

FULL FREQUENCY
STEREOPHONIC
SOUND

FULL FREQUENCY
STEREOPHONIC
LONDON
FULL FREQUENCY STEREOPHONIC
SOUND
PS 106

Mantovani

and his orchestra

All The Things You Are
True Love
I Could Have Danced All Night
You Keep Coming Back Like A Song
A Woman In Love
This Nearly Was Mine
An Affair To Remember
Something To Remember You By
Love Letters
The Nearness Of You
Summertime
Hey There

*Gems
Forever...*



PS 106
GEMS FOREVER
MANTOVANI

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MANTOVANI

GEMS FOREVER

ALL THE THINGS YOU ARE
(Kern; Hammerstein) (3:20)

TRUE LOVE
(Porter) (3:10)

I COULD HAVE DANCED ALL NIGHT
(Loewe; Lerner) (3:00)

YOU KEEP COMING BACK LIKE A SONG
(Berlin) (2:30)

A WOMAN IN LOVE
(Loesser) (2:30)

THIS NEARLY WAS MINE
(Rodgers; Hammerstein) (2:40)

SUMMERTIME
(Gershwin; Heyward) (2:45)

SOMETHING TO REMEMBER YOU BY
(Dietz; Schwartz) (3:20)

LOVE LETTERS
(Loewe; Lerner) (3:00)

THE NEARNESS OF YOU
(Carmichael; Washington) (3:50)

AN AFFAIR TO REMEMBER
(Warren; Adamson, McCarey) (3:20)

HEY THERE
(Adler; Ross) (3:30)

all above ASCAP

MANTOVANI AND HIS ORCHESTRA

"Put feeling into your music, my boy," Mantovani's father used to tell him. "Music without feeling is little more than a noise."

Mantovani has followed that sound advice throughout a fabulously successful career. Commanded by his baton, his orchestra moves through beautiful, exciting melodies; violins soar and cascade, creating fountains of thrilling sound; familiar themes become transformed into glittering, jewelled patterns. Yet however rich the setting he devises, however sensuous or colorful the harmonies, Mantovani's music is always filled with warmth and emotion. No wonder millions of people all over the world respond to its artistry and brilliance.

"If there were stars in the eyes of 10,000 persons last night," wrote a Canadian critic, "Blame it on Mantovani, who appears to have a touch of magic at the end of his slender baton." No conductor has become so linked with the music his orchestra creates. The soaring, tumbling violins are the most individual feature of Mantovani's scoring.

Among the many thousands of people in Europe and America who have flocked to hear Mantovani and his orchestra, a few were sceptical, thinking this "new sound" only the result of trick-recording. But Mantovani is proud of the fact that all his effects can be produced in an ordinary concert-hall. They only depend upon the scoring and the skilful interpretation of these orchestrations.

It all began in 1951. Mantovani, already popular on both sides of the Atlantic, was asked to record some tunes especially for America. He realized he must do something quite different from the kind of music at which American orchestras excelled, and decided that his best policy was to employ a large number of strings and score for them in a new and exciting manner. His first task was to convince the London Record Company that such a big orchestra would be justified. They agreed, and he made a long-playing record of twelve waltzes. One of these, *Charmaine*, issued at standard speed, quickly sold over a million copies and won Mantovani a golden disc. It also established him, almost overnight, as one of the most distinctive personalities in the world of light music.

Normally, Mantovani uses twenty-eight strings (six first violins, six second violins, six third violins, four violas, four 'cellos and two double-basses) balanced against thirteen brass, woodwind and percussion. When he is asked about his method of scoring, he replies very simply: "I hear the music for the full orchestra quite plainly in my head. I simply put it on paper." That sober statement is typical of his musicianly approach. The real answer to the question of how Mantovani creates his sparkling, luminous orchestrations lies within his imagination.

In London, Mantovani uses a regular orchestra for recording, but overseas he has worked with the London Symphony Orchestra as well as musicians drawn from leading American orchestras. "If you've got good musicians," he says, "You can always get it out of them. The only thing is, they must feel the music." In that remark he echoed his father's maxim, and expressed once again the artistic credo that animates his music.

CHARLES FOX

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FULL FREQUENCY RANGE RECORDING

STEREOPHONIC

SPEED 33-1/3

Side

ZAL.3843

1

PS.106

GEMS FOREVER

- Band 1—ALL THE THINGS YOU ARE (*Kern*)
- Band 2—TRUE LOVE (*Cole Porter*)
- Band 3—I COULD HAVE DANCED ALL NIGHT (*Loewe, Lerner*)
- Band 4—YOU KEEP COMING BACK LIKE A SONG (*Irving Berlin*)
- Band 5—A WOMAN IN LOVE (*Loesser*)
- Band 6—THIS NEARLY WAS MINE (*Rodgers*)

MANTOVANI AND HIS ORCHESTRA

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FULL FREQUENCY RANGE RECORDING

STEREOPHONIC

SPEED 33-1/3

Side

ZAL.3844

2

PS.106

GEMS FOREVER

- Band 1—SUMMERTIME (*George Gershwin*)
- Band 2—SOMETHING TO REMEMBER YOU BY (*Dietz, Schwartz*)
- Band 3—LOVE LETTERS (*Young*)
- Band 4—THE NEARNESS OF YOU (*Carmichael, Washington*)
- Band 5—AN AFFAIR TO REMEMBER (*Warren*)
- Band 6—HEY THERE (*Adler, Ross*)

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