

FBCD 2001

FLYBACK



Executive producer Ralph Couzens

Compilation producer Lucy Reeve

Remastering engineer Pete Reynolds

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Design Guy Lawrence

Booklet typeset and test card rejuvenated by Michael White-Robinson

Producers Robin Philips (Tracks 1, 17 & 28); Alexander Martin (Track 2); Gerhard Narholz (Tracks 3 & 30); Gordon Reed (Tracks 4 & 13); Syd Dale (Tracks 5, 20 & 26); Ulrich Sommerlatte (Track 6); Trevor Lyttleton (Tracks 7 & 27); Delle Haensch/Hans Conzelmann (Tracks 8, 18 & 23); Frank Pleyer (Tracks 9 & 14); Walter Kuhnert (Tracks 10, 15, 21, 24, 25 & 29); Peter Hope (Track 11); Henry Monza (Track 12); Gustav Zagler (Tracks 16 & 22) & Hans Eric/Manuel Landy (Track 19)

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Printed in the EU

BIG BAND WIDTH

TEST CARD CLASSICS



Previously unreleased Original Recordings

1	Fings Ain't What They Used To Be (Lionel Bart) <i>The Oscar Brandenburg Orchestra</i>	2:34
2	Smiling Fortune (Ronald Sekura) <i>Orchestra Alexander Martin</i>	2:44
3	The Story of My Love (Peter Voelkener) <i>The George Winters Orchestra</i>	2:59
4	Lucky Bounce (Norman Gledhill) <i>The Skymasters</i>	2:14
5	Here in a Smoky Room (Brian Fahey) <i>The Otto Keller Band</i>	2:27
6	Waltz Express (Hans Ehrlinger) <i>Orchester Joe Scott</i>	2:16
7	Slinky (Trevor Lyttleton) <i>The Brasshoppers</i>	2:38
8	Carry Me Back to Old Virginny (Hans Conzelmann/Delle Haensch) <i>The Delle Haensch Band</i>	2:42
9	Beat-In (Pedro Gonez/Walter Waal) <i>Frank Pleyer & His Orchestra</i>	2:38
10	Alamo (Henry McIntire/Olaf Norstad) <i>Orchester Joe Palmer</i>	3:12
11	Small Town (William Gardner) <i>The William Gardner Orchestra</i>	2:13

12	Take Off (Erich Schneider-Reinerez) <i>Henry Monza Orchestra</i>	2:26
13	Meet Me on the Bridge (Brian Fahey) <i>The Skymasters</i>	2:13
14	Happy Walk (Ralph Heninger) <i>Frank Pleyer & His Orchestra</i>	2:43
15	Charleston-Time (Jimmy Thanner/Karl-Hans Ahl) <i>Orchester Jimmy Thanner</i>	2:22
16	Apron Strings (Ernest Ponticelli) <i>Hans Hatter & His Orchestra</i>	2:33
17	Scotch Broth (Ernest Ponticelli/Gordon Rees/Neil Richardson) <i>The Oscar Brandenburg Orchestra</i>	1:59
18	Tele-Vision (Hans Conzelmann/Delle Haensch) <i>The Delle Haensch Band</i>	2:20
19	Concerto Grosso '67 (Ernst Quelle/Rico Mares) <i>The Eric Landy Orchestra</i>	2:47
20	High Ball (Bill Geldard) <i>The Otto Keller Band</i>	2:12
21	Hallelujah, Honey (Trad. arr. Frank Valdor) <i>Orchester Frank Valdor</i>	2:26
22	Soho Swing (Charles Kalman) <i>Walt Peters & His Orchestra</i>	2:39

23	Daisy (Hans Conzelmann/Delle Haensch) <i>The Delle Haensch Band</i>	2:19
24	Walking on the Shore (Paul Term) <i>Orchester Franco Taormina</i>	2:46
25	Hello Lissy (Fred Spannuth) <i>Orchester Joe Palmer</i>	3:11
26	Craig Hill Surprise (Harry Leader/Red Budtree) <i>The Otto Keller Band</i>	2:12
27	Post Haste (Trevor Lyttleton) <i>The Brasshoppers</i>	2:29
28	Swinging Affair (Ernest Ponticelli/Gordon Rees) <i>The Oscar Brandenburg Orchestra</i>	2:14
29	Jeff's Special (Jeff Hasky) <i>Orchester Jeff Hasky</i>	1:59
30	Indian Boots (Horst Bredow) <i>The George Winters Orchestra</i>	2:55

TT 77:10

Compiled by Lucy Reeve and Tony Currie

With the release of volume one (The Girl, The Doll, The Music – FBCD 2000), thousands of test card music enthusiasts came out of the closet – some even joining the ever-swelling ranks of its appreciation society The Test Card Circle; indeed, not only is it played by such pop gurus as Chris Evans and Steve Wright, but Channel 4 have even screened a test card gameshow!

Of all instrumental aggregations, the big band has been one of the most enduringly popular since the great bandleaders of the twenties and thirties first led their orchestras in front of a microphone. It was the dance bands that helped to sell the wireless sets, and persuade the great public on both sides of the Atlantic to twiddle with their cat's whiskers.

Years on, the dance bands and their successors kept troops on both sides of the conflict happy during World War II, with their music becoming less dance-oriented and more of a performance for its own sake. And in the fifties and sixties, leaders like Ted Heath, Joe Loss, Stan Kenton and – later – Syd Lawrence ensured steady sales of ever more big-band discs even though the teddy-boys in the dance halls were by now gyrating to rock 'n' roll instead.

Ironically, in the latter half of the seventies just as advances in recording technology led to enhanced reproduction of the music – with

woofers, tweeters and stereo invading ever more living rooms – the production of such recordings seems to have gone into decline. Record companies ever mindful of economics, found hiring four lads with guitars cheaper than forty with trombones, and as the cult of the pop 'group' became prominent, the talented session men and women were relegated to 'backing' the pop stars, often in fairly small bands. Big band albums were frequently only to be found in the £2.99 bargain bins, and finding something new was as rare as an encounter with rocking-horse manure.

But come the nineties and things have begun to change. Aided no doubt by the success of Perez Prado's 1954 recording of *Guaglione* which charted in 1994 (enhanced, it has to be said, by its association with a certain Irish stout) the big bands have started to return to the racks.

This compilation has the added sweetness of both originality and variety. Originality because, as with our first disc, these wonderful recordings were originally made exclusively for broadcast use and therefore never made publicly available; and variety, because each of the nineteen different bands from around Europe featured here has its own distinctive sound.

Prominent amongst the British contingent represented here is the Oscar Brandenburg Orchestra, whose secrets we revealed in the

first volume. They set the tone for the album with the opening track, Lionel Bart's standard *Fings Ain't What They Used To Be*, which was a hit in 1960 for both Max Bygraves and Russ Conway. Later the O.B.O. return with two of the three pieces which Ernest Ponticelli co-wrote; *Swinging Affair* for which Ponticelli collaborated with Gordon Rees, and *Scotch Broth* – perhaps one of the best-known test card pieces – in which the duo were joined by one of the three 'Oscar Brandenburgs', Neil Richardson.

Another pseudonymous British outfit that recorded in German studios to avoid union difficulties was the Otto Keller Band, and O.K. (aka Syd Dale) brings his considerable talents to bear on Brian Fahey's *Here in a Smoky Room*, Bill Geldard's Latin-sounding *High Ball* and Harry Leader & Red Budtree's *Craig Hill Surprise*.

Some of Germany's own finest bands are also represented here, notably those of Delle Haensch, Frank Pleyer, Hans Hatter and Eric Landy (aka Hans Eric and Manuel Landy). That nation's composers, too, are in the majority on this collection – some well known like Haensch, Hans Ehrlinger (aka Joe Scott), and Ernie Quelle. Others have concentrated on film, radio and television music and may not be as familiar.

Representing the British Isles, as well as those already named, there are tracks by Trevor Lyttleton and his group The

Brasshoppers, and one of the most exciting brass and strings outfits The William Gardner Orchestra (listen to *Small Town* and you'll see what I mean). Inevitably, 'William Gardner' is yet another *nom de plume*, in this case a disguise for distinguished composer Peter Hope, probably more associated with traditional British light music than this style. Hope has, nonetheless, written and arranged well nigh a hundred magnificent big-band numbers and we are delighted to be the first to release his work in this field to a wider public. There is plenty more to come!

You might argue that by strict definition, a 'big band' is a predominantly brass outfit, but we have extended this to include a handful of compositions that use strings as well, without sounding like Mantovani! The sweeping violins of the Orchestra Alexander Martin on Ronald Sekura's *Smiling Fortune* give it extra panache; those in *Apron Strings* (yet another Ponticelli composition) enhance the saxes as they also do for *Soho Swing* to create the appropriate atmosphere.

Without the string section *Concerto Grosso '67* would be neither concerto nor grosso. We were knocked out to find a whole extra coda at the end of the master tape of *Concerto Grosso '67* that we're sure you've never heard before! Scottish viewers will probably find the tune disturbingly familiar, since it wasn't only used for the BBC test card,

but in the late sixties it was the opening track on a music tape which was kept at the Black Hill transmitter to be used in the event of industrial disputes or serious breakdowns on the local ITV station. Consequently, viewers across the central belt were accustomed to hearing the tune rather too frequently, and may also recognize Delle Haensch's *Carry me Back to Old Virginny* for the same reason!

Once more our producer rose to the challenge to bring this collection to you in the finest condition. Miss Reeve has not only scoured Europe's archives for the oxide-encrusted masters but washed, dusted, polished and even baked them clean, and she and the other half of the dynamic range duo, remaster magician Pete Reynolds, have waged war on scratchy vinyl, hum, dropout and phase shifts to make it all sparkle. And as before, we

acknowledge our debt of gratitude to David Allan and John Ross-Barnard who originally singled out these tracks for BBC use.

As you listen to this disc you may consider building an electronic gizmo to generate your very own test card to accompany the music.

We're not that far gone, yet. We don't have such a ridiculous thing!

But we know a man who does...

***bandwidth** – The range of usable frequencies that can be carried by a television system, measured from 1.5MHz to 5.25MHz by the six sinewave frequency gratings and the low-frequency 'letterbox' on Test Card 'F'. The bars on 'F' are only 78% amplitude so that when the $4/\pi$ effect occurs the amplitude becomes approximately 100%. So there.

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Stay tuned...

If you would like to receive advance information on future releases in this series, simply send us your name and address.

Please write to: Flyback, Chandos Records Ltd, Chandos House, Commerce Way, Colchester, Essex CO2 8HQ.

TEST CARD CLASSICS 2

BIG BAND WIDTH

FLYBACK
FBCD 2001

BIG BAND WIDTH

- | | | |
|----|---|------|
| 1 | Fings Ain't What They Used To Be | 2:34 |
| 2 | Smiling Fortune | 2:44 |
| 3 | The Story of My Love | 2:59 |
| 4 | Lucky Bounce | 2:14 |
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| 13 | Meet Me on the Bridge | 2:13 |
| 14 | Happy Walk | 2:43 |
| 15 | Charleston-Time | 2:22 |
| 16 | Apron Strings | 2:33 |
| 17 | Scotch Broth | 1:59 |
| 18 | Tele-Vision | 2:20 |
| 19 | Concerto Grosso '67 | 2:47 |

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- | | | |
|----|-----------------------------|------|
| 20 | High Ball | 2:12 |
| 21 | Hallelujah, Honey | 2:26 |
| 22 | Soho Swing | 2:39 |
| 23 | Daisy | 2:19 |
| 24 | Walking on the Shore | 2:46 |
| 25 | Hello Lissy | 3:11 |
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