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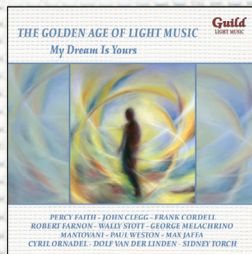
THE GOLDEN AGE OF LIGHT MUSIC

The Composer Conducts - Volume 3

GLCD 5208



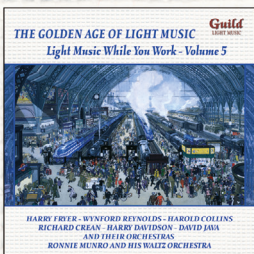
GLCD 5209



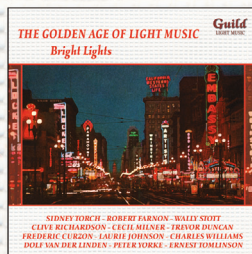
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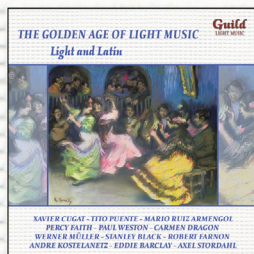
GLCD 5211



GLCD 5212



GLCD 5213



**LEROY ANDERSON - PERCY FAITH - RUDOLF FRIML
RICHARD HAYMAN - DAVID ROSE - RON GOODWIN
LAURIE JOHNSON - ERIC COATES - WALLY STOTT
ROGER ROGER - SIDNEY TORCH - CHARLES WILLIAMS**

THE COMPOSER CONDUCTS – Volume 3

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|---|---|------|
| 1 | Mucho Gusto (Percy Faith)
PERCY FAITH AND HIS ORCHESTRA – Columbia CS 8439 1961 | 2:09 |
| 2 | Someday (from "The Vagabond King") (Rudolf Friml)
101 STRINGS Conducted by RUDOLF FRIML – Stereo Fidelity SF-6900 1959 | 3:37 |
| 3 | Clarinet Candy (Leroy Anderson)
LEROY ANDERSON AND HIS ORCHESTRA
Soloists: Vincent J. Abato; Herbert S. Blayman; Roger Hiller; Bernard Portnoy
– Brunswick STA 8524 1962 | 2:45 |
| 4 | Aries (Hal Mooney)
HAL MOONEY AND HIS ORCHESTRA – Mercury SR 60073 1958 | 2:35 |
| 5 | El Caballero (Richard Hayman)
RICHARD HAYMAN AND HIS ORCHESTRA – Mercury SR 60103 1959 | 3:20 |
| 6 | A Frenchman In New York (David Rose)
DAVID ROSE AND HIS ORCHESTRA – MGM E 3481 1957 | 2:17 |
| 7 | "The Village Of Daughters" (Theme from the film) (Ron Goodwin)
RON GOODWIN AND HIS CONCERT ORCHESTRA – Parlophone 45-R 4892 1962 | 2:34 |
| 8 | Boy Meets Girl (Meredith Willson)
MEREDITH WILLSON AND HIS ORCHESTRA – Brunswick LA 8628 1953 | 3:31 |
| 9 | Happiness Day (Roger Roger)
ROGER ROGER AND HIS CHAMPS ELYSEES ORCHESTRA – Chappell C 516 1955 | 1:40 |

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10 “The Moonraker” (Theme from the film) (Laurie Johnson) 2:40
 LAURIE JOHNSON AND HIS ORCHESTRA – HMV 45-POP 404 1957

11 Sound And Vision – Associated TeleVision March (Eric Coates) 2:59
 ERIC COATES AND HIS CONCERT ORCHESTRA – Pye Nixa N 15003 1955

12 Romantic Mood (Walter Stott) 3:19
 TELECAST ORCHESTRA Conducted by WALTER STOTT – Chappell C 728 1961

13 Here They Are (Hans May) 3:07
 HARMONIC ORCHESTRA Conducted by HANS MAY – Harmonic HMP 276 1949

14 Journey Into Melody (Robert Farnon) 2:38
 ROBERT FARNON AND HIS ORCHESTRA – Decca F 9101 1949

15 The Falcons (Charles Williams, *real name* Isaac Cozerbreit) 2:37
 CHARLES WILLIAMS AND HIS CONCERT ORCHESTRA – Columbia DB 2992 1952

16 Comic Cuts (Sidney Torch) 2:58
 SIDNEY TORCH AND HIS ORCHESTRA – Parlophone R 3406 1951

17 Sensation For Strings (Philip Green) 3:20
 PHILIP GREEN AND HIS ORCHESTRA – MGM MGM 202 1949

18 Longing (Annunzio Paolo Mantovani) 3:19
 MANTOVANI AND HIS ORCHESTRA – Decca LK 4150 1956

19 Bright Lights (Victor Young) 2:58
 VICTOR YOUNG AND HIS ORCHESTRA – Decca DL 8350 1956

- | | | |
|----|--|------|
| 20 | My Love Is In Florence (Guy Luypaerts)
GUY LUYPAERTS AND HIS ORCHESTRA (as 'GUY LUPAR' on LP label) – Capitol T 10024 1956 | 2:54 |
| 21 | Autumn Song (Otto Cesana)
OTTO CESANA AND HIS ORCHESTRA – Columbia CL 631 1955 | 2:45 |
| 22 | Humpty Dumpty (Peter Yorke)
PETER YORKE AND HIS CONCERT ORCHESTRA – Columbia DB 2569 1949 | 2:37 |
| 23 | Twilight Serenade (Alfredo Antonini)
ALFREDO ANTONINI AND HIS ORCHESTRA – Vogue Coral LVA 9031 1956 | 3:11 |
| 24 | Mississippi (Frank De Vol)
FRANK DEVOL AND HIS ORCHESTRA – Capitol H 198 1950 | 3:04 |
| 25 | Chats De Gouttiere (Alley Cats) (Gérard Calvi, real name Grégoire Elie Krettly)
GÉRARD CALVI AND HIS ORCHESTRA – Pye NPL 28003 1958 | 2:57 |

Stereo: tracks 1-5; rest in mono.

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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.

Levy before eventually forming his own concert orchestra for recording and broadcasting.

Alfredo Antonini (1901-1983) was born in Italy and studied at the Milan Conservatory under Toscanini. By the 1930s he had established himself as both a composer and conductor and became well-known to the American public through his radio programmes in the 1940s – notably with the CBS Symphony, the CBS Pan American Orchestra and the Columbia Concert Orchestra. He worked with many leading singers, and frequently appeared at the top concert halls in the Americas. In the 1950s his television shows brought classical music to the masses, and his programmes with stars such as Julie Andrews, Eileen Farrell and Beverly Sills received critical acclaim.

In the USA Frank De Vol (1911-1999) is known primarily as the composer for the radio and TV series “The Brady Bunch”, but light music fans appreciate that his career has been far more substantial. It was not uncommon to see the credit ‘Music by De Vol’ on many films, and he had an executive position at Columbia Records, for whom he made a number of successful mood music albums.

Gérard Calvi (real name Grégoire Elie Krettly, born 1922) first came to the attention of the public in his native France when he contributed the music in 1948 to a show called “Les Branquignols”. The following year he composed the score for “La Patronne”, launching a career in mainly European films that would continue for the rest of the 20th Century. By far his best known cinematic work was for the “Asterix” films, but Calvi was equally at home in the theatre and recording studios, and writing popular songs – over 300 in total.

Sadly the available space in this booklet only permits brief pen portraits of each of the 25 talented composer/conductors featured in this collection. But they have all been previously included on earlier Guild Light Music CDs, where it may have been possible to give fuller details of their achievements.

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numerous Parlophone recordings, as well as his long tenure as conductor of the BBC Concert Orchestra in the “Friday Night Is Music Night” BBC radio programme. He wrote some excellent light music cameos for the Chappell Recorded Music Library, where *Comic Cuts* first appeared.

Philip Green (born Harry Philip Green in Whitechapel, London 1911-1982) began his professional career at the age of eighteen playing in various orchestras. Within a year he became London’s youngest West End conductor at the Prince of Wales Theatre. His long recording career began with EMI in 1933, and he is credited with at least 150 film scores.

Annuzio Paolo Mantovani (1905-1980) became the conductor of one of the most famous light orchestras in the world from the 1950s onwards. Born in Venice, his family came to England when he was aged four and he was something of a prodigy on the violin by the time he reached sixteen. But he leaned more towards popular music, and fronted many different kinds of ensembles before long-playing records (especially when stereo arrived) brought him universal acclaim. Despite a very busy schedule embracing radio, television, concerts and recordings he also found time to compose and arrange for his magnificent orchestra.

Chicago-born Victor Young (1900-1956) enjoyed a successful career on Broadway and in Hollywood films, although his greatest triumph – the score for the film “Around The World In Eighty Days” – was completed shortly before his death, so he never knew that it gained him a posthumous Oscar.

Guy-Claude Luypaerts (b. 1917) was born in Paris to Belgian parents during the First World War and he became well-known in French musical circles through conducting an orchestra called the Nouvelle Association Symphonique de Paris. Guild has previously included his imaginative sounds in the Cole Porter tribute (GLCD 5127) and conducting quirky cameos such as *The Sleepwalker of Amsterdam* (GLCD 5131), *Masquerade In Madrid* (GLCD 5132), Jose Fontaine’s catchy *Whimsy*, and his own composition *Chatter Box* (GLCD5160). This time it is the turn of his more romantic *My Love Is In Florence*.

Italian-born Otto Cesana (1899-1980) spent much of his early career in California where he lived from 1908 to 1930. His piano studies commenced at the age of ten, and he became an accomplished organist; he also learned about orchestration and harmony which he put to good use working in radio and Hollywood film studios. Although his recorded output was not large compared with some of his contemporaries, he usually conducted his own compositions which were of a consistently high standard – as already illustrated on several previous Guild Light Music CDs.

Peter Yorke (1902-1966) is a regular contributor to this series of CDs, as composer, arranger and conductor. After working in British Dance Bands of the 1920s and 1930s, he graduated to arranging for Louis

Composers are often envied by those who do not possess the necessary talent to be able to produce a musical work that others will enjoy. But a touch of genius can sometimes generate frustration. Few writers are completely satisfied with the way in which their works are performed by orchestras over which they have little or no control, so it is a bonus for both composer and listener when music is conducted by the original creator. Of course there are instances where arrangers and conductors can occasionally reveal hidden beauty that even the composer did not fully appreciate, but that is another story. Guild’s first two collections marrying the talents of composer and conductor (GLCD5177 & 5178) were well received, and it is hoped that this third CD will meet with similar approval.

Percy Faith (1908-1976) was born in Toronto, Canada, and an injury to his hands from a fire forced him to rethink his plans for a career as a concert pianist. He turned to arranging, composing and conducting and in 1940 he moved permanently to the USA 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 his exciting and vibrant scores made his work stand out among the rest.

Rudolf Friml (1879-1972) was a talented and prolific composer, born in Prague (then part of the Austro-Hungarian Empire) where he studied piano and composition with Antonín Dvořák at the Conservatory. As a young man he moved to the United States where he found success as a composer of operettas, notably “Rose-Marie” and “The Vagabond King”. These were just two of around 20 Broadway scores and two original screen musicals. The Miller International organisation (which embraced several new labels to promote early stereo in the States) engaged 79-year-old Friml to front their newly-titled ‘101 Strings’ in a collection of his own melodies, from which comes *Someday*.

Leroy Anderson (1908-1975) is probably the best-loved American light music composer of his generation. For many years he was the chief arranger for the Boston Pops, and its famous conductor, Arthur Fiedler, introduced many Anderson novelties to an appreciative world. He was so prolific that some of his numbers have tended to become overlooked, such as *Clarinet Candy*.

Hal (born Harold) Mooney (1911-1995) is making another Guild appearance with his composition *Aries*, which comes from a collection spotlighting each sign of the zodiac. Upon the completion of his music studies in his native New York he was invited to join the arrangers’ roster for the popular Hal Kemp Orchestra, alongside John Scott Trotter (who was about to leave the band) and Lou Busch. After war service in the US Army he moved to Hollywood where he worked with many of the top stars such as Bing Crosby, Judy Garland and Frank Sinatra. In 1956 Mooney finally swapped freelancing for an exclusive contract and

became A&R Director and chief arranger at Mercury Records, where he remained until Philips phased out the label towards the end of the 1960s. Mooney then moved to Universal Studios, working as MD on many of the top TV shows of the period, before retiring in 1977.

Richard Warren Joseph Hayman (b. 1920) - as well as being a respected arranger and conductor - 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 soundtracks.

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 years his fascination with steam railways often brought him back across the Atlantic. A prolific composer and arranger, he is an established Guild favourite, and *A Frenchman In New York* may have been one of his lesser known works, but it has the hallmarks of the master musician stamped all over it.

Ronald (Ron) Alfred Goodwin (1925-2003) was a brilliant British composer, arranger and conductor, whose tuneful music reached the furthest corners of the world. As he gained recognition for his original compositions he became in demand for film scores, and the success of "The Trials Of Oscar Wilde" (1960) undoubtedly enhanced Goodwin's reputation. This led to major commissions in the following years, like "633 Squadron" (1964), "Those Magnificent Men In Their Flying Machines" (1965) and Alfred Hitchcock's "Frenzy" (1972).

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 *Boy Meets Girl* can now be added to the list.

Roger Roger (1911-1995) was a leading figure on the French music scene for many years, and his fine compositions and arrangements also won him many admirers internationally. He started writing for French films towards the end of the 1930s, and after the Second World War he played piano and conducted a 35-piece orchestra for a major French weekly radio series "Paris Star Time". His own instrumental cameos that were featured in the show brought him to the attention of the London publishers Chappell & Co., who were rapidly expanding their Recorded Music Library of background music at that time. Roger's quirky compositions soon

became available to radio, television and film companies around the world, one of the earliest being *The Toy Shop Window (La Vitrine aux Jouets)* on Guild GLCD 5119. His works often possessed a childish air, and *Happiness Day* fits neatly into this category.

Laurie Johnson (b.1927) has been a leading figure on the British entertainment scene for over 50 years. A gifted arranger and composer, Laurie has contributed to films, musical theatre, radio, television and records, with his music used in many well-known productions such as "The Avengers" and "The Professionals".

Eric Coates (1886-1957) is widely regarded as the foremost English composer of light music during the first half of the 20th century. Towards the end of his life he wrote one of his most enduring works, the march from the 1954 film "The Dam Busters" (on GLCD5147 & 5202). He composed many signature tunes, and *Sound And Vision* was commissioned by Associated TeleVision when commercial television started in Britain in 1955.

Walter 'Wally' Stott, born in Leeds, Yorkshire (1924-2009) is today widely recognised as one of the finest arrangers and film composers. When Wally became Angela Morley she left England for the USA where she worked on several big budget movies (one example is the "Star Wars" series assisting John Williams), and on TV shows such as "Dallas" and "Dynasty". But during the 1950s and 1960s she made numerous recordings under her former name, also contributing many light music cameos to the Chappell Recorded Music Library.

Hans May (real name Johannes Mayer, 1891-1959) was a Viennese-born composer and music director who devoted much of his musical life to composing for the screen and stage. Initially he worked in the German film industry, but in the mid-1930s the developing political situation forced him to relocate briefly in France before eventually settling in England, like so many other mid-European musicians at that time. His numerous films included scores for the Boulting Brothers, Gainsborough Films and the Rank Organisation, and he conducted many early 78s for the Harmonic Music Library which was established in the mid-1940s. *Here They Are* finds him as both composer and conductor, and previously he has been included on Guild CDs with *Rippling Down The Mountain* (GLCD5112) and *Nine Naughty Gnomes* (GLCD5144).

Canadian-born Robert Joseph Farnon (1917-2005) is widely regarded as one of the greatest light music composers and arrangers of his generation. His melodies such as *Portrait Of A Flirt* (on Guild GLCD 5120) and *Jumping Bean* (GLCD5162) are familiar to millions around the world.

Londoner Charles Williams (born Isaac Cozerbreit, 1893-1978) composed a vast amount of music for films and production music libraries. He is one of the top contributors to Guild CDs.

Sidney Torch, MBE (born in London, Sidney Torchinsky 1908-1990) is well-known in Britain for his