

# MANTOVANI

AND HIS ORCHESTRA

## LATIN RENDEZVOUS

LPM 78045

To millions of people all over the world the music of Mantovani represents the ultimate in listening pleasure. In transcending the barriers between 'pop' and 'classical', Mantovani has devised a unique formula which relies upon the re-creation of many talents. He draws upon an amazingly wide range of compositions for his recordings; sometimes he uses the melody of a currently popular song, sometimes an operatic aria or a famous symphony, sometimes a catchy tune imported from a European country, sometimes a haunting theme from a dramatic film or the romantic ballad which has become the highlight of a stage musical. Lasting quality and a strong melody... these are the two most important considerations which Mantovani keeps in mind when he is selecting his programs.

Each new Mantovani album is prepared with two essential purposes in mind; the first is to provide the listener with a set of carefully chosen and finely arranged pieces of music and the second is to derive the fullest possible advantage from the capabilities of each section of the orchestra so that the finished recordings are true masterpieces of both technical and musical artistry and of audio entertainment.

LATIN RENDEZVOUS is unique in the sense that this is the first for which Mantovani did not personally choose the material. As most of Mantovani's fans know, his regular journeys to the United States where he leads a most successful concert tour. These tours bring him into contact with many of his admirers, many of whom are eager to suggest songs that they would like Mantovani to play. At the close of his most recent tour, he was approached with the idea that a contest should be run; the idea of which is that the contestants would pick the material and the title of the new album. This idea interested Mantovani a great deal, for by running such a contest he felt that he would be brought closer to his public and also give them an album of their own choice.

The rules were simple enough; twelve titles were to be suggested along with a format or title, the only restriction being that songs picked had to be songs that Mantovani had never recorded previously. In order to help the contestants, a list containing all the songs Mantovani had recorded was

enclosed with the entry blank. The winner of the contest would be flown to England as both London Records and Mantovani's guest for a week of sight-seeing and entertainment, highlighted by the winner's appearance at the recording studio where he or she would witness the actual recording of the album they chose.

A panel of judges was chosen to select the best entries from the thousands that were entered. There were sent to Mantovani in England where he personally examined each one and from these selected the winning one.

After hearing this new album, we readily agree in the excellent choice of both Mr. Ruggiero and Mantovani.

### Side 1

#### GRANADA

(Lena) (BMI-2-55)

#### MALAGUERA

(Lena) (BMI-2-57)

#### CILITO LINDO

(Sax) (ASCAP-2-58)

#### BE MINE TONIGHT

(Lena) (BMI-2-54)

#### LA PALOMA

(Tradition) arr. Mantovani (ASCAP-2-49)

#### SIBONEY

(Lena) (BMI-2-56)

### Side 2

#### ANDALUCIA

(Lena) (BMI-2-53)

#### MARIA ELENA

(Revista) (BMI-2-48)

#### PERFIDA

(Dominguez) (BMI-2-51)

#### ESTRELLITA

(Ferrer) (BMI-2-52)

#### AMAPOLA

(Lena) (BMI-2-50)

#### ESPAÑA

(Cadenas) arr. Mantovani (ASCAP-4-18)

ELK GROVE VILLAGE, ILL.

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# Reel Tapes Tapescript Rendezvous

**CO Houle**



## **Reel Tapes Tapescript Rendezvous:**

**Associations' Publications in Print**, 1981 1981 in 2 v v 1 Subject index v 2 Title index Publisher title index Association name index Acronym index Key to publishers and distributors abbreviations **Bibliographic Guide to Dance** New York Public Library. Dance Collection, 1990 **Women's History Sources: Collections** Andrea Hinding, 1979 The New Yorker Harold Wallace Ross, Katharine Sergeant Angell White, 1981 **Political Parties and Constitutional Government** Sidney M. Milkis, 1999-09-07 The U S Constitution makes no mention of political parties yet parties began to form shortly after its ratification Today American democracy would not work without them In Political Parties and Constitutional Government Sidney Milkis explores the uneasy relationship between the Constitution and the party system to advance a novel argument political parties arose as part of a deliberate program of constitutional reform Forged on the anvil of Jeffersonian and Jacksonian democracy parties initially formed as decentralized political associations that engaged the attention of ordinary citizens and held presidents accountable to local constituencies But as the power of the presidency and the federal government grew parties shifted their attention from building political support in the states and localities to vying for control over national administration and in the process lost their vital connection to the electorate In the past thirty years partisan disputes have more often than not involved confrontations between the president and Congress that have undermined the public's respect for American political institutions With the decline of localized parties Milkis concludes there has arisen an administrative politics of rights and entitlements that belittles the efforts of Democrats and Republicans alike to define a collective purpose Ending with a discussion of possible methods of revitalization and reform this timely book does much to explain the reasons behind Americans' disenchantment with parties and the party system **Books on Open-reel Tape**, 1971 Books on Open-reel Tape Library of Congress. Division for the Blind and Physically Handicapped, 1971

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