

## INTRODUCTION

Several hundred hours of effort have gone into this new edition of the *Robert Farnon Discography* but, apart from these first few pages, much of the credit for its existence is due elsewhere as, in truth, I have merely compiled and re-arranged the earlier labours of others.

Prime among these was the late **Michael Maine**, editor of the pre-computer age 1977 edition, and his team of researchers. Since then **David Ades** has produced numerous supplements which are incorporated here and further information has been gleaned from the pages of the Society's magazine *Journal Into Melody*.

The late **Don Furnell** was responsible for the onerous task of checking and amending the information in the draft print-outs from the database and for proof-reading the final results, other than the Chappell entries which were verified by David Ades.

*Alan Bunting - July 1996*

## CONTENTS

There are five sections:

**RECORDINGS** : Gives details of all recordings which are in some way connected with Robert Farnon, be it as composer, arranger, conductor or performer. They are listed in Record Label/Catalogue Number order. Also included is material not generally available to the public such as the Chappell, Carlin and Bruton Music Libraries, some BBC and other broadcasters' recordings plus, under the heading UNISSUED, recordings known to have been made by commercial record companies but not, so far, released. This list of unissued recordings is not, for obvious reasons, claimed to be complete.

**FILM SCORES** : Details of Robert Farnon's work for films.

**COMPOSITIONS** : All of Robert Farnon's compositions - for full information cross-refer to TITLES section.

**TITLES** : Alphabetical listing of titles from the above sections plus alternative and original titles for many compositions. In addition, it includes all known Robert Farnon compositions and arrangements which remain unrecorded.

**COMPACT DISCS** : A list of CD references containing items associated with Robert Farnon.

## ABBREVIATIONS

78	:	78 rpm disc
S/S	:	Single sided
45	:	45 rpm single
EP	:	45 rpm Extended Play disc
LP	:	Long-playing 333 disc.
MC	:	Music cassette
CD	:	Compact Disc
8T	:	Eight track tape cartridge
Rec	:	Recorded
Rel	:	Released
/	:	See notes below
*	:	See notes below
aka	:	Also known as
Acc	:	Accompanied by
Arr	:	Arranged by
Contd	:	Continued
OST	:	Original Sound Track
BBC	:	British Broadcasting Corporation
CBC	:	Canadian Broadcasting Corporation
CTS	:	CTS Recording Studios, London
LPO	:	London Philharmonic Orchestra
RAH	:	Royal Albert Hall, London
RFH	:	Royal Festival Hall, London
RPO	:	Royal Philharmonic Orchestra
UK	:	United Kingdom
US	:	United States Of America

## EXPLANATIONS

Other than for 78s and some Chappell LP's (see below), the RECORDINGS section uses the original release label/catalogue number as the 'master' reference. Country of origin is the UK unless otherwise stated. This is followed by the FORMAT in which this 'master' number was issued and the original album title if there was one and it is known.

The next line gives details of any ALTERNATE numbers/labels/formats etc. These may include the stereo version, the original release in alternate formats and re-releases on the same or other labels. *Unless otherwise stated, the format is LP and the label and country of origin are the same as the 'master' issue.* Alternative names for albums are also given where known.

The TITLES on the recording are then listed in true alphabetical order together with the COMPOSERS names. Alphabetical listing is used as it makes comparisons between various albums easier and, of course, re-releases do not always have the same track order as the original. A slash / is used to separate titles in medleys and composite works and also to indicate *conducted by* or *accompanied by* in the ARTISTS NAME which follows each group of titles featuring that artist. Only titles which involve Robert Farnon in some way are included so, for example, only one side of many Chappell 78's is listed and many albums appear to have only one or two tracks.

78s and 45 rpm singles, which are mainly on the Chappell, CBS and Decca labels, are treated differently as using the Alternate Numbers method outlined above proved virtually impossible. Many of them have been re-issued on LPs and CDs but often only in part - indeed for non-Chappell items it is sometimes questionable whether the single or the album of which it was a segment came first. All of the Chappell double-sided 78s were reissued complete on a series of LP's which was numbered LPC 313-310 through to LPC 1001-1004 and these numbers are given in the Alternate Numbers line of the entry. In many cases there are other re-issues but sometimes of only one side which may appear on two or more LP's and/or CD's. In other instances, both sides have been reissued but not always on the same disc. To resolve the problem the following procedure has been adopted. If an asterisk \* appears after a title in the RECORDINGS SECTION, it has been issued or re-issued on LP and/or CD. In the case of Chappell, such releases are additional to the LPC series. You should then refer to the TITLES section for details and the appropriate master catalogue number. Full details may now be found under this number back in the RECORDINGS section. A small number of Chappell titles originally released only on LP have also appeared on LP and CD re-issues and the same system is used to identify and cross reference them.

ARRANGEMENTS are by Robert Farnon unless otherwise stated, therefore the absence of any mention of an arranger against a tune in the Recordings section or a specific recording of that tune in the Titles section means that it has been arranged by Robert Farnon. Where the identity of an arranger cannot be confirmed at present it appears as *Arr Unknown* although, in some cases, it may still be a Robert Farnon arrangement.

RECORDING and RELEASE dates are given when known. If the recording date is the same for all titles on an album it is given in the FOOTNOTE (#) which may also contain other information such as orchestra personnel etc. Where recording dates are known to vary they appear alongside the track titles. The release date appears after the album title or catalogue number.

The TITLES section contains every title listed elsewhere other than some of the shorter ones from film scores and additionally includes UNRECORDED material and the individual titles from selections, medleys etc. It is in true alphabetical order, ignoring spaces and punctuation marks. The articles "A", "An" and "The" are also ignored, as are their equivalents in other languages. Asterisks are again used to denote that more information can be found in another section so, where format information is followed by the symbol \* e.g. (LP\* or LP+MC\*), it indicates that catalogue numbers and details of further versions and formats may be found in RECORDINGS under the 'master' catalogue number. Arrangers are identified as in the RECORDINGS section. Artists' names are given for each catalogue number, even though the recordings may be identical.

It should be noted that *Angela Morley* was *Wally Stott* and that *The Melodi Light Orchestra* was, usually, *The Danish State Radio Light Orchestra* with *Ole Jensen* being a pseudonym for *Robert Farnon* and possibly others who conducted these sessions.

## RECORD LABELS AND COMPANIES

This is not the place for a complete history of the recording industry but a few notes confined to some of the record labels and companies which have issued Bob Farnon's work may help some readers through the discography.

The first British recordings of Robert Farnon compositions were made for CHAPPELL, the London based music publishers. In the early 1940's Teddy Holmes, a Chappell director, saw a future for a recorded library of light music for use in radio, newsreels, films and, later, television. The first 300 plus recordings were all on 78's, composed and recorded by the cream of the era's composers and musicians. Re-issues of these and later recordings made on tape and issued on LP's still form the main part of the light music section of today's Chappell Recorded Music Library. The company, now part of the Zomba Group, remains very active, providing television, film and audio-visual organisations with more modern fare, exclusively on Compact Disc. Much of Robert Farnon's work for Chappell has now been reissued on CD, the sound restored by modern computer processes and, although normally only available for commercial use, RFS members are able to purchase most of them through the RFS Record Service. Readers are asked NOT to contact Chappell directly with any queries they might have - they usually refer them to the Society anyway!

The BRITISH DECCA company also contracted Bob and he recorded many titles for them, both in his own right and as arranger/accompanist. British Decca at that time had severed connections with AMERICAN DECCA and most of Bob's American releases were on the LONDON label, owned by British Decca. This is not to be confused with the British London label, also owned by British Decca, which used to issue recordings in the UK licensed from various independent record companies in America. Latterly this label has been used for a variety of non-American, mainly pop, material but including the two LONDON RECOLLECTIONS albums listed here. British Decca's ACE OF CLUBS was the second budget label to be launched by a major in Britain in the 1950's and was followed by ECLIPSE.

British Decca fell on hard times and was bought in 1980 by the POLYGRAM conglomerate while American Decca is now part of MCA and issues recordings under this logo in the UK and elsewhere.

POLYGRAM was formed in 1962 by the amalgamation of the recording interests of PHILIPS and POLYDOR / DEUTSCHE GRAMMOPHON GESELLSCHAFT (DGG). Polygram also owns the MPS label, originally a private record company operating from the German Black Forest area, which formed a liaison with the recording tape division of BASF, the German chemicals group, when it created a short-lived record company. Among many other labels currently under the Polygram banner are BELTONA, FONTANA, MERCURY and VERVE.

The once independent American MGM label is also owned by Polygram but was originally licensed in Britain by EMI who currently own EMI, BLUE NOTE, STUDIO TWO, GREENSLEEVES, ONE-UP, HMV, PARLOPHONE, CAPITOL, MUSIC FOR PLEASURE and other labels. They absorbed the now defunct TOP RANK label when the Rank Organisation pulled out of the record business and also WORLD RECORDS, which had been set up as Britain's first mail-order record club.

Until 1987 EMI also owned the British and European rights to the COLUMBIA trademark. COLUMBIA in Britain and the USA were originally connected, albeit tenuously, but the Columbia Graphophone Company merged with HMV in 1931 to form EMI (Electrical and Musical Industries). For many years EMI/COLUMBIA continued to issue American Columbia recordings obtained from CBS (Columbia Broadcasting System) as well as indigenous product (which was the major part of their output) including the Queen's Hall Light Orchestra recordings made by Sidney Torch and others. It should be noted that these, like the Decca Queen's Hall Light Orchestra recordings conducted by Bob Farnon, were not re-issues of the Chappell recordings; they were new ones, often using slightly larger orchestras, usually made after the titles in question had become popular following their use as radio programme signature tunes. The Chappell recordings were not, of course, available to the record buying public. When, in 1952, Dutch owned Philips Electrical created a British record division, they obtained the CBS licence and American Columbia product appeared in Europe on the PHILIPS label. As with the earlier EMI/Columbia releases, no acknowledgement of the source of these recordings appeared on labels or sleeves.

In the 1960s CBS decided to set up its own European organisation which they named CBS RECORDS (the Columbia trade mark in Europe still being owned by EMI) and purchased the London based ORIOLE record company to form its nucleus - not to be confused with the long defunct American Oriole label which had been owned by CBS since the 1930s. Interestingly, many of the early Chappell recordings were made at Levy's Sound Studios, Bond Street, London, the company which owned the Oriole label. Indeed, several of the recordings made for Chappell were commercially released on the Oriole label. Oriole also produced records for the British Woolworth's chain under the EMBASSY name - they were mainly 'cover' versions of Top 20 songs plus some light music albums. CBS later used the Embassy name themselves for re-issues of their own material and have recently re-launched it as a budget CD label.

SONY MUSIC bought the entire Columbia/CBS world wide operation in 1987 and also acquired the Columbia trade mark from EMI. Thus they now own all rights to the Columbia name but have added to the confusion by not being very consistent in what they call their record labels - COLUMBIA, CBS, CBS-SONY, SONY MUSIC, SONY DISCOS, LEGACY, MONUMENT and EPIC are among the names currently in use.

The NIXA Record Company made the original recordings of Leslie Jones and his Orchestra of London. NIXA became part of PYE RECORDS (in turn part of the Pye Radio of Cambridge group) who were responsible for Britain's first major cut-price label GOLDEN GUINEA, followed by the even cheaper GOLDEN HOUR and MARBLE ARCH labels. When Pye ceased to exist, the record division was taken over by ATV, then one of Britain's commercial television contractors who also owned ATV Music. Next it became PRECISION RECORDS AND TAPES (PRT) and then, after much uncertainty, the catalogue was bought by CASTLE COMMUNICATIONS who are currently reissuing much of the library on very cheap compilation CD's sold through record shops and other, less conventional, outlets.

GROSVENOR is a small independent British label specialising in theatre organ recordings as is GRASMERE which has issued, among other things, three albums of the original Chappell recordings, one of them on CD. REPRIZE was set up by Frank Sinatra after his split with CAPITOL and is now part of WEA (Warner Electra Asylum), one of the world's largest media companies.

British PICKWICK (no connection with the American company of the same name) specialises in re-issues of material licensed from various record companies. It was bought by the Carlton Television group in 1995.

BRUTON, CARLIN, LANGWORTH and PARRY are, like Chappell, film, radio, television and audio visual recorded music libraries whose products are not generally available to the public, although some may be obtained via the RFS Record Service.