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# THE GOLDEN AGE OF LIGHT MUSIC

## More Gems From The 1930s

GLCD 5220



GLCD 5221



GLCD 5222



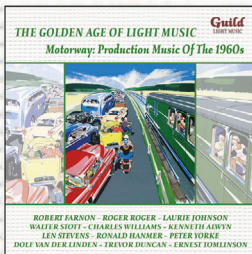
GLCD 5223



GLCD 5224



GLCD 5226



DAJOS BELA - FERDY KAUFFMAN - BARNABAS VON GÉCZY  
BERTINI - EDITH LORAND - CARL WOITSCHACH  
EDUARD KÜNNEKE - MAREK WEBER - GEORGES BOULANGER  
HERMAN FINCK - ADALBERT LUTTER - ORCHESTRE RAYMONDE

## MORE GEMS FROM THE 1930s

- |   |  |      |
|---|--|------|
| 1 | Wedding Of Mr Mickey Mouse (Franz Vienna, <i>real name</i> Franz Steininger)<br>DAJOS BELA AND HIS ORCHESTRA – Odeon 250581 1933     | 2:41 |
| 2 | Buddha's Festival Of Love (Heini Kronberger; Mary Marriott, arr. Ralph)<br>FERDY KAUFFMAN AND HIS ORCHESTRA – HMV B 3365 1930        | 3:26 |
| 3 | A Frangesa (The French Girl) (Mario Pasquale Costa)<br>GEORGE GROHROCK-FERRARI AND HIS ORCHESTRA – Parlophone F 1251 1938            | 2:39 |
| 4 | Temptation Waltz (Charles Ancliffe)<br>THE MAYFAIR ORCHESTRA – HMV C 2091 1931   | 4:10 |
| 5 | Red Devil (Roter Teufel) (Erich Plessow)<br>BARNABASVON GÉCZY AND HIS ORCHESTRA – VSM K 8971 1938                                    | 2:54 |
| 6 | A Visit To The Woodpecker (Percy, arr. Zimmer)<br>FERDY KAUFFMAN AND HIS ORCHESTRA – HMV B 3784 1931                                 | 3:18 |
| 7 | Samum - A Classical Fox-Trot (Carl Robrecht)<br>BERTINI AND THE TOWER BALLROOM BLACKPOOL DANCE BAND<br>– Regal Zonophone T 6188 1932 | 6:00 |
| 8 | Golden Kisses – Waltz (Sando Dicker)<br>EDITH LORAND AND HER VIENNESE ORCHESTRA – Parlophone R 1533 1933                             | 3:00 |
| 9 | Viennese Puppets (Wiener Puppen) (Rheinlander)<br>CARL WOITSCHACH AND HIS SALON ORCHESTRA – Kristall 1282 1932                       | 3:11 |

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 GLCD 5186 Light Music While You Work – Vol. 3  
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 GLCD 5188 The Art of the Arranger – Vol. 1  
 GLCD 5189 Holidays for Strings  
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 GLCD 5221 A Light Music Smörgåsbord  
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 GLCD 5226 Motorway: Production Music of the 1960s

### A GUILD LIGHT MUSIC RELEASE

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10 Dancing Butterfly (Joseph Young; Bernice Petkere)  
 GERSHOM PARKINGTON QUINTET – Edison Bell A 5571 1933 2:58

11 Intermezzo (from “Dance Suite”) (Eduard Künneke)  
 BERLIN PHILHARMONIC ORCHESTRA Conducted by EDUARD KÜNNEKE  
 –Telefunken E 2493 1938 4:19

12 The Dwarfs’ Patrol (Erich Plessow)  
 ADALBERT LUTTER AND HIS ORCHESTRA –Telefunken A 10035-557 1939 3:02

13 Sefira – Intemezzo (Ludwig Siede)  
 ELITE NOVELTY ORCHESTRA – Panachord 25830-B 1936 3:14

14 Japanese Lantern Dance (Kitano Yoshitomo)  
 MAREK WEBER AND HIS ORCHESTRA – HMV B 3407 1930 3:12

15 Parade OfThe City Guards (Leon Jessel)  
 ORCHESTRE RAYMONDE – Columbia DB 1362 1934 3:12

16 Julika (E. Lanyi)  
 GEORGES BOULANGER, HIS VIOLIN AND ORCHESTRA – Parlophone R 2445 1937 2:55

17 In Pierrette’s Garden – Intermezzo (Clifton Brookes)  
 THEVIENNESE CAFÉ ORCHESTRA – Piccadilly 590 1930 3:01

18 The Doll And The Showman (Ludwig Siede)  
 FERDY KAUFFMAN AND HIS ORCHESTRA – HMV B 4233 1932 2:38

19 The Merry Mill (Peros)  
 INTERNATIONAL NOVELTY QUARTET – Zonophone 5777 1931 2:40

- 20 Roses OfThe Orient –Waltz (Iosif Ivanovici) 3:05  
EUGENE'SVIENNESE ORCHESTRA – Columbia FB 2077 1936
- 21 The Merry Teddy (Pata) 3:04  
FERDY KAUFFMAN AND HIS ORCHESTRA  
– HMV B 4233 1932
- 22 Finckiana –A Fantasia on the Works of Herman Finck (Herman Finck) 8:50  
*I'll Make A Man OfYou; Four Foot Ten Brigade; Military Uniform;Valse – 'Mr Producer'; Mystic Beauty; March OfThe Giants; Idle Dreams; Dream Girl; Laughing Eyes; Lover's Litany; Naughty, Naughty One Gerard; Same Old Song; Pas Seul – 'Viva La Danse'; Optimist And The Pessimist; Constant Lover; Here Comes Tootsie; In The Shadows; A La Minuet;A La Gavotte; Gilbert The Filbert.*  
HERMAN FINCK AND HIS ORCHESTRA – Columbia DX 677 1935

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 Malcolm Powell, Mick Stoneham, the late Brian Stringer and Ken Wilkins for their generous assistance in supplying some these recordings.*

Many previous Guild Light Music CDs have included music recorded during the 1930s. The following collections feature complete collections from this period in the history of recorded music, when the technical quality improved by leaps and bounds, following the introduction of electrical recording in 1925.

GLCD5106 “The 1930s – Volume 1” featuring music by The BBC Variety Orchestra, Jack Hylton, New Light Symphony Orchestra, London Palladium Orchestra, Paul Whiteman, Louis Levy and many others.

GLCD5116 “In Town Tonight – The 1930s Volume 2” with Philip Green, Barnabas Von Geczy, Harry Horlick, Marek Weber, Debroy Somers, etc.

GLCD5163 “The 1930s Revisited” Eric Coates, Jack Payne, Louis Levy, Ray Noble, Andre Kostelanetz, Ambrose, Eduard Künneke, etc.

*The collections featuring British Cinema and Theatre Orchestras also contain many recordings from the 1930s, and you'll find catalogue numbers on page 10 of this booklet.*

*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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anonymity. To confuse matters even more, there have been other ‘International Novelty Orchestras’ in Britain and the USA, which appear to have no connection with the Regal Zonophone releases. One name that has been mentioned as a strong contender for making the sides recorded in England is George Scott Wood (1903-1978), but why should he choose to hide his identity when his name appears on other records on the same label? This is a mystery that still needs to be solved.

Several names stand out among the composers whose music is featured on this CD.

Guild Light Music’s first 1930s collection (GLCD 5106) included the Overture to the *Tänzerische Suite (Dance Suite)* by Eduard Künneke (1885-1953). This prompted several requests for more from this work, and several of the movements sound good as stand-alone pieces. *Blues* was included on GLCD5134 and the Suite’s finale is available on GLCD5163. This time it is the turn of the *Intermezzo*. During 1925/26 Künneke visited America where he developed an interest in jazz styles through meeting Paul Whiteman, who did so much to popularise the works of the young George Gershwin. The influences are certainly apparent in his *Dance Suite* although Künneke was regarded more as a composer of operettas (a musical form that has virtually vanished today) with his works being performed in London – one such example was “The Song Of The Sea” at Her Majesty’s Theatre in 1928, which Künneke conducts on Guild GLCD5168. He was complimented on the use of saxophones in his score, then considered something of an innovation.

Irishman Charles W. Ancliffe (1880-1952) will forever be associated with *Nights Of Gladness*, (the Mantovani version on Guild GLCD 5113 does the famous waltz full justice) but he was a military bandmaster as well as a successful composer.

Herman Finck (who was born Hermann Van Der Vinck in London, 1872-1939) was a highly respected theatre conductor, having been at the Palace Theatre of Varieties for over twenty years, and the Theatre Royal in Drury Lane during the 1920s. He was in demand to compose incidental music and light pieces for musical shows, operettas, ballets and revues. Such was his popularity that his publishers persuaded him to compile a suite of some of his best-known works, which he called *Finckiana*. He recorded it with his own orchestra in 1935, just four years before he died. It provides a splendid finale to this collection.

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Regular collectors of this series of CDs often make their preferences known, and it seems clear that the 1930s still have a fascination for many music lovers. During this period there were several conductors in Europe who achieved recognition worldwide through their attractive recordings, and they receive their rightful share of the limelight this time.

Dajos Béla (1897-1978) was born Leon Goltzmann in Kiev, Russia. His family background was a mixture of Jewish, Russian and Hungarian, which goes some way to explain the fascinating mix of styles he adopted as one of the top violinists and orchestra leaders in Germany’s Weimar Republic. During the First World War he had been a soldier in the Tsarist army, but after completing his musical education in Moscow he moved to Berlin where he worked as a violinist in night clubs and cafes. At this time he became known as Dajos Béla (Dajos was his Hungarian mother’s maiden name). He was invited to record his first sides for the Odeon, Parlophone and Beka labels, using pseudonyms such as Take Banescu, Arpád Városz, Jenő Fesca, Sándor Józsi, Clive Williams and Joseph Plaut. Later for Homocord he appeared on the record labels as Giorgi Vintilescu, Nicu Vladescu, or Joan Florescu for Grammophon. The bands he conducted also had various names: Dajos Béla Künstler-Kapelle, Dajos Béla Tanzorchester, Dajos Béla Geigen-Primas, Dajos Béla Salon-Orchester, etc. He has been described as Germany’s Paul Whiteman – a reference to the wide repertoire he covered. But the changing political situation in Germany made him decide to leave Berlin in 1933, and after spells in Paris, London and Vienna he eventually made Argentina his home for the rest of his life. He became involved in the Buenos Aires music scene, where he died aged 80. He is buried in the Jewish cemetery La Tablada, in Buenos Aires.

Ferdinand Kauffmann (1878-1936) was usually known as Ferdy Kauffman, a name which he appears to have adopted in 1926. He was born in Anspach, near Frankfurt, Germany, and studied the violin. He was just one of a number of continental conductors whose instrumental recordings were popular internationally during the period leading up to the Second World War. In the 1920s, presumably before he formed his own orchestra, he was one of the principal instrumentalists with the Berlin Radio Symphony Orchestra which made its first broadcast on 29 October 1923, and is still in existence today. Ferdy Kauffman is credited with two German film scores in 1930: “Namensheirat” (also known as “Marriage In Name Only”) and “Gigolo”. His records appeared on Electrola, HMV and other labels, and he died in Berlin in August 1936.

Barnabas Von Géczy (1897-1971) was born in Hungary although his family originally came from Venice. After the First World War his father was appointed concert master at Budapest Opera – a post he held for 22 years – but Barnabas decided to try his luck in Berlin where in 1924 he obtained his first resident engagement at the Weinhaus Traube. From 1925 to 1937 he led the Hotel Esplanade house orchestra, and during this period he made numerous broadcasts and recordings and undertook frequent tours. He became one of the best-known hotel

ensembles in Germany and gained an international reputation. After the Second World War he decided to relocate to the Munich area, and in 1952 he formed a new orchestra.

Edith Lorand (1898-1960) was born in Hungary, but spent most of her early career in Germany where she became world-famous as a violinist. She made numerous recordings, mostly light classical and 'salon' works, the latter being popular among what might be described as 'refined' music-lovers from the 1870s until the outbreak of the Second World War. 'Salon music' basically consisted of classical and light classical works, selections from operas, operettas and musical comedies and popular dance tunes performed by small groups of classically trained musicians. Salon orchestras typically provided background music at elegant hotels, restaurants and social gatherings. Edith Lorand was a prolific recording artist, and her records appear to have sold well, but the changing political situation, which affected her Jewish ancestry, forced her to return to Hungary in the mid-1930s. Even in her homeland she felt unsafe, so in 1937 she went to the USA, where she spent the rest of her life. Carl Woitschach (1864-1939) was born in Poznan, Poland, and died in Berlin. During a long and successful career in Germany he conducted several orchestras, and for a while he was musical director at Telefunken records. He made a point of engaging the best musicians for his recordings, often taken from prestigious orchestras such as the Berlin Philharmonic.

The German pianist and orchestra leader Adalbert Lutter (1896-1970) was born in Osnabrück and spent several years during his twenties in South America – apparently to escape the difficult economic situation in the post-war period. He returned to Germany in 1928 and formed his first small band in Hanover. In 1932 he moved to Berlin, where he could be found in the Wilhelmshallen at the zoo, and the Roof Garden of the Café Berlin. He was busy in the recording studios, especially Telefunken, and after the Second World War he formed the house orchestra for East Berlin Radio in the Russian Sector of the divided city, where he remained until he retired in 1961.

Marek Weber (1888-1964) was a major recording artist in the 1930s. He was born in the Ukraine, developed his career mainly in Germany, then moved to London to escape the Nazis, before living briefly in Switzerland then emigrating in 1937 to the USA. A prolific recording artist in the early 1930s, his orchestra tended to specialise in show selections and novelty pieces.

Georges Boulanger (1893-1958) was born into a Romanian Gypsy family, and he was taught to play the violin by his father. When he was 12 he won a scholarship to study in Bucharest, and three years later Leopold Auer took him to Dresden to continue his studies for a further two years. Among Auer's other students was Jascha Heifetz, so young Georges was certainly in good company. When he was 17 Auer said his studies were over, and presented young Boulanger with a violin which he continued to play until his death. His professional career

began as first violinist in the Café Chantant in Saint Petersburg, Russia, an up-market establishment frequented by many aristocrats. In 1917 Georges left Russia and returned to Romania. In 1922/23 he went to Berlin where he played for his old audiences of Russian Aristocrats that had escaped the Revolution and now lived in Berlin. By 1926 his radio broadcasts had made him well-known, and he was in demand from many top venues in Europe including the Savoy Hotel in London. Boulanger lived in Germany from the early 1920s until 1948 when he moved to South America. For a while he worked in Brazil then settled in Argentina where he died.

From 1929 until 1935 Bertini fronted one of Britain's most successful provincial dance bands, based at the Tower Ballroom in Blackpool. His real name was Bertram Harry Gutsell (1887-1957) and he specialised in playing the kind of rhythmic, entertaining and relatively straight-forward arrangements that found favour with his many admirers. But one exception was *Samum*, a rhythmic foxtrot by the German composer Carl (Karl) Robrecht (1888-1961), still much loved by brass bands. This filled two sides of a 10" Regal Zonophone 78 recorded in Blackpool in September 1932; it had previously been recorded by Bertini in the Sterno label's London studio in February 1931. Other bands were also attracted to this novelty – the Henry Hall version is on Guild GLCD5106, and Harry Fryer included it on one of his 78s for Decca's Music While You Work series (GLCD5186). But it is believed that Bertini's longer version is nearer to the composer's original ideas.

Record companies during the 1930s often licensed music from sources other than their own studios. For contractual reasons they could rarely reveal the true identities of those involved, so pseudonyms or 'house orchestras' became prevalent, much to the frustration of researchers. In this collection reference books (and the usually helpful internet) have failed to tell us anything positive about several ensembles, including the Orchestra Raymonde, the Viennese Café Orchestra or Eugene's Viennoise Orchestra. However there has been some speculation (which it has not been possible to verify at the time of writing these notes) that 'Eugene' may possibly be Eugene Ormandy (born Jenő Ormándy-Blau, 1899-1985), later to become famous as the conductor of the Philadelphia Orchestra.

The International Novelty Orchestra has been the subject of conjecture in previous Guild Light Music booklet notes. The name (sometimes – as on this CD – called a Quartet, although there seem to be more than four musicians!) appeared on many 78s issued in Britain by the Regal Zonophone label. For many years discophiles have tried to discover the true identity of the performers, apparently without success. Listening carefully to the INO it is possible to recognise similarities with other British dance bands, as well as popular ensembles on the continent of Europe. These recordings are generally of a high standard, so the notion that they might be the work of non-professionals doesn't hold water. Also one would expect that a bandleader producing music of this quality would insist that his name appeared on the record label, unless there was a very strong reason to maintain