betty have been so popular without it? The version in this collection is a rare stereo recording conducted by Michael Freedman (1911-1979) who, as a young man, studied the violin and at the age of 16 was offered his first engagements in West End theatre orchestras. Thereafter he tended to concentrate more on the art of conducting, and at various times worked with Toscanini, Furtwängler, von Karajan and Cantelli. However, like all musicians needing to pay the bills he used his talents widely, and in the early 1950s he was a violinist in the Philharmonia Orchestra. Gradually he became known as a conductor through his BBC broadcasts, and also appeared on television with an orchestra of lady musicians – Michael Freedman and his Debutantes, who can be heard on GLCD5150 and 5155. He made a number of recordings for Oriole records, and the Embassy label, which Oriole produced for Woolworths. The Oriole recordings were always credited to him but Embassy sometimes used the pseudonyms Serge Lamont, Lionel Hale and Jacques Leroy. As the last named he also appears on this CD conducting a spirited arrangement of *Mexican Hat Dance*. This comes from the fertile imagination of Ronald Hamner (1917-1994), a very prolific English musician who claimed that he was always fully employed throughout his professional career. This embraced composing (over 700 works), arranging (especially for amateur theatricals and brass bands), and film scores.

The English pianist and composer William Blezard (1921-2003) was closely associated with Joyce Grenfell for many years, but she was just one of many distinguished performers for whom he was the accompanying pianist of choice. *Dance Of The Tarantulas* was one of his early compositions, from a time when he was also in

demand for film work. Although he continued to write, he seems to have preferred broadcasting and the concert hall, rather than production music.

The first on the list intended specifically for dancing is *Moonspun Dreams*, which the record label tells us is a “Dream Saunter”. It comes from a prolific series of Old Time dance records by Harry Davidson (1892-1967) and his Orchestra for EMI’s Columbia label. After a distinguished career as an organist and conductor, in November 1943 his long-running radio series “Those Were The Days” appeared for the first time, providing listeners at home with a regular helping of melodious Old Time dance music.

Londoner Montague Fawcett Phillips (1885-1969) worked in the same areas as his peers Eric Coates and Haydn Wood, except that most of his ballads possibly lacked something which would have made them popular to the masses, and thus they have tended to be forgotten. But Phillips did succeed in a musical genre that failed to survive the last century, the operetta: his “Rebel Maid” (1921) still gets occasional amateur performances, helped by its ‘hit’ song *The Fishermen of England*. Disliking the influences of jazz and syncopation in the 1920s, Phillips thereafter concentrated on ‘traditional’ orchestral music, much of it in lighter vein such as *Pirouette*.

Jacques Offenbach (1819-1880) was actually born in Cologne, Germany, but he is widely regarded as one of the leading French composers of the 19th Century. His *Apache Dance* has survived numerous comic interpretations, but thankfully Harry Fryer (1896-1946) shows it some respect. He packed a lot into his relatively short career, and became a household name in Britain largely through his regular appearances on the “Music While You Work” radio programme.

Sidney Torch, MBE (born in London, Sidney Torchinsky 1908-1990) is well-known in Britain for his numerous Parlophone recordings, as well as his long tenure as conductor of the BBC Concert Orchestra in the “Friday Night Is Music Night” BBC programme. He wrote some excellent light music cameos for the Chappell Recorded Music Library, and he conducted the Queen’s Hall Light Orchestra for many of them, such as his bright and breezy march *Banner Of Youth*.

Meredith Willson (1902-1984) will always be remembered for his hit musical “The Music Man”, which was a big success on Broadway and later a Hollywood film. But he also composed and conducted some attractive pieces of Light Music, some to be found on an early Brunswick 10” LP called “Encore”. Several have already appeared on Guild CDs, and *Piccolo Polka* can now be added to the list.

Morton Gould (1913-1996) became one of the most highly respected American composers, and his distinguished career was crowned with a Pulitzer Prize (for his *Stringmusic*, commissioned by Mstislav Rostropovich for the National Symphony Orchestra of Washington) just a year before his death at the age of 82. Like other prolific composers who have achieved fame with a number of their works, some of his remaining

output gets unfairly neglected. Gould’s *Cresta Blanca Waltz* seems to fall into this category, which may make it a pleasant surprise for many listeners.

David Rose (1910-1990) was one of the biggest names in American light music circles during the middle years of the 20th century. Born in London, England ‘lost’ him when the family moved to the USA when he was aged just four, but he retained a love for his birthplace and in his later life his fascination with steam railways often brought him back across the Atlantic. A prolific composer and arranger, he is an established Guild favourite, and *Dancing Cane* may have been one of his lesser known works, but it has the hallmarks of the master musician stamped all over it.

Another Guild favourite is Toronto-born Percy Faith (1908-1976) who moved permanently to the USA in 1940 where he quickly established himself through radio and recordings. From the 1950s onwards his fame spread internationally, due to the great success of his numerous long playing albums. Unlike most of his contemporaries, Faith arranged all his own material, and he was quick off the mark to record an album of music from “My Fair Lady” when that musical caused such a stir as soon as it opened on Broadway. Many of the tunes have become familiar standards, but the score was packed with so many good numbers that some have been almost forgotten, such as *Ascot Gavotte*.

Helmut Zacharias (1920-2002) was a German child prodigy who rose to prominence in the 1950s when the American Forces Network in Frankfurt described him as ‘the best jazz violinist in the world’. During his long career he composed over 400 works and his album sales exceeded 13 million. When he turned his attention to the traditional West Indian song *Yellow Bird* he decided to rename it *Calypso in D*.

Frank Perkins (1908-1988) studied music in both America and Europe and he became noticed in 1934 following a successful collaboration with lyricist Mitchell Parrish which resulted in *Stars Fell on Alabama* and *Emmaline*. In 1937 he was engaged as an arranger by Warner Bros. in Hollywood, where he remained until the mid-1960s. Later he tended to concentrate more on light orchestral works for concert performance producing some pleasing melodies such as *Feliciano*. In 1962 Frank received an Oscar nomination for his work scoring the musical “Gypsy”.

In 1955 the English composer Anthony Mawer (1930-1999) started contributing occasional mood music pieces to London publishers De Wolfe, before joining the staff in 1959, where he remained until 1965. During this period he composed almost 500 titles exclusively for them, and *Song Of Tonfano* is just one of many delightful melodies he has created – several have already reached a wider audience through Guild. One could question whether this piece should appear in a collection of dance music, but film directors in ballroom scenes where the action concentrates on two actors always seem to need smoochy music like this. Perhaps it could be