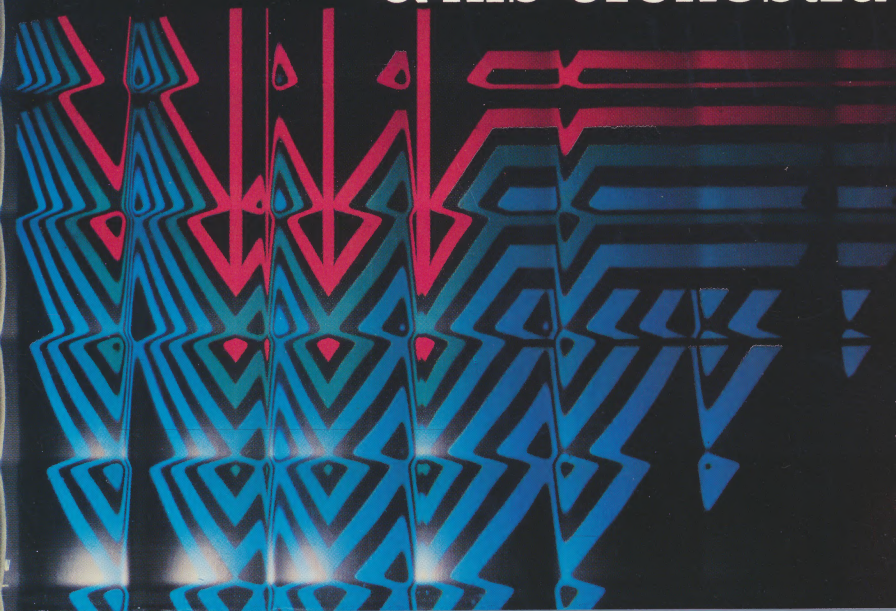


823 760-2 YH

 MPS

THE SILVER COLLECTION

nelson riddle
& his orchestra



OVER 60 MINUTES OF MUSIC

STEREO · 823 760-2 [YH]

NELSON RIDDLE & HIS ORCHESTRA



THE SILVER COLLECTION

- | | | | |
|-------------------------------|------|------------------------------|------|
| 1 MY LIFE | 2:08 | 12 A NIGHT OF LOVE | 2:47 |
| 2 MY SWEET LORD | 2:55 | 13 UPTOWN DANCE | 3:40 |
| 3 SAO PAULO | 3:58 | 14 TIME AND SPACE | 2:06 |
| 4 CLOSE TO YOU | 3:45 | 15 DEDICATION | 4:10 |
| 5 MY ONE AND ONLY
LOVE | 3:07 | 16 VOLCANO'S
DAUGHTER | 3:15 |
| 6 LAMENTO | 3:00 | 17 ROMANTIC PLACES | 3:28 |
| 7 WHEN THE WORLD
WAS YOUNG | 3:28 | 18 IT'S YOUR TURN | 3:14 |
| 8 NAOMI | 3:17 | 19 RACHEL | 2:51 |
| 9 JUST A LITTLE LOVIN' | 2:10 | 20 GREENWICH VILLAGE | 2:30 |
| 10 CHANGING COLORS | 2:27 | AAD | |
| 11 BORN HAPPY | 3:36 | © 1972 MPS Records Villingen | |



Printed in West Germany by / Imprimé en Allemagne
Made in West Germany

OVER 60 MINUTES OF MUSIC

STEREO
NELSON RIDDLE · THE SILVER COLLECTION

STEREO

NELSON RIDDLE · THE SILVER COLLECTION

823 760-2 [YH]

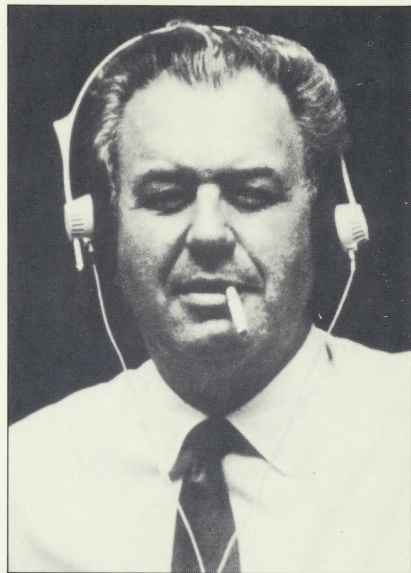
STEREO

NELSON RIDDLE

- | | | | | | |
|---|--|------|----|---|------|
| 1 | MY LIFE
(C. Ogerman)
<i>Intona Verlag</i> | 2:08 | 10 | CHANGING COLORS
(N. Riddle)
<i>Intona</i> | 2:27 |
| 2 | MY SWEET LORD
(G. Harrison) | 2:55 | 11 | BORN HAPPY
(F. Pleyer)
<i>Intona Verlag</i> | 3:36 |
| 3 | SAO PAULO
(N. Riddle)
<i>Intona Verlag</i> | 3:58 | 12 | A NIGHT OF LOVE
(F. Grothe)
<i>Ed. Swington</i> | 2:47 |
| 4 | CLOSE TO YOU
(Hoffman/Livingston/Lamp) | 3:45 | 13 | UPTOWN DANCE
(C. Operman)
<i>Intona Verlag</i> | 3:40 |
| 5 | MY ONE AND ONLY
LOVE
(Mellin/Wood) | 3:07 | 14 | TIME AND SPACE
(E. Lehn)
<i>Intona Verlag</i> | 2:06 |
| 6 | LAMENTO
(Jobim/DeMoraes)
<i>Corcovado</i> | 3:00 | 15 | DEDICATION
(G. Haentzschel)
<i>Ed. Swington</i> | 4:10 |
| 7 | WHEN THE WORLD
WAS YOUNG
(G. Philippe) | 3:28 | 16 | VOLCANO'S
DAUGHTER
(R. H. Müller)
<i>Intona Verlag</i> | 3:15 |
| 8 | NAOMI
(N. Riddle)
<i>Ed. Swington</i> | 3:17 | 17 | ROMANTIC PLACES
(W. Fruth)
<i>Ed. Swington</i> | 3:28 |
| 9 | JUST A LITTLE LOVIN'
(Clemons/Arnold) | 2:10 | | | |

- | | | |
|----|---|------|
| 18 | IT'S YOUR TURN
(H. Kiessling)
<i>Ed. Swington</i> | 3:14 |
| 19 | RACHEL
(H. Jankowski)
<i>Ed. Swington</i> | 2:51 |
| 20 | GREENWICH
VILLAGE
(R. Cardello)
<i>Intona Verlag</i> | 2:30 |

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Nelson Riddle was born on the 1st June 1921 in New Jersey. He began his career as a saxophonist in various famous American bands, amongst others with Tommy Dorsey, Bob Crosby, etc. It was in these bands that he first tried his hand at arranging. In the early fifties he moved to Hollywood for good. Here his brilliant career as one of the most highly-paid arrangers in the USA began – through a strange coincidence. Les Baxter, one of the “big” bandleaders, asked Nelson Riddle to write an arrangement for a recording by Nat “King” Cole, as he himself had so many other commitments that he hadn’t the time to do this one arrangement. On the day of the recording young Nelson sat timidly in the corner of the studio, while Les Baxter and Nat “King” Cole played over “his” arrangement. Out of discretion Nelson Riddle’s name hadn’t been written on the arrangement. However Nat “King” Cole noticed that Les Baxter kept on going over to the young man in the corner of the studio and discussing musical details with him. The recording was a success, and afterwards Les Baxter introduced Nelson Riddle to Nat

“King” Cole in the sound control room and confessed that Nelson had stood in for him. Nat “King” Cole was impressed not only by the arrangement but also by the shy young man, and so the partnership between Nat “King” Cole and Nelson Riddle began, in the course of which Nat “King” Cole eventually became the superstar of the record business. Until Nat “King” Cole’s death in 1958 the chain of joint hits never broke off. Incidentally, this first arrangement was “Mona Lisa”, Nat “King” Cole’s greatest record hit. In the early fifties, after countless professional and personal setbacks, Frank Sinatra signed a record contract with Capitol Records, the company which Nelson Riddle now exclusively worked for – the partnership Frank Sinatra/Nelson Riddle seemed preordained. The made recordings of a quality previously unheard-of in the pop business (helped to no small extent by the newly-developed stereo sound). Frank Sinatra remained faithful to his musical director until the end of his career on the 13th June 1971. That was the day on which Frank Sinatra took leave of his audience “for ever” in a gala concert in Hollywood.

The musical direction of this memorable concert was in the hands of Nelson Riddle.

The stars whom Nelson Riddle has worked with since his arrangement of "Mona Lisa" are too numerous for all of them to be mentioned here. The most important names : Peggy Lee, Ella Fitzgerald, Judy Garland, Eddie Fisher, Johnny Mathis, Bing Crosby. Nelson Riddle is not only a conductor and arranger, he has also composed the music for numerous Hollywood films and TV shows, such as "The Untouchables", "Route 66", etc. How did the direct contract between the German record company MPS and Nelson Riddle come about? For years Nelson Riddle has had business contacts with Claus Ogerman, who regards Munich as his home and has been living for the last 16 years in New York. Claus Ogerman works very successfully in the same field as Nelson Riddle in New York, and has also built up a flourishing musicpublishing company. In January 1971 Claus Ogerman and Nelson Riddle met in Las Vegas (Claus Ogerman had a five-week engagement there as band-leader and arranger for the "Barbra Streisand

Show" in the International Hotel). By chance Claus Ogerman happened to tell Nelson Riddle about MPS Records (Claus Ogerman had already done recordings for MPS with Oscar Peterson), and about the musical direction followed by MPS. Nelson Riddle became curious and indicated that he might be interested in doing recordings for MPS. From Las Vegas Claus Ogerman got in touch with Villingen and Hans Georg Brunner-Schwer, the MPS boss, was very taken by the idea of recording Nelson Riddle (even if it was expensive). The result was two LPs, recorded in August and September 1971.

Translated by Sarah Palmer



Das Compact Disc Digital Audio System

bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Träger.

Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist:

DDD Digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.

ADD Analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung.

AAD Analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung.

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte.

Eine Reinigung erbringt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (Gerüsting von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System

offers the best possible sound reproduction – on a small, convenient sound-carrier unit.

The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

This recording technology is identified on the back cover by a three-letter code:

DDD Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD Analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records.

No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système Compact Disc Digital Audio

permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique.

Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

DDD Utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon.

Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'éfiloche pas. Tout produit nettoyant, solvant ou abrasif doit être pros crit. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc

offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine.

Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

DDD Si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

ADD Sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD Riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali.

Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporozia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pultore abrasivo deve essere mai usato sul disco.

Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

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NELSON RIDDLE · The Silver Collection



STEREO	823 760-2
GEMA	Made in W. Germany by PolyGram

- [1] My Life 2:08 [2] My Sweet Lord 2:55 [3] Sao Paulo 3:58 [4] Close To You 3:45
[5] My One And Only Love 3:07 [6] Lamento 3:00 [7] When The World Was
Young 3:28 [8] Naomi 3:17 [9] Just A Little Lovin' 2:10 [10] Changing
Colors 2:27 [11] Born Happy 3:36 [12] A Night Of Love 2:47 [13] Uptown
Dance 3:40 [14] Time And Space 2:06 [15] Dedication 4:10
[16] Volcano's Daughter 3:15 [17] Romantic Places 3:28
[18] It's Your Turn 3:14 [19] Rachel 2:51
[20] Greenwich Village 2:30

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Villingen



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