

CONDUCTORS AND COMPOSERS OF POPULAR ORCHESTRAL MUSIC

A BIOGRAPHICAL AND DISCOGRAPHICAL SOURCEBOOK



REUBEN MUSIKER AND NAOMI MUSIKER

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**REUBEN MUSIKER
AND NAOMI MUSIKER**

FOREWORD BY
DAVID ADES

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Cover photo: Robert Farnon and his orchestra.

*In memory of
Rollo Scott
(1925-1995)*

*Who single-handedly kept
popular orchestral music alive on Radio South Africa
(South African Broadcasting Corporation)
for fifteen years until its demise in 1995*

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Foreword

In many respects, popular orchestral music can be considered the Cinderella of the music scene. It is rarely taken seriously, yet appeals to millions who seldom realize that it is a clearly distinguishable art form in its own right. It is a sad fact that musical snobbery still exists to an astonishing degree and, for some inexplicable reason, popular orchestral music is often on the receiving end of such bigotry.

Perhaps one reason is that many so-called classical composers have, at times, written music that might be considered part of the light and popular music repertoire. This particular aspect of their work would be regarded as something akin to worthless by those musical elitists who seem to think it criminal to write music that can be appreciated by the masses. Light music could be described as 'serious music that is approachable'; in other words, it can be enjoyed for what it is, rather than endured, the lasting impression created by some of the more obscure classical works.

By now, you will have realized that I have an axe to grind and it is simply this: music in all its forms is to be enjoyed by us all and none of us should feel ashamed, or indeed guilty, if our choice of listening pleasure fails to meet with the approval of others. It is self-destructive to suggest that a particular type of music is beneath one's dignity. It is equally astonishing that anyone could state that a particular style of music was the only kind to be enjoyed, to the exclusion of others. A highly respected critic (respected, that is, by his own blinkered colleagues), recently admitted that he knew little of the works of George Gershwin. Such an attitude can only

have resulted from a self-imposed exclusion from the enjoyment of the music of a twentieth-century genius.

Happily, people who appreciate and understand popular orchestral music seem mercifully free of such petty and stupid hang-ups. They are usually music lovers who embrace catholic tastes, often reflecting their mood at a particular time; sometimes revelling in the glorious sounds created by Frederick Delius, Claude Debussy and Maurice Ravel, yet on other occasions equally appreciative of Duke Ellington and his contemporaries.

The twentieth century has given music lovers a wonderful choice of material to sample. Never before have we all had the opportunity to listen to such a wide variety of performers; the greatest singers, musicians and orchestras and, equally, the talented writers whose compositions they bring to life.

Popular orchestral music is difficult to define. It also goes under the heading 'concert music' and, in German-speaking countries, it has the wonderful title 'Gehobenes Unterhaltungsmusik'. People who love popular orchestral music have no problem in identifying it; other music lovers may be aware that it falls somewhere between classical and popular music.

By the time the reader reaches the end of this book, it will be clear that popular orchestral music is the province of the most talented composers, arrangers and conductors of this century. It is no criticism to describe it as 'popular' simply because it appeals to millions. In the early years of long-playing records, albums of popular music sold in vast quantities, making conductors such as Mantovani, Percy Faith and George Melachrino household names around the world.

Light music was, however, around long before the 1950s. In Britain, Eric Coates, Edward German and Haydn Wood were creating music to enliven public concerts that conveniently transferred to one side (and occasionally two), of a 78 rpm record. Some analysts of the genre, consider that the 78 record was largely responsible for imposing a discipline on composers and arrangers, forcing them to develop their ideas concisely and without waste of time.

Whatever the reasons, it is a fact that we have witnessed the emergence of a kind of music that encompasses original works, (Robert Farnon and Leroy Anderson being the preeminent examples) and also clever arrangements of popular songs. I hesitate to use the once common phrase 'popular symphonic', but some readers will understand that description.

Thanks to sound recording, music lovers are no longer restricted to current fads. Anything that has ever been recorded during the past 100 years can be enjoyed whenever we wish, and there is no doubt that the invention of the compact disc has been beneficial in extending the available repertoire to a degree unobtainable during the LP era.

Popular orchestral music can take its place as an important art form of the twentieth century. Many musicians famous in other spheres have at

times contributed to the vast quantities of riches to be discovered. More importantly, many gifted writers have established their own distinguished careers in this fertile area of the music scene.

They have long deserved the kind of tribute which this book provides. Professor Reuben Musiker has made a lifelong study of this style of music, and there is no one better qualified to take an overview of popular orchestral music as a worldwide phenomenon. Indeed, it has been my pleasure to count him as a friend and to witness his diligent researches over a forty-year period, even though we have been separated by two continents, half a world apart. His painstaking studies will delight music lovers already familiar with the famous names whose work he describes. Others will be encouraged to investigate this area of the music scene, which is happily seeing a significant resurgence of interest as this exciting century draws to a close.

David Ades
4 November 1996

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Preface

ORIGINS

This book was born out of a passion for popular orchestral music, which has lasted for half a century, from the mid-twentieth century onward. It has been reinforced and abetted by an equally strong passion for collecting 78s, long-playing records and more recently, compact discs, an assemblage which now totals some 2,500 records, all in the popular orchestral field and gathered from all over the world. At the same time, an extensive library of literature of popular music was built up to support the music collection.

As it proved impossible to achieve comprehensiveness, however, the compilation of the present work has necessitated intensive use and consultation of a number of discographical sources. It is primarily a book about records, that is, long-playing 33 $\frac{1}{3}$ rpm discs (LPs), as well as compact discs (CDs) but not 78 rpm and 45 rpm records.

As far as the authors are aware, this is the first work of its kind, bringing together biographies and discographies in a single tool. No collector or librarian has the time to consult half a century of such important discographical sources as the Schwann catalogues (U.S.A.) or the Gramophone catalogues (U.K.). Although the discographies in the present work are selective, they nevertheless span half a century in a single sequence. It is the authors' hope that the book will be useful to collectors, music and record librarians, disc jockeys and radio stations throughout the world.

SCOPE

In this book, the terms 'light' and 'popular orchestral music' are used in a generalized way, to cover many aspects of popular music for orchestra. Included are the various forms of popular music that stem from folk and jazz sources and which include such forms as palm court music, music excerpted from operettas and musical comedies, as well as theater and show music, in fact, almost anything in an undemanding mode of musical address.

The term 'operetta' is defined as a light opera with spoken dialogue. Nowadays operetta has become almost synonymous with musical comedy, which is the term applied to any sentimental-humorous play containing plenty of light music. The music is generally light and lively (never serious) and frequently interrupted by dialogue.

'Palm court music' is the term applied to authentic arrangements of salon, theater and dance orchestra music, popular in the first half of the twentieth century. The music was generally sweet and sentimental but could also be robust, syncopated, sparkling and even humorous. The music frequently included singing, whistling, tap dancing, fox trotting and 'wicked' tangoing.

The term 'middle-of-the-road' is generally and loosely applied to any genre of music falling between serious classical music and popular music.

The concept certainly includes the serious composer writing in a lighter vein than normal. However, the best and most typical popular orchestral music is that which is written by composers specializing in the idiom. The concept of popular orchestral music, as employed in the making and writing of this book, is seen to be derived from various types of music and musical activity.

The focus of the present work is on the 1940s, 1950s and 1960s. Popular orchestral music, as it is understood in this book, reached its zenith in these years. In the case of the United States, the first half of the twentieth century was a golden age for popular music, and it was a period dominated by great composers of popular song.

In the 1970s and beyond, 'pop music' largely took over the popular music scene and this influence immediately became apparent in film and 'mood' music. On the other hand, the 1970s also witnessed a great vogue for the use of so-called classical themes. The period from 1930 to 1960 relates to more 'middle-of-the-road' music, which is the trend followed in this book. Unfortunate terminology has crept into music literature, especially among purveyors of light orchestral music, namely the term 'easy-listening' music.

In *Elevator Music*, his entertaining book on Muzak, easy-listening and mood music, Joseph Lanza draws attention to the widespread but wrongly held belief that this kind of music has frequently been condemned by many

critics as boring, dehumanized, vapid, cheesy, elevator-type music. Such reactions, he states, appear to be based more on cultural prejudice than honest musical appraisal.

After decades of rock, rhythm and blues, folk, heavy metal and rap, a desensitized population seems to assume that if music is not hot, heavy, bubbling with jackhammer rhythms and steaming with emotion or anger, it is somehow less than good, or (worse), less than art. (2)

This ill-deserved reflection, held by so many regarding popular orchestral music, is a myth that needs to be dispelled. It is one of the principal reasons that this present book came into being, for as Lanza asserts:

Muzak and mood music are, in many respects, aesthetically superior to all other musical forms: they emit music the way the twentieth century is equipped to receive it. They have so successfully blended genres and redefined music appreciation that they have become the music world's Esperanto. (5)

Popular orchestral music as we know this genre today, may be said to have been derived from a number of very different streams of musical forms and activities, including the following distinct categories:

1. The activities of the select group of classically trained conductors who devoted themselves to the promotion of popular music in the symphonic idiom. Notable examples of such maestros are Morton Gould and Andre Kostelanetz, who are dealt with comprehensively in their respective sections of the book. They did not abandon classical music but operated in both genres.
2. The role played by conductors and arrangers who emanated from dance band, 'big band', swing and even jazz environments and formed large orchestras while continuing to play band music. Many of these conductors and arrangers did the backing arrangements for leading popular singers but also went on to make orchestral arrangements in their own right.
3. The contributions of composers who wrote music for films. Film music is background music that has become an integral part of the film's sound track and which includes the work of specialist composers. Some of these composers were trained in a classical tradition, while others came from the Broadway theater. Film music included major orchestral themes that were subsequently extracted from the film score for performance by individual orchestras. An-

other type of score included the use of a brief but persistent theme, which became a continuing motif throughout the film.

In the 1950s, film theme songs became almost as important as the films themselves and often outlasted the original film. There are numerous examples of this trend because in the 1950s, the film theme song became more or less mandatory, the screen becoming one of the main outlets for quality songs and music.

4. The activities of composers who composed mood music in the specific context of the term. Mood music has come to be known as easy-listening music; however, it does have a far more exact connotation. In the strict sense of the term, mood music means background music written for radio and television programs (including 'commercials'), as well as feature, documentary and newsreel films. Mood music originated in the era of silent movies, when cinema pianists were required to accompany silent films. Commercial libraries of sheet music were established before World War I by the De Wolfe Organization in Great Britain and Giuseppe Becce in Germany. Subsequently, mood music was publicly performed (with copyright permission) on gramophone records and more recently on compact discs. In the years 1936–37, Decca manufactured mood music discs for the English music publishers Bosworth and Boosey and Hawkes. Smaller firms in Germany and Australia established similar libraries, as did Brunswick in the United States. Later, in England, His Master's Voice issued a mood music catalogue. Chappell & Co. established what was to become one of the finest mood music libraries, described in the main body of the text (see p. 42). By the mid-1950s, an increasing number of mood music publishers had entered the field. More recently the genre has come to be known as production music.
5. Composers who wrote for the musical theatre, including Broadway, and for musical comedies. Their contributions were not always focused specifically on the orchestra, but this book deals with their work in terms of the orchestra. The authors feel that this is an original contribution, not well covered in the extensive literature on these composers.

A central theme of this book is the role of the conductor in the development of popular orchestral music through the years. In the 1930s, the 'symphonic-pop' tradition was continued on network radio by classically trained arranger-conductors, such as Arthur Fiedler, Morton Gould, Andre Kostelanetz and Percy Faith, all of whom explored the abundant resources of strings. The big string orchestras were used to accompany the new school of crooners after World War II. In the late 1940s and 1950s, lush arrange-

ments of popular songs by large, concert-sized orchestras came into vogue. These orchestras were prolific in record terms. Much of this type of light orchestral music survived beyond the eras of the 78 rpm records and 33 1/3 rpm long-playing records into the current compact disc era. Only a small fraction of the LP popular orchestral repertoire, however, has found its way onto compact disc.

The authors have attempted to adhere to the theme that forms the main trend of the book, which is popular music as seen through orchestral interpretations. Consequently, discographies appended to composers' biographies are limited largely to popular orchestral repertoire. Vocal sound tracks and classical works of popular composers such as Gershwin are excluded.

It was the authors' original intention to confine the book to conductors. However, it soon became apparent in the course of compilation that many conductors were also composers and that the work of composers arranged for orchestra could not be ignored. Consequently, a selection of leading American and British composers in the popular field has been included. In the case of conductors, a broader, more universal selection was made. There has been an attempt to maintain a balance between British and American varieties of popular music and their composers.

EXCLUSIONS

The following genres of music are, as a general rule, excluded from the scope of the book:

Classical and serious music

Light classical music, such as Viennese waltzes, palm court and salon music

Military and brass band music

Jazz

Dance band music, except in those instances where the dance band was enlarged by the addition of strings to create a light orchestral texture and effect

Vocal music, including jazz, popular and classical, written for individuals and chorales

ARRANGEMENT

The book is arranged in two sequences:

1. Biographies and select discographies, both arranged alphabetically, of the well-known and better-known conductors and composers about whom biographical information could be obtained. The birth and/or death dates of some conductors could not always be ascertained, even in the case of those in the main biographical sequence, despite intensive reference searches. It has taken many years to assemble this information, particularly in view of the fact that biographical information is more often than not elusive and covered only to the barest, minimal extent by the existing encyclopedias of popular music, such as Faber, Guinness, Oxford and Penguin (see Select Bibliography).
2. Select discographies of conductors about whom little or no biographical information could be found. It has not always been possible or feasible to provide record numbers, although these are given wherever possible.

Many of the records and CDs listed in the discographies are available in different parts of the world, even though not always included in catalogs. The authors have access to these resources and will readily assist collectors in obtaining elusive records and CDs mentioned in the book.

All the conductors and composers mentioned throughout the book are brought together in a single, combined name index, to facilitate information retrieval. A select bibliography is appended to highlight the principal sources used to compile the information given in this book.

A book of this nature will inevitably be found to have omissions of both conductors and composers. There was a time, particularly in the 1950s, when the pages of the Schwann record catalogue were overflowing with the names of conductors, many of whom made only a few records. Quantity, however, has not been a criterion for selection. The authors hope that they have succeeded in including nearly all the popular orchestral conductors who made their mark in the United States and in Europe.

In a sense this is a pilot edition of the book. The authors hope that readers throughout the world will write to them with suggestions for improvement, as well as information, which will be incorporated into a subsequent edition, if such a development is necessitated.

The music world changes frequently; new compact discs appear constantly and the authors look forward to updating the present text as soon as circumstances warrant it.

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pleasure for the authors to correct the many inconsistencies and imperfections which she noted. She also made many invaluable suggestions which greatly enhanced the final text. A true *rara avis* in this field of musical reference book publishing!

Key to Record Symbols

Record manufacturers' names and numbers have been included in the discographies wherever possible and wherever known. This has not always been feasible. All LP records are 12" unless otherwise indicated. Mono refers to monaural or monophonic sound recordings. Stereo refers to stereophonic sound recordings. The discographies appended to the biographies of conductors and composers are orchestral only, not vocal.

| Record Symbols | Name of Record Company |
|---------------------------|----------------------------|
| ABC (Mono), ABCS (Stereo) | ABC Paramount |
| ACL | Ace of Clubs (Decca) |
| AFSD | Audio Fidelity |
| B | Richmond (Mono) |
| B | Warner Brothers (Mono) |
| BBL | Philips |
| BS | Warner Brothers (Stereo) |
| BT | Bainbridge |
| CAL | RCA Camden (Mono) (U.S.) |
| CAS | RCA Camden (Stereo) (U.S.) |
| CDS | Command |
| CL (Mono), CS (Stereo) | Columbia |
| CLP | His Master's Voice |

| | |
|---------------------------|--------------------------|
| CRL | Coral |
| DL | Decca (U.S.) |
| DLP | Design |
| E (Mono) | Dot |
| ECS | Eclipse |
| EK, LN | Epic |
| FCS | Roulette |
| GGL | Golden Guinea (Pye) |
| H | Capitol (10") |
| INTS (Stereo) | RCA Camden |
| K, KL (Mono), KS (Stereo) | Kapp |
| L | Lion |
| LCS, I.M (Mono) | RCA Victor |
| LK | Decca (U.K.) |
| LL | London |
| LMM (Mono) | Liberty |
| LPBR (Mono) | Everest |
| LPHM (Mono) | Polydor |
| LPM | RCA Victor (Mono) (U.S.) |
| LRP | Liberty |
| LSC (Stereo) | RCA Victor (Stereo) |
| LSP (Stereo) | RCA Stereophonic (U.S.) |
| LSS (Stereo) | Liberty |
| LST (Stereo) | Liberty |
| LX | Vik |
| LXA | RCA Victor |
| MC | MCA |
| MFP | Music for Pleasure |
| MG(Mono) | Mercury |
| MGM | Metro Goldwyn Mayer |
| MGV | Verve |
| ML (Mono), MS (Stereo) | Columbia |
| MS | Reprise |
| NPL | Pye |
| PC (Mono) | Pickwick |
| PDL | Felsted |
| PHM | Philips |

| | |
|---------------------------------|---|
| PPS (Stereo) | Mercury |
| R | Roulette |
| RD | RCA Monaural (U.K.) |
| RDM (Mono) | Reader's Digest |
| RDS (Stereo) | Reader's Digest |
| REB | British Broadcasting Corporation (BBC) |
| RLP | Riverside |
| RM | Oriole |
| RS | Reprise |
| S | Alshire |
| S | Richmond (Stereo) |
| SCX (Stereo) | Columbia (U.K.) |
| SDBR (Stereo) | Everest |
| SDL | Felsted |
| SE (Stereo) | MGM |
| SF | RCA Stereo Fidelity (U.K) |
| SFL | Fontana |
| SKL (Stereo) | Decca |
| SLPHM (Stereo) | Polydor |
| SML | Mercury |
| SP (Stereo) | Decca |
| SP, ST (Stereo), STAO, T (Mono) | Capitol |
| SPC (Stereo) | Pickwick |
| SR (Stereo) | Mercury |
| SRS | Regal |
| SRW | Mercury Wing |
| SS | United Artists |
| SW | Capitol (Stereo) |
| 33SX (Mono) | Columbia (U.K.) |
| S | Time |
| UAL | United Artists (Mono) |
| UAS | United Artists (Stereo) |
| VL | Vocalion |
| VLP | Varsity |
| W | Capitol (Mono) |
| WB | Warner Brothers (Mono) |
| WDL | Disneyland |

xxiv • KEY TO RECORD SYMBOLS

| | |
|-----|--------------------------|
| WGS | Westminster (Stereo) |
| WP | Westminster (Mono) |
| WS | Warner Brothers (Stereo) |
| WWS | United Artists |
| ZS | Rediffusion |

BIOGRAPHIES AND DISCOGRAPHIES OF CONDUCTORS AND COMPOSERS

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A

ADDINSELL, RICHARD (13 January 1904–14 November 1977)

Richard Addinsell was born in Oxford, England, and studied at the Royal College of Music, London. He commenced his career by contributions to the Andre Charlot revues. In 1929, he wrote the incidental music for the Old Vic production of *Adam's Opera* and in 1930 left to study music in Europe. He returned to England in 1932 and wrote the music for the stage production of *Alice in Wonderland*. Shortly after that, Addinsell was contracted to write film music for RKO in Hollywood. During the 1930s, he also continued to write incidental music for shows and radio plays. For many years, he served as accompanist and cocomposer to the distinguished artist and film actress Joyce Grenfell. Their best-known work was probably 'I'm Going to See You Today'.

Addinsell scored for about fifty films, the first being *The Amateur Gentleman* for Alexander Korda in 1936. He achieved fame in 1941, when he wrote 'Warsaw Concerto' for the film *Dangerous Moonlight*. He wrote the 'Prelude and Waltz' for *Blithe Spirit* (1945) and the theme music for *The Passionate Friends* (1948). Other notable compositions included 'Ring Round the Moon' and 'Festival'. In 1957, he composed 'I Found a Dream' (lyrics by Christopher Hassall) for *The Prince and The Showgirl*.

ADDISON, JOHN (b. 16 March 1920)

John Addison was born in West Cobham, Surrey, and studied oboe, clarinet and piano at the Royal College of Music, London, where he won an

award for composition. He served in World War II in the 23rd Hussars. Subsequently, he became a professor of harmony and composition at the Royal College of Music. His early works included various classical works; a ballet, *Carte Blanche* (1953); and incidental music for plays, *Othello*, produced by Laurence Olivier, the London revue *Cranks* and John Osborne's *Luther* and *The Entertainer*, for which he later scored the film version.

Addison wrote the music for about ninety film scores, including *Seven Days to Noon* (1950); *The Man Between* (1953); *The Maggie* (1954); *Reach for the Sky* (1956); *Lucky Jim* (1957); *Carleton-Browne of the F.O.* (1958), *A Taste of Honey* (1962), *Tom Jones* (1963), for which he won an Academy Award; *Torn Curtain* (1966) and *Sleuth* (1972). His most recent work is the theme music for Angela Lansbury's TV series *Murder She Wrote*.

ALWYN, WILLIAM (7 November 1905–12 September 1985)

William Alwyn was born in Northampton and graduated from the Royal Academy of Music, where he was appointed professor of composition. He composed various classical works and was a founder member of the Composers' Guild of Great Britain, serving three terms as chairman. He was awarded the C.B.E. in 1978.

He scored some sixty feature films, including *Desert Victory* (a 1943 documentary), *The Rake's Progress* (1945), *Green for Danger* (1946), *Odd Man Out* (1946), *The Fallen Idol* (1948), *The History of Mr Polly* (1949), *A Night to Remember* (1958), *Carve Her Name with Pride* (1958) and *Swiss Family Robinson* (1960).

AMBROSE (born Bert Ambrose) (1897–12 June 1973)

Ambrose was born in London and learned the violin as a child. He went to New York in his teens and played in cinema orchestras for silent films. He made his debut as violinist in a band led by Emil Coleman. From 1917 to 1920, he led the band at the Palais Royal, New York. He then returned to London to form an orchestra at the Embassy Club, Bond Street. In 1927, he moved to the Mayfair Club, where he stayed for six years, assembling one of the finest dance bands in the United Kingdom. This band earned a worldwide reputation that lasted for more than twenty years. The band broadcast regularly from the club and recorded for Decca, United Kingdom. His theme tune was 'When Day Is Done'.

In 1933, Ambrose returned to the Embassy Club and for the rest of the 1930s played at Ciro's, the Café de Paris and other London nightspots. In 1940 he toured the Variety theaters with a small group. He led a band throughout World War II and into the 1950s but disbanded in 1956.

He subsequently became an artist's manager and was responsible for

promoting the careers of Joe Crossman, George Chisholm, Max Goldberg, Lew Davis, Tommy Mcquater, Tiny Winters, Danny Polo, Billy Amstell and singer Kathy Kirby in the 1960s. He also played an important role in the careers of band leaders such as Ted Heath, STANLEY BLACK, George Shearing, Sidney Lipton, GEORGE MELACHRINO and arrangers Lew Stone and Sid Phillips. Vocalists who worked with him included Sam Browne, Elsie Carlisle, Evelyn Dahl, Vera Lynn, Anne Shelton and Denny Dennis.

Select Discography

Starlit Hour—The Music of Peter De Rose MGM E 3350

Compilations

Ambrose 1928–32 (1974); *Recollections* (1981); *1929 Sessions* (1982); *Happy Days 1929–30* (1982); *Tribute to Cole Porter* (1983); *Soft Lights and Sweet Music* (1983); *Hits of 1931* (1984); *Swing Is in the Air* (1984); *The Golden Age of Ambrose and His Orchestra* (1985); *Body and Soul* (1986); *Faithfully Yours 1930–32* (1986); *I Only Have Eyes For You* (1986); *S'Wonderful* (1987); *Ambrose 1935–37* (1988); *The Sun Has Got His Hat On* (1988); *Champagne Cocktail* (1988).

ANDERSON, LEROY (29 June 1908–18 May 1975)

Biographical Details

Leroy Anderson was born in Cambridge, Massachusetts. He showed musical promise from an early age and mastered the organ and double-bass. While in high school he wrote the school's graduation songs for three years running.

He studied at the New England Conservatory of Music and at Harvard University, graduating in 1929. He obtained his master's degree in 1930. He served as organist and choirmaster of the East Congregational Church in Milton, Massachusetts, from 1929 to 1935. In 1935, he became a freelance musician. He composed and arranged music for the BOSTON POPS ORCHESTRA, directed by ARTHUR FIEDLER, and began to establish himself as a composer of light orchestral works. One of his first successes was 'Jazz Pizzicato', composed in 1939. After a period of active service in the U.S. Army, from 1942 to 1946, he resumed his musical career, producing popular compositions, most of which were introduced by the Boston Pops Orchestra. Around 1950, American Decca engaged him to record his works with a fifty-piece orchestra.

Musical Achievements

Some of his works included titles such as 'Fiddle-Fiddle', 'Syncopated Clock', 'Sleigh Ride', 'Blue Tango', 'Belle of the Ball', 'The Typewriter', 'Plink, Plank, Plunk', 'Serenata', 'Bugler's Holiday', 'Sandpaper Ballet', 'The Waltzing Cat', 'Song of the Bells', 'Promenade', 'Phantom Regiment',



Leroy Anderson

and 'Forgotten Dreams'. He also composed the music for the 1958 Broadway musical *Goldilocks*.

Anderson was a versatile musician, able to capture many moods and rhythms in his music. He was extremely fond of string arrangements, particularly violin pizzicato.

'Blue Tango' sold over two million records and became the first strictly instrumental number to top the American Hit Parade. 'Fiddle-Fiddle' is reminiscent of the 'perpetual motion' compositions of the nineteenth century, e.g., the 'Moto Perpetuo' of Paganini. 'The Typewriter' was used to good effect in the 1959 motion picture *But Not for Me*, starring Clark Gable. 'Sandpaper Ballet' conjures up a picture of the once very popular soft shoe shuffle, featured in the world of variety theater. 'Serenata' contained lively Latin-American rumba rhythms and was recorded by vocalists such as Sarah Vaughan and Nat 'King' Cole.

Select Discography

Greatest Hits BMG 1993

Leroy Anderson Conducts Leroy Anderson MCA Records MCL 1690

New Music of Leroy Anderson Decca DL 74335

Pops Concert Decca DL 9749

Compact Discs

Blue Tango—Leroy Anderson's Greatest Hits Pro Arte 8011

Fennell, Frederick. Conducts Leroy Anderson Polygram 32013

Fennell, Frederick. Conducts Leroy Anderson and Eric Coates Polygram 34376

Fiddle-Fiddle Vanguard 6008

Kunzel, Erich. Syncopated Clock and other Favorites by Leroy Anderson Proarte
264

Leroy Anderson Collection MCA 9815

Leroy Anderson Collection MCA 1988, 2-CD set

Pro Arte Orchestra. Leroy Anderson's Greatest Hits. Maxiplay 8011

Slatkin, Leonard. The Typewriter: Leroy Anderson Favorites (With Saint Louis
Symphony Orchestra) RCA 09026-68048-2

Steinberg, Pinchas. Blue Tango: Symphonic Pops by Leroy Anderson (With Kolner
Rundfunk Orchestra) Capriccio 10299

APPLEWAITE, STANLEY (b. 1925)

Stanley Applewaite was born in Sheffordshire and began his professional career as a pianist. He later turned to composing, conducting and arranging and became conductor of the Norton Green Symphonia in the 1950s.

Select Discography

'All The Things You Are': The Music of Jerome Kern Design Records DLP 35

ARLEN, HAROLD (born Hyman Arluck) (15 February 1905–23 April 1986)

Harold Arlen was born in Buffalo, New York, the son of a cantor in a local synagogue. He gained musical experience in the synagogue choir and was taught by his mother. As a teenager, he earned a living as a pianist on lake steamers and in nightclubs. He formed his own band, the Buffalodians, with whom he recorded in 1926. In New York, he worked as a jazz band singer, pianist and arranger and led his group in a Broadway cafe. He was given a vocal part by VINCENT YOUMANS in the show *Great Day* (1929). During this period he composed a song in collaboration with lyricist Ted Koehler, entitled 'Get Happy'. This song was used in *9.15 Revue* and made famous by singer Ruth Etting. He was employed for some time by the publisher J. H. Remick and in the 1930s, recorded as a singer with Red Nichols, Benny Goodman, Joe Venuti and Eddie Duchin.

Arlen wrote 500 songs, many in collaboration with Koehler, for revues at the Cotton Club, one of which was Lena Horne's famous song 'Stormy

Weather'. The distinctive Arlen touch was the jazz-based, blues-rooted quality of his music, which placed him in the same category as DUKE ELLINGTON. The basic elements of his musical style were a strong, flowing melodic line and a subtle, but marked feeling for improvisation.

Arlen moved to Hollywood in the 1930s but continued to write songs for Broadway, working with lyricists such as Dorothy Fields, Leo Robin, Johnny Mercer, Yip Harburg and Ira Gershwin, in addition to Koehler. Some of his great songs included 'Between the Devil and the Deep Blue Sea', 'Stormy Weather', 'I Gotta Right to Sing the Blues', 'I've Got the World on a String', 'Blues in the Night', 'That Old Black Magic', 'Happiness Is a Thing Called Joe', 'It's Only a Paper Moon' and 'Fancy Free'.

He was a prolific composer for films, including *Take a Chance* (1933), *Star Spangled Rhythm* (1942) and *The Sky's the Limit* (1943). His most successful effort in this respect was *The Wizard of Oz* in 1939, with Judy Garland. Songs from this score included 'Somewhere over the Rainbow', 'We're Off to See the Wizard' and 'Follow the Yellow Brick Road'. He also composed tunes for the plays *Earl Carroll Vanities*, *Rhythm Mania* and *St. Louis Woman*.

Additional Readings

- Ewen, David. *Great Men of American Popular Song*. Englewood Cliffs, NJ: Prentice-Hall, 1970, pp. 251–271.
- Hemming, Roy. *The Melody Lingers On*. New York: Newmarket Press, 1986, pp. 1–28.
- Jablonski, Edward. *Harold Arlen: Happy with the Blues*. New York: Doubleday, 1961. Reprinted with new introduction and revised bibliographies, New York: Da Capo Press, 1986.
- Jablonski, Edward. *Harold Arlen: Rhythm, Rainbows and Blues*. Boston: Northeastern University Press, 1996.

Select Discography

- Cordell, Frank. Suite Based on the Music of Harold Arlen Reader's Digest RDS 6057
- Kostelanetz, Andre. Harold Arlen Columbia CL1099
- Ornadel, Cyril. I've Got the World on a String: Music of Harold Arlen World Record Club
- Poliakin, Raoul. Music of Harold Arlen and Richard Rodgers Everest LPBR 5066
- Rose, David. Let's Fall in Love: Music of Harold Arlen MGM E3101

ARLT, HANS-GEORG

Hans-Georg Arlt was born in Berlin. His mother was a well-known pianist and his grandfather a répétiteur. He studied the violin and completed his musical education at the Berlin High School for Music.

From 1946 to 1950, he was concertmaster of the Berlin Radio. He then

took up the position of concertmaster and violin virtuoso with the RIAS Dance Orchestra. In 1958, he formed his String Orchestra, which became a household name to radio and television audiences throughout Germany.

Select Discography

Ein Neuer Sound Geht Um die Welt Ariola 32721T

Musik Klingt Durch Die Nacht Ariola S712311T

Musik Zum Tanzen Und Traumen Ariola 317191

The Sound of Strings Oriole Records RM143 [A monaural reissue of Ariola 32721T, see above]

ARNOLD, MALCOLM (b. 21 October 1921)

Malcolm Arnold studied trumpet, conducting and composition at the Royal College of Music, London. He played principal trumpet in the London Philharmonic Orchestra from 1942 to 1948 and subsequently became a full-time composer, combining his film work with serious compositions.

His best-remembered film scores are *Badgers Green* (1949), *The Sound Barrier* (1952), *Hobson's Choice* (1954), *The St Trinian's* series (1954–66), *Trapeze* (1956), *The Bridge over the River Kwai* (1957, which won an Academy Award for the scoring of Kenneth Alford's 'Colonel Bogey March'), *Dunkirk* (1958), *The Inn of the Sixth Happiness* (1958), *Tunes of Glory* (1960) and *Whistle Down the Wind* (1962).

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BACHARACH, BURT (b. 12 May 1928)

Burt Bacharach was born in Kansas City. He was the son of a journalist and at first wanted to be a footballer. At high school his interest in music grew, and he appeared in shows with Dizzy Gillespie and Charlie Parker. He had his own band for a while and then studied music at McGraw University. Later he attended courses given by Darius Milhaud, Bohuslav Martinu and Henry Cowell at the New School for Social Research in New York. He won a scholarship to the Music Academy of the West, Santa Barbara. After 1952, he conducted and arranged for various record companies and accompanied singers such as Vic Damone, Polly Bergen, Steve Lawrence and the Ames Brothers. From 1956 to 1960, he accompanied Marlene Dietrich before her return to Germany in 1961.

His own compositions began to attract notice. They included the hits 'The Story of My Life' and 'Magic Moments' (1957). Bacharach achieved great success collaborating with lyricist Hal David to produce some of the most sophisticated popular songs of the 1960s. These included 'Wives and Lovers', 'Walk on By', 'What the World Needs Now Is Love', 'Reach Out for Me', 'Trains and Boats and Planes', 'Blue on Blue', 'Always Something There to Remind Me', 'The Look of Love', and 'Do You Know the Way to San Jose?'

He wrote the title songs and music for the films *Wonderful to Be Young* (1962), *What's New, Pussycat?* (1965), *After the Fox* (1966), *Promise Her Anything* (1966), *Alfie* (1966), *Casino Royale* (1967), *Butch Cassidy and the Sundance Kid* (1969, Academy Award for 'Raindrops Keep Falling on

my Head'), *The April Fools* (1969). Singer Dionne Warwick made hits with songs such as 'Alfie' (1966), 'The Look of Love' (1968), 'I'll Say a Little Prayer' and 'This Girl's in Love With You' (1969). Bacharach made many recordings under his own name in the 1970s. His successful musical, *Promises, Promises* (1968) with lyrics by Hal David and book by Neil Simon, was highly acclaimed. He was also involved in two film musicals, *Lost Horizon* (1972) and *Together* (1980).

Bacharach's songwriting partnership with Hal David ended in the early 1970s. He remained inactive until the 1980s, when he scored major hits with 'Arthur's Theme', 'On My Own', and 'That's What Friends Are For'.

Throughout his career, Bacharach recorded a series of solo albums, but these achieved limited success. His reputation rests firmly on his fine songwriting.

Select Discography

Chacksfield, Frank. **Burt Bacharach** Decca PFS 4230.

Ron Goodwin and His Orchestra Play **Burt Bacharach** Columbia TWO 373

Compact Discs

Classics, Vol. 23 A&M 2521 (Collection of hits other artists had with Bacharach's songs)

Greatest Hits A&M 3321 (Collection of hits Bacharach had as a recording artist)

Hayman, Richard. **Best of Burt Bacharach** NAXOS 8 990051

BARBER, FRANK

Frank Barber was born in London. He had a classical training in music and conducted a small ensemble known as the Salon Strings and also a full orchestra. He himself was able to play the piano, violin, viola and flute.

Select Discography

Deep Percussion 24-4508

Dinner Music Capitol T 10082

Hello London Columbia 33 SC 1193

Hi-Fi Dinner Music Capitol T 10082

Melodic Percussion Capitol ST 2794

Room Five-Hundred-and-Four: **The Music of George Posford** Columbia 33 SX 1233

BARCLAY, EDDIE (born Edouard Ruault) (b. 26 January 1921)

Eddie Barclay was born at Verseau in France. He earned his living as a waiter in his parents' cafe. He commenced his musical career in the late 1930s after winning a prize in a competition organized by the Hot Club

de France. His small piano-and-rhythm combination became well known in the Parisian cabaret world, and Barclay founded 'Le Club' with one of his old friends, Pierre-Louis Guerin, who later became famous as producer of music-hall entertainment. Barclay's group recorded for some leading Continental labels and met with considerable success in this field too.

The outbreak of the Second World War and the German occupation of France affected Barclay's career. After the liberation of France in 1945, his love for jazz music was stimulated by contact with the American forces. He became a jazz pianist and then turned to the record business, becoming one of the forerunners of the LP record industry. For the first session, he gathered together a group of musicians who were all personal friends of his, including Jerry Mengo, Jack Dieval and Hubert Rostaing. The record label was named Blue Star and specialized in jazz. Barclay worked tirelessly, and the company became one of the major European recording concerns. In this venture, he was assisted by his wife, Nicole.

Barclay was also an exponent of light music and assembled an orchestra of forty-five instruments for which he arranged and also conducted.

Select Discography

BOUM! The Music of Charles Trenet Felsted PDL 85007

Cherchez La Femme Felsted PDL 85029

Confetti Felsted PDL 85065

Dial D for Dancing Felsted SDL 86032

Eddie Barclay and Orchestra Felsted L 86004

Eddie Barclay Plays Paris MLP 8055, SLP 18055

Film Favourites Felsted PDL 85045

Film Festival at Cannes Mercury MG 20188

Meet Mr Barclay Felsted PDL 85024

Memories of Our Prom Mercury MG 20486, SR 60165

Moulin Rouge Felsted 10" SDL 86006

Music for Dinner Felsted 10" SDL 86007

Music for Dreaming Felsted PDL 85003

Music for Relaxing Felsted SDL 86008

Music from the Movies, Vol. 1 Felsted SDL 86005

Music from the Movies, Vol. 2 Felsted SDL 86012

Music to Make Her Yours Felsted PDL 85014

Musical Bouquet Felsted PDL 85025

Musique d'Ambiance: 12 Themes de Michel Legrand et Eddie Barclay Barclay
920377

Paris for Lovers Mercury MG 20190

This Is Paris, Vol. 1 Felsted PDL 85009