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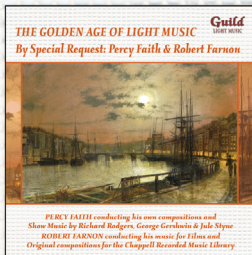
THE GOLDEN AGE OF LIGHT MUSIC

Grandstand: Production Music Of The 1940s

GLCD 5126



GLCD 5217



GLCD 5218



GLCD 5219



GLCD 5221



GLCD 5222



**ROBERT FARNON - CHARLES WILLIAMS - CLIVE RICHARDSON
EDWARD WHITE - JACK BEAVER - MONTAGUE EWING
ROBERT BUSBY - JACK STRACHEY - PHILIP GREEN
KING PALMER - TONY LOWRY - FREDERIC CURZON**

GRANDSTAND: PRODUCTION MUSIC OF THE 1940s

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|---|-------------------------------------------------------------------------------------------------------------------------|------|
| 1 | Grandstand (Robert Farnon) QUEEN'S HALL LIGHT ORCHESTRA Conducted by ROBERT FARNON – Chappell C 344 1948 | 2:18 |
| 2 | Radio Theatre (Jack Beaver) NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH – Francis, Day & Hunter FDH 040 1947 | 2:59 |
| 3 | Caprice For Strings (Edward White) LONDON PROMENADE ORCHESTRA Conducted by WALTER COLLINS – Paxton PR 423 1947 | 2:54 |
| 4 | Horse Feathers (Philip Green) QUEEN'S HALL LIGHT ORCHESTRA Conducted by SIDNEY TORCH – Chappell C 322 1947 | 2:37 |
| 5 | Tricksy (Frederick George Charrosin) WEST END CELEBRITY ORCHESTRA – Bosworth BC 1149 1942 | 3:01 |
| 6 | Eunice (Charles Williams) QUEEN'S HALL LIGHT ORCHESTRA Conducted by CHARLES WILLIAMS – Chappell C 245 1946 | 2:24 |
| 7 | Phantom Piper (Montague Ewing) LOUISVOSS GRAND ORCHESTRA – Bosworth BC 1184 1944 | 2:52 |
| 8 | A Refrain From Spain (Robert Busby) QUEEN'S HALL LIGHT ORCHESTRA Conducted by ROBERT FARNON – Chappell C 318 1947 | 2:41 |
| 9 | Pink Champagne (Jack Strachey) WEST END CELEBRITY ORCHESTRA – Bosworth BC 1199 1947 | 2:53 |

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| GLCD 5180 | Bright and Breezy | GLCD 5200 | A Glorious Century of Light Music |
| GLCD 5181 | The Lost Transcriptions – Vol. 2 | GLCD 5201 | Fiddles and Bows |
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A GUILD LIGHT MUSIC RELEASE

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■ Guild GmbH, Bärenholzstrasse 8, 8537 Nussbaumen/TG, Switzerland Tel: +41 (0)52 742 85 00

■ Guild GmbH., PO Box 5092, Colchester, Essex CO1 1FN, Great Britain

■ e-mail: info@guildmusic.com World WideWeb-Site: <http://www.guildmusic.com>

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10 Shock-Headed Peter (Ronald Hanmer) 3:03
 HARMONIC ORCHESTRA Conducted by HANS MAY – Harmonic HMP 273 1949

11 Mannequin (Jack Beaver) 2:59
 NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH
 – Francis, Day & Hunter FDH 005 1947

12 New Highway (Graeme Stuart, *real name* Frank Tapp) 3:06
 REGENT CLASSIC ORCHESTRA – Bosworth BC 1204 1947

13 Capricante (Frederic Curzon) 3:28
 NEW CONCERT ORCHESTRA Conducted by JACK LEON – Boosey & Hawkes O 2180 1948

14 News Reel (Len Stevens) 2:36
 NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH
 – Francis, Day & Hunter FDH 027 1947

15 Voodoo (Philip Green) 3:11
 LOUIS VOSS AND HIS ORCHESTRA – Bosworth BC 1201 1947

16 Holiday Parade (Walter Collins) 2:41
 LONDON PROMENADE ORCHESTRA Conducted by WALTER COLLINS – Paxton PR 413 1946

17 Tinkerbelle (King Palmer) 2:44
 LONDON PROMENADE ORCHESTRA Conducted by WALTER COLLINS – Paxton PR 401 1946

18 Charmeuse (Geoffrey Henman) 2:33
 QUEEN'S HALL LIGHT ORCHESTRA Conducted by CHARLES WILLIAMS – Chappell C 248 1946

19 Coliseum March (Michael North) 2:14
 QUEEN'S HALL LIGHT ORCHESTRA Conducted by CHARLES WILLIAMS – Chappell C 253 1946

- 20 Valse D'Amour (Tony Lowry) 3:17
 QUEEN'S HALL LIGHT ORCHESTRA Conducted by PHILIP GREEN – Chappell C 273 1946
- 21 Chinchilla (Eric Winstone) 3:08
 NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH
 – Francis, Day & Hunter FDH 015 1947
- 22 Parade Of The Chessmen (Alfred Merlin, *real name* Alfred Nieman) 3:08
 LONDON PROMENADE ORCHESTRA Conducted by WALTER COLLINS
 – Paxton PR 428 1947
- 23 Theme For Romance (Clive Richardson; Adrian Foley) 3:09
 QUEEN'S HALL LIGHT ORCHESTRA Conducted by ROBERT FARNON
 – Chappell C 315 1947
- 24 Fiesta (Mark Lubbock) 2:37
 QUEEN'S HALL LIGHT ORCHESTRA Conducted by ROBERT FARNON
 – Chappell C 311 1947
- 25 Golden Arrow (Jack Beaver) 2:43
 NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH
 – Francis, Day & Hunter FDH 045 1948

All tracks mono

The copyright dates after the catalogue numbers state when the original recording was first released, according to printed catalogues and/or information on disc labels or sleeves. Compiled mainly from the collections of David Ades and Alan Bunting, who also wish to thank Kevin Stapylton for his generous assistance in supplying some of the original recordings.

Brownsmith under the pseudonym 'John Belton'.

Eric Winstone (born in London, 1915-1974) was one of Britain's leading dance band leaders, who in his younger days was a virtuoso piano-accordionist. He could also compose attractive light music, sometimes with a humorous twist – as in *The Happy Hippo* (on Guild GLCD5157). Alfred Nieman (1914-1997) was born in London to Polish immigrants. He had a varied career as a pianist and composer in the theatre, films and broadcasting. He sometimes used the pseudonym 'Alfred Merlin', reflecting his time as part of a piano duo 'Merlin and Martyr' with Cimbro Martin. Clive Richardson was best-known as a pianist during his early career, but working on many pre-war British films (usually without any credit on-screen) honed his talents as an arranger and composer. On occasions he worked with fellow composers, and in *Theme For Romance* his collaborator is the British fellow pianist Adrian Gerald Foley (1923-2012). He had the distinction of becoming the 8th Baron Foley upon the death of his father when he was aged only three. Mark Lubbock (1898-1986) contributed music for many early radio programmes, and was also involved with theatrical touring companies.

Previous Guild Light Music CDs have included hundreds of production music recordings from the 1940s. On this occasion it has been decided to pass over many of the titles from the early part of the decade, which often concentrated on dramatic music to accompany newsreels showing pictures of the Second World War.

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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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Robert Busby (1901-1952) worked in dance bands and the British film industry for many years, until he eventually gained credit on-screen for his movie scores. He also became known to the public as conductor of the BBC Revue Orchestra before his untimely death at the age of 51. Jack Strachey (1894-1972) became famous as the composer of *These Foolish Things*, but he was also a regular contributor to publishers' mood music libraries. Former cinema organist Ronald Hanmer (1917-1994) composed over 700 pieces for various background music libraries, which must make him one of the most prolific composers specialising in this field. Frank Harold Tapp (1883-1953) sometimes used the pseudonym 'Graeme Stuart', although he also composed pieces such as *Beachy Head Overture* (GLCD5107) and *Fighter Command* (GLCD5164) under his own name. From 1910 to 1919 he directed the Bath Pump Room Orchestra, which would have been a sizeable ensemble in those days.

Frederic Curzon (1899-1973) spent most of his early career working in the theatre and like so many of his contemporaries he gradually became involved in providing music for silent films. Later he was appointed Head of Light Music at London publishers Boosey and Hawkes, for whom he composed many highly praised pieces. Len Stevens (d. 1989 - his full name was Herbert Leonard Stevens) was a prolific composer, contributing mood music to several different libraries, with a style that his admirers quickly grew to recognise. Like so many of the talented musicians employed in the business, he could turn his hand to any kind of style that was needed, and he was also involved in the musical theatre. Walter R. Collins (1892-1956) is remembered for his days as the distinguished Musical Director of the De La Warr Pavilion in Bexhill-on-Sea, and also for conducting the London Promenade Orchestra for the Paxton Recorded Music Library during the 1940s. Several of his own compositions have already appeared on Guild CDs (*Laughing Marionette* on GLCD5134; *Linden Grove* GLCD5112; possibly his best loved piece *Moontime* GLCD5168; *Paper Hats And Wooden Swords* GLCD5144; and *Springtime* GLCD5138).

Cedric King Palmer (1913-1999) was a prolific composer of mood music who contributed over 600 works to the recorded music libraries of several London publishers during a period of 30 years. 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. Michael North (1902-1960) was a BBC producer who composed the theme music for "ITMA" which he called *It's That March Again* (GLCD5149). Although he could not be classified as prolific in light music circles, he occasionally contributed music to radio productions. Tony Lowry (1888-1976) is remembered for *Seascope* (on GLCD5145) and as co-composer of *Down The Mall* (GLCD5116, 5147 & 5171) with Douglas

What is 'Production Music'? In simple terms it is music provided by publishers for use by professionals mainly in the entertainment business. Most of it is specially composed for the purpose, and some pieces may last only a few seconds. But there are many examples of light music cameos which have become popular with the public through their familiarity as signature tunes and in similar situations where they have been regularly heard.

By the end of the 1940s the production music scene (in those days more commonly called 'mood music' – in the USA it was often called 'stock music') was well established in Britain, although there were still a relatively small number of publishers involved. Originally some publishers made available sheet music to be played as an accompaniment for silent films. But the arrival of the 'talkies' revealed a demand for recorded music which, initially, was satisfied with existing commercial records.

Complicated problems with copyright and fees for licensing soon revealed the need for a much more straightforward source for all kinds of music the entertainment business required. Film companies, newsreels, documentary makers, radio (and later television) often couldn't afford to commission individual composers to write and record music for their productions. The answer was a readily available supply of recorded music distributed free of charge, which could be hired direct from the publishers with just one payment covering everything if the music was subsequently used.

Although publishers in various other countries (notably the USA) eventually recognised that a market existed for this kind of music, it was in Britain that the recorded music libraries gained an early lead over their competitors. Research by leading authorities in this niche of the music business suggests that Bosworth issued the first of its 78s early in 1937 (the Guild CD "Highdays and Holidays" GLCD 5115 includes several of the earliest discs). Boosey & Hawkes probably launched their Recorded Music Library very late in 1937, but it was five years before perhaps the most famous source of mood music appeared on the scene with the arrival of Chappell & Co. in 1942.

EMI also operated a short-lived library in the 1940s which evolved into their "Q" Library, then the EMI Photoplay Library. One of the biggest independent libraries today, De Wolfe, celebrated its centenary in 2009, being able to trace its roots back to 1909 when its founder, Meyer de Wolfe, started supplying sheet music to accompany silent films. Although Bosworth and B&H remained important players, it was Chappell that dominated the market for recorded mood music for the next three decades using top composers such as Charles Williams, Robert Farnon and Sidney Torch.

Soon after the end of the Second World War the three existing recorded mood music libraries issuing 78 rpm discs during the 1940s were joined by Francis, Day & Hunter, Paxton and Harmonic (which later

became Charles Brull). During the following decades new libraries would be formed, but they faced a formidable task in trying to compete with the existing players in this potentially lucrative area of the music business.

Initially there was a temptation to make recordings of established repertoire, drawing upon the vast resources of published scores already held. Although some of this music did partially fulfil the needs of the profession, it soon became apparent that new material was required in order to provide a wide range of moods and styles. The outbreak of World War II in 1939 meant that newsreels needed vast amounts of ‘action’ music, not previously available. It quickly became clear that production music required special skills that some of the established composers found difficult to master. Joining them were a younger generation of writers who understood the particular requirements of films, newsreels etc, and they were able to provide precisely what was needed.

Often it was possible to identify the publisher by the style of the music, and the sound of the orchestra. For many years the recordings issued by the London publishers were made in England, using the finest session musicians available. They were familiar with playing light music in concerts and radio broadcasts, and ‘names’ such as the Queen’s Hall Light Orchestra (Chappell), London Promenade Orchestra (Paxton), the New Concert Orchestra (B&H) and the New Century Orchestra (FDH) frequently employed the same musicians and studios (most likely EMI Abbey Road or Levy’s Studios at 73 New Bond Street).

With the notable exceptions of Paxton, Bosworth and Boosey & Hawkes, few of these publishers ever permitted private enthusiasts to acquire their recordings, which were initially issued on 78 rpm discs, although some did experiment with sound film for a while. The result is that this area of the music business remained shrouded in secrecy as far as the general public was concerned. Only when a particular piece of music became popular (usually when chosen as a signature tune) did a commercial record company decide to make it generally available. However it was rare for the original recording to be issued: more often the record company would engage its own ‘house’ orchestra to make the recording, which sometimes resulted in a degree of disappointment if keen collectors decided that the commercial release sounded inferior, or too different from the original.

From a viewpoint over half a century later, it can be observed that two divisions of composers emerged. There were the top names such as Williams, Farnon, Torch (already mentioned above) and Peter Yorke, to which can be added a list of ‘second division’ composers who tended to specialise in writing production music, but whose work rarely achieved recognition from the public at large. This is not to say they were inferior: indeed there are many instances where their music was extremely competent and professional. But

whereas those who were lucky enough to have commercial recording contracts, and who were regularly heard in radio broadcasts became household names, their fellow-composers in the production music field were content quietly to beaver away, producing exactly the kind of music that was required.

Sometimes they struck it lucky. Among some of the best-known examples of ‘second division’ composers hitting the jackpot are Edward White (1910-1994) with *Puffin’ Billy* (on Guild GLCD5101), Cyril Watters (1907-1984) with his charming *Willow Waltz* (GDCD5189), Jack Beaver (1900-1963) *Picture Parade* (GLCD5149) and Clive Richardson (1909-1998) with the catchy tune which also provided the title to radio shows, *Melody On The Move* (GLCD5102).

The available space in this booklet will only permit brief pen portraits of the composers featured, but many of them will have had their careers more fully documented in other Guild CD booklets. The honour of providing the title track goes to Canadian-born Robert Joseph Farnon (1917-2005) who 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. As well as providing many of the most notable pieces of music for the Chappell Recorded Music Library, he also conducted numerous 78s for them with the Queen’s Hall Light Orchestra.

Jack Beaver was a ‘backroom boy’ in the music business – always busy composing and arranging, especially for theatrical productions. He has already been well represented with his mood music pieces on Guild, and his descriptive works such as *Radio Theatre*, *Mannequin* and *Golden Arrow* were a gift to newsreel companies around 60 years ago.

Edward White wrote many pieces that showcased the strings of the orchestra. *Cascade For Strings* is one of the best, but he should also be remembered for *Runaway Rocking Horse* (on GLCD5102). From the Chappell library we hear *Horse Feathers* composed by Philip Green (born Harry Philip Green, 1911-1982). This was used by BBC Radio for “Meet The Huggetts” which ran from 1953 to 1962. His work can be found on many Guild Light Music CDs and another of his pieces on this CD, *Voodoo*, comes from the Bosworth library.

Frederick George Charrosin (1910-1976) was a prolific composer of mood music, with many titles to his credit. He also created arrangements for various ensembles broadcasting regularly on the BBC. 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. The English composer Montague Ewing (1890-1957) also wrote under the name ‘Sherman Myers’, and he had a most successful career mainly as a composer and arranger of light music and popular songs. Among his best known works are *Policeman’s Holiday* (GLCD5139) and *Butterflies In The Rain* (on GLCD5106 and 5137).