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THE GOLDEN AGE OF LIGHT MUSIC

The Runaway Rocking Horse & Other Library Lollipops

GLCD 5227



GLCD 5228



GLCD 5229



GLCD 5230



GLCD 5231



GLCD 5233



ERNEST TOMLINSON - RONALD BINGE - TREVOR DUNCAN
CHARLES WILLIAMS - WALTER COLLINS - FREDERIC CURZON
ANTHONY COLLINS - GILBERT VINTER - HAROLD SMART
ARCHIBALD JOYCE - EDWARD WHITE - KING PALMER

THE RUNAWAY ROCKING HORSE & OTHER LIBRARY LOLLIPOPS

- | | | |
|---|-------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1 | Melody Maid (William Davies)
CONNAUGHT LIGHT ORCHESTRA – Conroy BM 250 1960 | 2:29 |
| 2 | La Compagne (Harry Dexter)
NEW CENTURY ORCHESTRA conducted by ERICH BORSCHTEL
– Francis, Day & Hunter FDH 196 1958 | 2:06 |
| 3 | Water Ski Ride (Gilbert Vinter)
LOUISVOSS & HIS ORCHESTRA – Bosworth BCV 1339 1961 | 2:20 |
| 4 | Spirit Of Youth (Leslie Bridgewater)
NEW CENTURY ORCHESTRA conducted by SIDNEY TORCH
– Francis, Day & Hunter FDH 010 1946 | 2:51 |
| 5 | The Runaway Rocking Horse (Edward White)
NEW CONCERT ORCHESTRA conducted by JAY WILBUR – Boosey & Hawkes OT 2047 1946 | 3:40 |
| 6 | Patterns (Ken Warner)
NEW CENTURY ORCHESTRA conducted by ERICH BORSCHTEL
– Francis, Day & Hunter FDH 253 1961 | 2:28 |
| 7 | Mexican Serenade (Julius Steffaro)
HILVERSUM RADIO ORCHESTRA conducted by HUGO DE GROOT (as HUGH GRANVILLE)
– De Wolfe DW 2602 1957 | 2:56 |
| 8 | Girl On The Calendar (Clive Richardson)
QUEEN'S HALL LIGHT ORCHESTRA conducted by ROBERT FARNON – Chapell C 651 1956 | 2:26 |
| 9 | Pull Up Your Socks (King Palmer)
WESTWAY STUDIO ORCHESTRA – Southern MQ 509 1960 | 3:07 |

future career. He went into the sixth form at Bacup and Rawtenstall Grammar School, and after a year he was fortunate enough to secure a scholarship to Manchester University, where he studied composition, and organ, piano and clarinet at the Royal Manchester College of Music. His studies were interrupted by RAF service, but he was able to return to the college and graduated in 1947, winning a composition prize and gaining his FRCO. By 1948, he was working as a staff arranger for a London firm of music publishers, at the same time becoming organist in a Mayfair church. He began composing and would ultimately write many dozens of Light Music pieces.

In the late sixties, Light Music in the UK was on the wane. The BBC had all but abandoned the genre and were throwing-away skip-loads of music, as were many of the London publishing houses. Ernest almost single-handedly managed to rescue much of this material and set-up the Library of Light Music to preserve as much of it as possible. He was also the driving force behind the revival of the Light Music Society, which runs in parallel with the Library. Ernest was awarded the MBE in October 2012, for services to music.

All devotees of Light Music owe Ernest Tomlinson an incalculable debt of gratitude, and this CD is dedicated to his memory.

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A GUILD LIGHT MUSIC RELEASE

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'Trevor Duncan' was the nom-de-plume of Leonard Charles Trebilco (originally Trebilcock) (1924-2006). Born in Camberwell, South London, he was largely self-taught; by the age of twelve he could play by ear, although he gained some knowledge of orchestration by private study. For one year he undertook an external course at Trinity College of Music, London, on violin, harmony and counterpoint. At the age of eighteen, he joined the BBC as a technician, but in 1943 he was conscripted into the RAF, becoming a wireless operator; in his spare time, he played in dance bands on RAF stations.

In 1947, he returned to the BBC as a sound and balance engineer, working with light orchestras. This allowed him to experiment with microphone placing and he learned about the successful combinations of instruments. Around this time he started composing, and his second published piece 'High Heels' (GLCD 5124) enjoyed immediate success, with numerous radio performances and a 'commercial' recording by Sidney Torch for the Pallophone label.

In the next few years, he composed numerous works for the Boosey and Hawkes library. He was promoted to BBC music producer, but was obliged to leave the Corporation in 1956, because of a ruling that compositions of BBC employees could not be scheduled into radio programmes. Duncan now concentrated full-time on composition, and his music received frequent radio airings. His works were published by other mood music libraries, including Inter-Art (Impress).

Notwithstanding a considerable amount of searching, at the time of writing it has not been possible to obtain any information about **Stephen Fenora**, who is credited with the composition *Viva Villa*, published in 1962 by the Josef Weinberger company. It is conjectured that this may be a pseudonym for another composer who could have been under contract to a different publishing house; a not-uncommon practice at that time.

London-born (William Joseph) 'Billy' Mayerl (1902-1959) was the son of a violin teacher. Billy's chosen instrument was, however, the piano and he showed a prodigious ability from a very early age. He won a scholarship to Trinity College at the age of seven, and performed the Grieg Piano Concerto in the Queen's Hall at the age of nine (some sources say twelve). What is certain is that from the age of around thirteen, he could be found playing in various London cinemas and dance bands. In 1922, he played piano in the Savoy Havana Band for its debut performance at the Coliseum and, in 1925, he was entrusted by George Gershwin to perform the solo part in the British launch of 'Rhapsody In Blue'.

In 1926 he established a Correspondence School in Modern Syncopation. The venture was a runaway success, and at its peak just before WW2, it was claimed that the School had a total staff of over one hundred in 117 branches worldwide, and that 30,000 people had been its students. Mayerl became interested in light orchestral music and started to write for mood music libraries in the 1950s. He also wrote numerous catchy 'novelty' piano pieces, the most famous being 'Marigold'. When the Light Music Society was formed in 1957, he became Editor of its regular newsletter, a position he held until his sudden death from a heart attack in 1959.

Walter R. Collins (1892 -1956) is remembered for his days as the distinguished Musical Director of the orchestra at the famous Art-Deco De La Warr Pavilion at Bexhill-on Sea, on the English south coast. He is also notable for having conducted the 'London Promenade Orchestra', (the 'house band' of session musicians employed by the Paxton music publishing company) during the 1940s. Several of Collins' compositions have appeared on previous Guild CDs - *Laughing Marionette* (GLCD 5134), *Linden Grove* (GLCD 5112), *Moontime* (GLCD 5168), *Paper Hats and Wooden Swords* (GLCD 5144), *Springtime* (GLCD 5144) and *Marche Heroique* (GLCD 5212). *Team Spirit* included here was a Paxton issue from 1949.

The last three tracks are presented as a tribute to the late **Ernest Tomlinson** MBE (1924-2015). Ernest was born in Rawtenstall, Lancashire into a very musical, though poor, family. He won a scholarship to Manchester Cathedral Choir School at the age of nine. At this time he started composing, and the Cathedral musical training was a good start to his chosen

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| 10 | Starlight Concerto (Anthony Mawer)
HILVERSUM RADIO ORCHESTRA conducted by HUGO DE GROOT (as HUGH GRANVILLE)
– De Wolfe DW 2676 1961 | 3:16 |
| 11 | Pert And Pretty (Bruce Campbell)
LANSDOWNE LIGHT ORCHESTRA (actually STUTTGART RADIO ORCHESTRA
conducted by KURT REHFELD) – Impress IA 179 1957 | 2:53 |
| 12 | Vision Of Salome - Waltz (Archibald Joyce)
NEW CENTURY ORCHESTRA Conducted by SIDNEY TORCH
– Francis, Day & Hunter FDH 004 1946 | 2:50 |
| 13 | The Liberty Boat (Ronald Binge)
LANSDOWNE LIGHT ORCHESTRA (actually STUTTGART RADIO ORCHESTRA
conducted by KURT REHFELD) – Impress IA 123 1956 | 2:31 |
| 14 | Table Talk (Dolf Van Der Linden)
DOLF VAN DER LINDEN & HIS ORCHESTRA – Paxton PR 586 1954 | 2:40 |
| 15 | Circus Lad (Phillipe Pares)
GROSVENOR STUDIO ORCHESTRA – Synchro FM 127 1957 | 2:35 |
| 16 | Highland Lament (Charles Williams)
QUEEN'S HALL LIGHT ORCHESTRA conducted by CHARLES WILLIAMS – Chappell C 233 1945 | 2:44 |
| 17 | Peek-A-Boo (Harold Smart)
THE BOSWORTH ORCHESTRA – Bosworth BCV 1373 1962 | 2:21 |
| 18 | Chinese Scene (Frederic Curzon)
NEW CENTURY ORCHESTRA conducted by ALFRED MATCHAT
– Francis, Day & Hunter FDH 279 1962 | 2:29 |

- 19 Flametta (Anthony Collins) 2:55
NEW CENTURY ORCHESTRA conducted by ERICH BORSCHHEL
– Francis, Day & Hunter FDH 200 1958
- 20 The Scent Of Sandalwood (Trevor Duncan) 3:50
NEW CONCERT ORCHESTRA conductor not named – Boosey & Hawkes OT 2428 1962
- 21 Viva Villa (Stephen Fenora) 3:02
CRAWFORD LIGHT ORCHESTRA – Joseph Weinberger JF 241 1962
- 22 Maids Of Honour (Billy Mayerl) 3:29
LANSDOWNE LIGHT ORCHESTRA (actually STUTTGART RADIO ORCHESTRA
conducted by KURT REHFELD) – Impress IA 197 1957
- 23 Team Spirit (Walter Collins) 2:50
LONDON PROMENADE ORCHESTRA conducted by WALTER COLLINS – Paxton PR 479 1949
- 24 Sheerline (Ernest Tomlinson) 2:44
CRAWFORD LIGHT ORCHESTRA – Joseph Weinberger JW 317A 1962
- 25 House Of Horrors (Ernest Tomlinson) 2:32
NEW CENTURY ORCHESTRA conducted by ERIC BORSCHHEL
– Francis, Day & Hunter FDH 220 1959
- 26 Gay And Vivacious (Ernest Tomlinson as Alan Perry) 2:08
LOUIS VOSS & HIS ORCHESTRA – Bosworth BCV 1339 1961

All tracks are mono. The copyright dates after the catalogue numbers indicate when the original recording was first released. Compiled from the collections of Alan Bunting, John Fountain, Ken Wilkins and the late David Ades.

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Alfred Hitchcock's 'Blackmail' in 1929, and went on to score for numerous films in the 30s and 40s. He was responsible for setting-up the Chappell Mood Music Library during the early days of WW2, and this became arguably the finest in the world. The company's 'house band', the Queen's Hall Light Orchestra, not only recorded the repertoire under the direction of Williams (who also composed many of the original titles) but also regularly broadcast on BBC radio. After the war, Williams set up his own Concert Orchestra and made many 'commercial' recordings for EMI's 'Columbia' label. Amongst his better known film compositions are 'The Dream of Olwen' and the theme from 'The Apartment' (originally 'Jealous Lover'), and his most famous Light Music pieces are 'Devil's Gallop' and 'Girls In Grey', both used as BBC signature tunes.

Londoner **Harold Smart** (1921-1980) was born into a musical family. His father Charles was a noted theatre organist and his mother, Louise de Lersey, was a professional cellist. Harold had his first piano lessons from his father at the age of five and he later progressed to the organ, for which he would in time become renowned.

Harold made his first broadcast at the age of 14 (at the time he was the youngest organist on the air) at the console of the BBC Theatre Organ, and a year later obtained his first cinema appointment at the Odeon, Haverstock Hill, North West London. He became equally proficient on electronic organs, (Hammond and later Thomas), and would mostly use these on his broadcasts in the years that followed. After Army service during WW2, (at the end of which he made several broadcasts from Oslo, Norway), he spent around the next thirty years with the BBC. In the early 50s he regularly played on the BBC Moller organ, which was housed in a disused chapel in Hoxton, North London. From 1952, he appeared as soloist or often with a trio, quartet or sextet; during his lifetime, he made a total of over 2000 broadcasts. He was also Musical Director and resident organist for the ITV quiz show 'Take Your Pick', which ran for 17 years. In spite of his busy schedule, Harold Smart still found time to compose; 'Spring Gambol' for the Conroy label is on GLCD 5216 and this is now joined by *Peek-A-Boo*, published by Bosworth.

(Ernest) **Frederic Curzon** (born London, 1899-1973) was a little younger than other stalwarts of the English light-music scene such as Albert Ketelbey, Percy Fletcher, Haydn Wood and Eric Coates, but he deserves to be included amongst their number as a composer of equally tuneful and beautifully crafted Light Orchestral music. As a boy he studied violin, cello, piano and organ and, by the age of sixteen, he was playing piano professionally in a London theatre orchestra. At 20 he was conducting his own orchestra and composing accompaniments for silent films and was also organist at the Shepherd's Bush Pavilion, West London. By 1938 he had become a full-time composer and was encouraged in this regard by, amongst others, Ralph Hawkes of the publishers Boosey and Hawkes.

Curzon became Head of their Light Music Department and composed dozens of pieces, mostly for orchestra, but there were ballads and works for solo piano and cello and piano. He also worked in the theatre, producing a burlesque opera and composing music for a pantomime. His compositions were heard on the famous BBC radio programme 'ITMA' and he wrote fanfares for events like the Royal Tournament and the 1951 Festival of Britain. *Chinese Scene* dates from 1962, by which time he had moved-on from B & H, and it was published by Francis, Day and Hunter.

Anthony (Vincent Benedictus) **Collins** (1893-1963) was born in Hastings, Sussex and studied at the Royal College of Music. He played viola in the London Symphony Orchestra and the Orchestra of the Royal Opera House, Covent Garden. He conducted for Sadler's Wells Opera and on many early Decca LPs. In addition to two symphonies, two violin concertos, operas, chamber music, songs and choral works, he composed the scores for many films, both in the UK and the USA. In the field of Light Music, his best-known work is 'Vanity Fair' (GLCD 5120); *Flametta*, included here, dates from 1958, when it was published by Francis, Day and Hunter.

sergeant in the Grenadier Guards, he was a boy chorister and studied piano and violin. He started his career playing in dance bands, some on cruise ships, and for a while in music halls and theatres. By the start of the 20th century, he had formed his own dance band, whose clientele included the Royal Family. From then it was but a step to composing for his band. His output, very largely of waltzes, was enormous. Salome seemed to fascinate him: *Visions Of Salome* presented here dates from 1909, and was one of three similarly-titled pieces featuring the fabled Biblical dancer! It was 'adopted' by Francis, Day and Hunter in 1946 and became number four in their newly-created library.

Derby-born **Ronald Binge** (1910-1979) began his musical career as a choirboy in a local church. He received piano lessons from the organist and choirmaster, who greatly fostered his interest and insight into the art of music. He also began to study organ, harmony and composition but, due to extremely strained family circumstances, he was unable to pursue his studies at music college; instead, at the age of 17, he was obliged to find employment in a local cinema playing the organ. Around that time he also started composing. By 1931 he was playing in the English seaside resort of Great Yarmouth, and he took-up the piano-accordion, upon which he became very proficient and won a number of awards. In 1935, he began a long and fruitful association with Annunzio Matovani and, in addition to performing as the orchestra's accordionist, did the majority of the arrangements; he also wrote his first film score at this time. After wartime service with the RAF, Binge found work as an orchestrator and renewed his connection with Mantovani, for whom he created the famous 'cascading strings' effect. In the early 50s, the success of his composition 'Elizabethan Serenade' enabled him to concentrate full-time as a freelance composer, and he began to write scores for what was destined to become a long list of films. He also produced a considerable quantity of library music, some of which found its way into radio and television productions. For instance his 'A Man In A Hurry' (GLCD 5146) was regularly used in the 1952-61 BBC Television series 'Billy Bunter of Greyfriars School'. *The Liberty Boat* - presented here - dates from 1956, and was issued on the Impress label, in which company Binge had a financial interest. A 'stock' piece, it was chosen as the signature tune for a long-forgotten series screened in the very early days of Independent Television - 'Sailor Of Fortune'.

'Dolf' (David Gijbsbert) **van der Linden** (1915-1999) was born near Rotterdam, the Netherlands and became a highly-regarded leading conductor of popular music. Before WW2, he played as a pianist in a number of bands and also started arranging. After the war, he was approached by the Dutch authorities to form a new Light Music orchestra. He was able to assemble some of the best musicians in Holland, and this became the Metropole Orchestra, which would become famous throughout Europe and beyond. His name became inextricably linked with the Eurovision Song Contest, for which he acted as musical director for many years. His numerous mood music compositions include *Table Talk*, presented here. A piece for strings played pizzicato, it was written for the Paxton library in 1954, and was soon taken-up by the BBC as accompaniment to one of their very well-known television interludes, 'The Spinning Wheel'.

French-born **Phillipe Pares** (1901-1979) was from a musical family. His father and grandfather (both also named Phillippe) were military musicians and composers. Pares had a successful career as a producer, publisher and composer. In the 1920s he was a director of (French) Columbia records. He is mainly associated with film music and compositions for children, and he wrote the score for one stage musical in 1947. He contributed to the libraries of Southern Music and, in 1957, to the recently-established Synchro library with *Circus Lad*.

Charles Williams (born Isaac Cozerbreit, London) (1893-1978) was a child prodigy on the violin and started his career as a performer, playing in orchestras under, inter alia, Sir Thomas Beecham and Sir Landon Ronald. He went on to become one of Britain's most prolific Light and Film Music composers. He pioneered the music for the first British all-sound film,

Following-on from Guild GLCD 5115, 5164 and 5183, this is Guild's fourth CD devoted exclusively to Publishers' Library recordings. Of course many other Library tracks are featured amongst the over three thousand tracks so far issued in this series.

The concept of specially-created music to accompany cinema films dates back to the silent era. When sound films - 'talkies' - were introduced in the late 20s / early 30s, the demand for music which could set the mood of the action rapidly increased. This gave rise to the term 'mood music', which over the years has also become known as 'production music' or 'atmosphere [atmos] music'.

Initially, many of these compositions already existed in sheet-music form and arrangements were made to record them, usually by studio session musicians, who would appear on the record labels under a variety of different names according to the particular publishing house. By the late 30s, music publishers were commissioning specific compositions to act as complements to cinema films, particularly documentaries and newsreels; these works were often also employed in radio broadcasts and in the fledgling television service. They were carefully categorised and issued to film production companies and the BBC radio and television departments, usually on 78 rpm records, although 35mm film was sometimes used as the medium. During WW2, the demand for this type of material greatly increased, due to the intensive requirement from the makers of cinema newsreels, which became a strategic means of informing the public and maintaining morale. Many new composers emerged, whose main livelihood often came from contributing to the libraries. After the war, the expanding television service also required a great deal of 'stock' music, both as an accompaniment to programmes and in addition, from 1955, to be employed in advertisements on the newly-launched independent (commercial) television channels; at this time a number of new libraries were created. Although a very high percentage of these titles were probably never utilised, the royalties accruing from those which were employed handsomely recovered the not-inconsiderable production costs.

It should be noted that, with few exceptions, this material was never on retail sale; it often meant that a piece which had become popular due, for instance, to its having been used as a radio or television signature tune, would be recorded again on a commercial release to satisfy the demand from the general public. This also resulted in actual library discs becoming highly sought-after by collectors! In time, 10" and 12" 78 rpm records were supplanted by multi-track LPs, each containing several titles; sometimes 'long' and 'short' versions of the same piece would be included to facilitate their use by producers. With the advent of compact discs in the 80s, publishers started to transfer their library back-catalogue to the medium and to issue all subsequent material in the new format. At the time of writing, most if not all new releases are available in digital download format only, which results in a huge cost-saving saving of duplication and distribution.

William (Arthur) **Davies** (1921-2006) was a pianist, organist, composer and conductor. He became very well-known to BBC Radio listeners, due to his regular appearances on the Light Programme and subsequently Radio 2. He was often featured on 'Friday Night Is Music Night' and his compositions were included in programmes such as 'Music Box', 'The Organist Entertains' and his own series 'Just William'.

Sheffield-born **Harry Dexter** (1910-1973) was an English Music Critic - who wrote for a number of UK periodicals - and a composer of Light Music. After graduating from Durham University with a B.Mus. degree, he served as an Army Captain in WW2 and during this time composed a prizewinning symphony. Moving to London, he became a 'song-plugger' and arranger for various publishing houses. He eventually became head of the Light Orchestral department of Francis, Day and Hunter and during this time wrote *La Compagne* and also his most famous composition 'Siciliano'. A founder member of the Light Music Society, he acted as chairman during the years when Eric Coates was its President.

Lincoln-born **Gilbert Vinter** (1909 -1969) became Head Chorister at Lincoln Cathedral. Studying bassoon and cello at the Royal Military School of Music, Kneller Hall, he continued his studies – and later became a professor – at the Royal Academy of Music. WW2 saw him become a member of the RAF Central Band, and he went on to direct several other RAF bands. After the war he joined the BBC as a staff conductor and became the first to conduct the Corporation's newly-formed Concert Orchestra. He also acted for many years as conductor of the BBC Midland Light Orchestra, when that ensemble was one of the principal purveyors of quality Light Music on the airwaves. Much of his considerable compositional output was written for brass band. His works were published by Bosworth, and also by the Inter-Art [Impress] company, which launched a new production music library in 1956.

(Ernest) **Leslie Bridgewater** (1893-1975) was born in Halesowen, near Birmingham, and educated at the Birmingham School of Music, studying under the composer York Bowen. He served as musical adviser to the Shakespeare Memorial Theatre at Stratford-upon-Avon, and composed incidental music for around twenty Shakespeare plays. He also wrote the scores for a couple of early post-WW2 films. However, it was at the BBC, on whose music staff he worked for many years, that he achieved his most notable success. Between 1939 and 1942 he conducted the 15-piece BBC Salon Orchestra, which had been specially created for broadcasting during the war, and went on to form his own 'Leslie Bridgewater Quintet'. He wrote a number of light orchestral pieces, probably the most well-known being 'Prunella - Caprice for Violin and Orchestra', which accompanied the famous BBC TV 'White Kitten' interlude. *Spirit Of Youth* – featured here – was used in a careers training film made for the former London County Council in the late 1940s, soon after the inception of the Francis, Day and Hunter library.

London-born **Edward White** (1910-1994) apparently received little formal musical education; he was self-taught on the violin, clarinet and saxophone. From 1930 onwards, he played in various dance-bands, including the Palais Band at Streatham Lacarno (South London), Lou Praeger at Romanò's in London's West End, and then with the Ambrose Quartet. During WW2 he was in the RAF and also broadcast with the Felix King Group. After the war, he formed his own ballroom orchestra in Bristol. He composed much mood music, of which 'Puffin Billy' (on GLCD 5101) and 'Caprice For Strings' (GLCD 5220) are two of the best known.

One of his most enduring compositions is the iconic *Runaway Rocking Horse*. Although this has already appeared on Guild in an abbreviated 'commercial' version by Orchestre Raymonde (GLCD 5102), this is the original recording issued in 1946, on a twelve-inch Boosey and Hawkes '78'. There is a 'storyline':- A child rocks gently to sleep on the horse. He/she then dreams that that horse runs away, and the main and subsidiary themes depict this – at one stage it sounds as though a police car is in hot pursuit! The piece is notable for its key-changes (up and then down) and, in this full-length performance, double key-changes. It was frequently heard on BBC radio in the post-war years and has very often featured in documentary films.

Born in Chiswick, London, **Ken** (actually Onslow Boyden Waldo) **Warner** (1902-1988) came from a musical family. His father, Harry Waldo Warner, played viola and was a professor at the Guildhall School of Music in London, and the young Onslow received most of his musical education there. From 1921, at first using the name 'Onslow Kent', he played saxophone and violin in various clubs in London's West End. He appeared on recordings, and was kept fully occupied, performing and arranging throughout the 30s, both in England and abroad. By 1940 he had become well-known as 'Ken Warner' and joined the BBC where, for almost 20 years, he played with, and arranged for, orchestras directed by Fred Hartley, Max Jaffa, Reginald Leopold and Tom Jenkins – and almost certainly appeared in the famous 'Grand Hotel' radio programme. He remained on the staff of the BBC until 1959, when he retired to Cornwall to concentrate on pig-farming!

'**Julius Steffaro**' is one of several pseudonyms used by the Dutch-born (1927, Amsterdam) composer, conductor, trombonist, and former radio producer **Jan Stoekart**. A graduate of the Amsterdam Conservatory in 1950, he began his career as a trombonist and double-bass player in various Dutch orchestras, including those operated by the Dutch public broadcaster NOS. He also worked with the famous Metropole Orchestra and the Dutch Promenade Orchestra.

He subsequently signed a contract with the De Wolfe music publishing company in London to compose library music, ultimately penning over 1200 pieces, sometimes under the name of '**Jack Trombey**'. His biggest success (as 'Trombey') proved to be 'Eye Level' – the theme for the early 1970s television series 'Van Der Valk'. This had been written some years earlier as a 'stock' piece and was chosen from the De Wolfe catalogue by the TV production company.

Clive Richardson (1908-1998) was born in Paris, France, to English parents. Although he had early aspirations to a medical career, his inclinations took him in a musical direction and he studied various instruments, orchestration and conducting at the Royal Academy of Music. His first employment was arranging popular songs and dance music for a West End restaurant orchestra, and he became musical director for several London revues. During the 1930s, he toured with the famous singer Hildegard as accompanist and musical director. In 1936, Richardson joined Gaumont British Films, as arranger and assistant to Louis Levy. Working with others including his friend Charles Williams, he wrote most of the music for Gainsborough Films and scored several others. Very often, these would be credited to other people, as was the usually accepted practice at that time.

During WW2, he served in the Royal Artillery Regiment. In 1944, he became famous for the many arrangements he made for the BBC radio show 'ITMA'. He also composed the 'London Fantasia', which vividly depicted the capital city during the blitz; this was influenced by his experiences on an anti-aircraft battery. After the war, he teamed up with fellow pianist and composer Tony Lowry to form the duo 'Four Hands In Harmony', which became well-known on BBC radio broadcasts. Richardson wrote many light orchestral pieces including 'Melody On The Move', 'Holiday Spirit', 'Beachcomber' and the composition presented here, *Girl On The Calendar*.

(Cedric) **King Palmer** (1913-1999) was a native of Sussex. The son of an architect, he was educated at Tonbridge School and the Royal Academy of Music; one of his tutors was the composer William Alwyn. On two occasions, the promising young student was invited by Sir Henry Wood to conduct at the Queen's Hall. In the late 30s, he conducted for a West End show and wrote the scores for two films and another stage production. Very much a 'backroom boy', he was highly regarded within Light Music circles and is credited with over 300 pieces of mood music. Much of his output was written for the Paxton library, but the composition featured here, *Pull Up Your Socks*, was issued by one of the later entrants into the field, Southern Music.

The British composer **Anthony Mawer** (1930-1999) began contributing occasional mood music pieces to De Wolfe Music in the mid-fifties; at the end of that decade he became a member of that company's permanent staff. During the next six years he wrote almost 500 pieces for their library. He subsequently assisted in the formation of the Peer International Music library, in collaboration with another mood music composer, Dennis Berry.

Canadian-born **Bruce Campbell** came to Britain during the 1930s and played trombone in various dance bands. After WW2, he turned his attention to composing, and was encouraged and assisted in these endeavours by fellow-countryman Robert Farnon. He soon developed his own distinctive style and became much in demand by a number of mood music publishers. In addition to his considerable output of library pieces, he is also credited with a substantial number of film and television scores.

London-born **Archibald Joyce** (1873-1963) was sometimes dubbed 'The English Waltz King'. The son of a band