

The Very  
Best Of  
**Nana  
Mouskouri**



# The Very Best Of **Nana Mouskouri**

*'A singer is what I am, all I ever wanted to be and hope to always be'*

*- Nana Mouskouri*

**I**n 2005, at the age of 70, Nana Mouskouri took the decision to bring down the curtain on her 50-year performing career with a farewell global tour. The world's biggest-selling female artist ever according to recent figures, Nana chose to say goodbye with a string of concerts in the countries that had meant most to her over the years. In 2007 came final appearances in Canada, France, Switzerland, Luxembourg, Belgium, Germany and, in October, at the Royal Albert Hall in London. By the Spring of 2008 she was visiting Korea, Spain and the US. Her last port of call, on 23rd July, would be Athens, the city whose elegiac anthem, *The White Rose Of Athens*, she had popularised around the world, and the place where it all began for her some 50 years earlier.



### From Crete to Conservatory

Ioanna Mouskouri – Nana was the pet name that her family gave her – was born in Chania on the Greek island of Crete on 13th October 1934. Her family moved to Athens when she was three and her father became a projectionist at a small cinema in the city. With her elder sister Jenny she studied voice at the Athens Conservatory but, like so many of her compatriots, she found her life changed forever by the brutality and deprivation that followed the Nazi occupation of Greece in 1942.

By Nana's own account, Jenny was a technically more able singer and could have gone far, but she lacked the deep-felt passion for singing that was part of her sister's very soul. A very shy child with poor eyesight and low self-esteem, of whom her parents had no great expectations, Nana found in singing both a release from her inhibitions and a real chance to shine. When family finances dictated that only one of the daughters could continue to take lessons at the Conservatory, her parents accepted its chief tutor's recommendation that Nana should stay on and develop her potential as an opera or concert singer. 'If you don't let her go on singing' they were told, 'I don't know what will become of her'.

Opera was not where Nana's inclinations lay, however. As a child she had listened to Radio Tangiers and had become entranced with the technique and vivacity of the great post-war jazz singers, particularly Ella Fitzgerald, Sarah Vaughan and Billie Holiday. Even before she had learned a word of English, she was word perfect in Ella's interpretations of songs such as Cole Porter's *Ev'ry Time We Say Goodbye*. She was equally well versed in folk music, which enjoyed a renaissance in Greece after the turbulence of the occupation and the bloody civil war that followed hard on the heels of liberation.

Nana knew that, sooner or later, something would have to give. A handful of appearances on local radio led to work in clubs and tavernas, singing jazz or folk. When news of this reached the Conservatory, she was effectively given an ultimatum – drop the night club work or leave. Choosing the latter option, she was offered a

contract at the Mocabo Lido almost immediately, which in turn led to a true breakthrough moment in her career in mid-1957 – her performance before thousands of American seamen aboard the *USS Forrestal*, the flagship of the US Sixth Fleet anchored temporarily in Piraeus harbour, as part of the 4th of July celebrations. So warm was the reception, what was intended as a short appearance lasted for over an hour. As Nana wrote later, she emerged from the experience ‘no longer the same. I felt I had discovered my true inner self’.

### **A meeting of minds**

The *Forrestal* concert was broadcast live on national radio and extracts were repeated during the next few days. Crowds flocked to the Mocabo Lido to see Nana and she received an invitation that in some ways helped define her subsequent musical direction, to meet the composer Manos Hadjidakis, a towering figure in Greek popular music and pioneer of the *rebetika* style of urban folk song. It proved to be a real meeting of minds and talents: Hadjidakis found in Nana a voice perfectly suited to his graceful, melancholy-laced melodies, and a singer willing to learn from him and the artistic circles in which he moved. Through him she met her lifelong friend and mentor, the award-winning poet Nikos Gatsos; in turn, Hadjidakis entered one of the most creative periods of his life, inspired by Nana’s voice and its compelling blend of grace and power. As he told anyone who would listen at the time, he felt he had at last found his muse.

With Hadjidakis’s encouragement, Nana entered the Festival of Greek Song in 1959 and won both first and second prizes, singing both solo and with the group Trio Canzone, which included guitarist George Petsilas, who she would marry the following year. It was another landmark in her short career and led to a famous headline in a Greek magazine that proclaimed her ‘the voice of young Greek song’. Nana also made her first recordings with Hadjidakis for the small Fidelity label,

including the original version of the song that established him globally as a composer – *Ta Pedia Tou Pireas* or *The Children Of Piræus*, the theme song from the Jules Dassin film 'Never On Sunday'. It went on to win the Academy Award for Best Song in 1960, an unheard-of achievement for a non-American composition, and became forever associated with the film's magnetic star, Melina Mercouri. The song became particularly pivotal to Nana's career, as well, in that her recording of the song with Hadjidakis brought her to the attention of Louis Hazan, the director of the major European record company Fontana. He went on to sign her and was instrumental in guiding Nana's recording career over the next two decades.

The year 1960 also saw Nana perform abroad for the first time, in Barcelona and Berlin, and collaborate with Hadjidakis once more on five songs for the score of the documentary film 'Greece, Land of Dreams', for which Nikos Gatsos provided the lyrics. One of the songs was based on an old Greek folk tune called *The Water And The Wine*, the beautiful *The White Rose Of Athens*, which she recorded in German as *Weisse Rosen Aus Athen*. It sold a million copies, so earning Nana her very first gold disc. She would eventually record it in several languages: in whatever territory she sang it, this most lilting of melodies would become her signature tune.

### **A European adventure**

Nana's international fame grew steadily during 1961 and 1962. A concert tour of Germany, this time without Hadjidakis as her accompanist and musical director, gave her the confidence to know that she could perform on her own and make her own decisions. Her name even reached the US, where the legendary jazz arranger and producer Quincy Jones invited her to record an album with him in New York. In December 1962 she took the momentous step of appearing at the Paris Olympia, where she had watched Edith Piaf give a mesmerising performance just two years before. She was the second on the bill below the singer-songwriter Georges Brassens, a

French institution, but would return to headline at the famous venue in just a matter of a few years.

Given her growing profile across Europe, it was not surprising that a number of countries would express interest in her representing them at the Eurovision Song Contest. As it happened, the 1963 Contest in London saw an impressive turnout of current or future stars, including Francoise Hardy representing France, Esther Ofarim singing for Switzerland and guitarist Jorgen Ingmann and his wife Grethe performing for the eventual winner, Denmark. Nana was asked to represent



Luxembourg but *A Force De Prier* was placed only eighth in the final table. A far more significant European accolade followed later that year when Nana won the prestigious Grand Prix of the Academie du Disque for an album of Greek songs recorded in Paris with her new musical director, André Chapelle. The Eurovision experience did nevertheless open another important door: BBC producer Yvonne Littlewood, who was responsible for the television coverage, was so taken by her that she invited Nana back for some TV appearances. In 1967, she would produce Nana's first BBC TV series.

Through Chapelle, Nana met the composer Michel Legrand, who had just completed the score for the film 'Les Parapluies de Cherbourg'. This was no run-



of-the-mill musical soundtrack but effectively an operatic score, as all the dialogue was in song, Nana's recording of the main theme became a real favourite of her repertoire. In London, meanwhile, the interest sparked by her Eurovision appearance was enough to persuade her record company to arrange sessions for her there, where she recorded two of the songs with which British audiences would always associate her – the English language version of *The White Rose Of Athens* and a real gem from the up-and-coming songwriting team of John Kander and Fred Ebb – the future authors of 'Cabaret' and 'Chicago', titled *My Colouring Book*.

## Ballads with Belafonte

Without her knowledge, Nana's Eurovision performance came to the notice of the great Harry Belafonte, who was looking for a new singing partner to take the place of Miriam Makeba, with whom he had toured for some years. He invited Nana to New York and after some negotiation, including her request that her husband George should join the orchestra on the tour, the new partnership was agreed. The year-long North American tour began in 1966, taking in major US cities including Phoenix, Chicago, Pittsburgh, Los Angeles (a six-week stint) and a string of dates in Canada. The tour was a huge success and established Nana as a name to watch.

The Belafonte tour over, Nana returned to Paris, where she and George had now made their home. With Kostas Troupios (bass), Philipos Papatheodorous (piano) and Spyros Livieratos (drums), George formed a group, the Athenians, to accompany Nana in concert and on record and also to make records of their own. With the experience of working with Belafonte, a consummate showman, behind her, Nana now felt ready to embark on major tours as the headline attraction. A short tour of Canada followed in 1967 and then a long tour across France, playing to packed houses, which closed with Nana, now pregnant with her first child, Nicolas, topping the bill at the Paris Olympia. She later described her first night there as 'a revolution in my artistic life', and the reviews were simply sensational.

Politically, the late 1960s were tumultuous times in Europe and Nana was not unaffected. The military coup in Greece in 1967 meant that she could not return to her home nation for several years while her adopted country, France, teetered on the brink of student-inspired revolution in May 1968. Her repertoire kept pace with the changing times: she embraced the songs of committed young composers such as Paul Simon (*Bridge Over Troubled Water*), Joni Mitchell (*From Both Sides Now*) and Tom Paxton (*The Last Thing On My Mind*), as well as American spirituals and folk songs such as *All My Trials* and *Oh Happy Day*, which had provided a musical backdrop to the civil rights movement since the early 1960s. A little later, in 1972, she fulfilled her promise to perform in Belfast, believing in the power of music to cross barriers and provide respite, this at a time when almost every other entertainer was avoiding Northern Ireland altogether because of the escalation in violence.

## Albums and tours

Nana moved briefly to London in 1968 to record the first of two series for BBC TV. Not only did the shows consolidate her UK popularity, overseas sales of the series took her music into numerous other countries, among them Sweden, Denmark, Norway, the Netherlands and even East Germany. In 1969 she performed solo shows at two of the world's greatest music venues, New York's Carnegie Hall and London's Royal Albert Hall, where she closed the evening with a breathtaking reading of the 18th-century hymn *Amazing Grace* – this a good year or so before Judy Collins' recording put the hymn back into the British pop charts.

Nana's first British album, 'Over and Over', entered the LP chart in June 1969 and stayed there for almost 100 weeks. It was a sublime chart debut, featuring particularly captivating interpretations of Simon and Garfunkel's *Scarborough Fair/Canticle* and a charming ballad from the off-Broadway show 'The Fantasticks' called *Try To Remember*, which she had first sung with Harry Belafonte some three years earlier. Another track was *The First Time Ever I Saw Your Face*, written by the English folk singer Ewan MacColl and little heard outside the folk clubs until this point: it would be another two years before Roberta Flack would revive the song for the soundtrack of the film 'Play Misty for Me' and sell a million with it.

UK tours followed in 1970 and 1971, with further hit albums showcasing such songs as *The Last Rose Of Summer*, *Plaisir D'Amour*, *And I Love You So*, *I Have A Dream* and *Turn On The Sun*. Australia beckoned in 1974, her arrival for a tour dramatically stealing the headlines from Frank Sinatra, who touched down at Sydney on the same day. She also performed in Tokyo for the first time and added Japanese to the many languages in which she sang and recorded. In truth, though, 1974 was a mixed year for Nana, with her joy at the return of democracy to Greece tempered by the breakdown of her marriage to George, the break-up of the Athenians and the horror of the kidnapping of Louis Hazan, the record company executive who had helped guide her early career.



After a short break, Nana returned to touring – Australia again, followed a mammoth trek across Europe taking in Belgium, the Netherlands, France and Germany. By March 1977 she was back in the US and starring in a show called 'Nana Mouskouri on Broadway', while 1978 saw the release of a remarkable album called 'Roses and Sunshine', which she recorded in just two days in Canada. This was very



much a folk-flavoured album with the accent on contemporary songs such as *Even Now* and *There's A Time*. Soon after its release she was introduced to a long time hero of hers whose songs she had recorded on several occasions, Bob Dylan. He went on to write a song especially for her – *Every Grain Of Sand*.

### Songs of liberty

One of the reasons why Nana Mouskouri retained such a strong following over so many years was that she never rested on her laurels and consistently sought to update and adapt her material for what, by the early 1980s, was a truly global audience. No other singer took such pains to record multi-lingually; because she would often record a song in English, Spanish, German and French, the sheer number of recordings she made in her 50-year career dwarfed that of virtually every other international performer. She

would even record in Welsh, enunciating perfectly every emotion-filled syllable of *Ar Hyd Y Nos* and the lullaby *Suo Gân*. When the makers of the US television drama 'Mistral's Daughter' were looking for a singer to record the theme song in several different languages, there was no question that Nana would be their one and only choice. Released in the UK as *Only Love*, it gave Nana her very first British Top Ten hit in 1986.

Another of the new songs she introduced was a powerful anthem called *Je Chante Avec Toi Liberté*, which she recorded in German as *Land Der Freiheit*, in Spanish as *Libertad*, in Portuguese as *Liberdade* and in English as *Song For Liberty*. This was a musical adaptation by Pierre Delanoë, Claude Lemesle and Alain Goraguer of the *Chorus Of The Hebrew Slaves* from Verdi's opera 'Nabucco'. French sales of the single totalled over two million alone; such was the song's impact that Nana was asked to sing it in front of the Berlin Wall for the French forces stationed in the city, on Bastille Day, 14th July 1982. She sang it again, this time in a Greek translation, when she starred in a concert at Athens' Herodus Atticus Theatre to celebrate the ten-year anniversary of the return of democracy to Greece, on 24th July 1984. She appeared there again in 1986, reuniting on stage with Manos Hadjidakis for the first time in many years, and towards the end of the decade began a tour of the Greek islands, singing in many places that she had not even visited before.

*Song For Liberty* hinted at a return to the classical repertoire that Nana had not sung since her days in the Athens Conservatory. Although she had recorded the occasional piece from opera, oratorio or sacred music, it was in 1988 that she finally made an album featuring classical material exclusively. 'The Classical Nana' took four months to record and included *Habanera* from 'Carmen' and a vocal adaptation of Rodrigo's celebrated guitar concerto (*En Aranjuez Con Mi Amour*). At the very time that opera singers such as Luciano Pavarotti and José Carreras were recording popular material, Nana had moved in the reverse direction – and the response was almost uniformly warm and positive.

### **An adieu to the fans**

In the 1990s, Nana's life took further challenging turns. In 1993, she accepted an invitation from the United Nations to become an official goodwill ambassador for UNICEF, taking over from the late Audrey Hepburn. Her duties took her all over the world and she was rewarded with a World of Children Award, presented to her on UNICEF's behalf by Harry Belafonte. In 1994, she stood for the European Parliament and was elected to Strasbourg for a five-year term. Inevitably, the recordings and concerts became fewer, but the highlight of this period was unquestionably the Concert for Peace she helped to stage at the Cathedral of St John the Divine in New York in front of the Patriarch Bartholomeos of Constantinople, the head of the Greek Orthodox Church, in October 1997.

Nana's marriage to André Chapelle in 2003 signalled a slowing down in her live appearances, but she was determined that she would only retire after saying a proper farewell to her millions of fans. So began her final international tour, and a last opportunity for the world to hear her unique soprano voice and impeccable diction, her vocal warmth and serenity, and her ever-eclectic repertoire in a live setting. Happily, her voice and legacy will live on in the unfailingly superb recordings of nearly half a century, of which the tracks in this tribute collection are but a precious sample.



**Alphabetical Track Listing**

	<b>CD No.</b>	<b>CD Track</b>	<b>Track Time</b>
<b>A Force De Prier</b> <i>(Bernard, Delanoë)</i>	4	3	2:35
<b>All My Trials</b> <i>(Trad., Mouskouri)</i>	3	16	3:15
<b>All Through The Night</b> <i>(Shear)</i>	2	15	3:53
<b>Alleluia</b> <i>(Hatzinassios, Gatsos)</i>	2	5	3:25
<b>Alone</b> <i>(Richard, Jewell, Lama, Gilbert)</i>	2	9	4:02
<b>Amazing Grace</b> <i>(Trad., Newton, Mouskouri, Rogers)</i>	4	16	4:25
<b>And I Love You So</b> <i>(McLean)</i>	1	2	3:58
<b>Ave Maria</b> <i>(Schubert)</i>	2	13	3:52
<b>Blow The Wind Southerly</b> <i>(Trad.)</i>	4	14	3:00
<b>Bridge Over Troubled Water</b> <i>(Simon)</i>	2	4	4:14
<b>Comme Un Soleil</b> <i>(Fugain, Blaness, Delanoë)</i>	4	11	3:40
<b>Danny Boy</b> <i>(Trad., Weatherly, Samuel)</i>	4	12	3:46
<b>Day Is Done (Mon Enfant)</b> <i>(Yarrow)</i>	3	2	3:33
<b>Daydreams</b> <i>(Denver)</i>	2	18	2:49
<b>Early One Morning</b> <i>(Trad., Goraguer)</i>	4	10	2:30

	CD No.	CD Track	Track Time
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**En Aranjuez Con Mi Amor**

*(Rodrigo, Segura)*

1 17 4:45

**Even Now**

*(Straker, Cunningham)*

1 12 3:36

**Every Grain Of Sand**

*(Dylan)*

2 16 3:43

**Ev'ry Time We Say Goodbye**

*(Porter)*

2 19 4:58

**Fields Of Love**

*(Offenbach, Barbier, Carré, Goraguer, Ludwig)*

2 12 2:40

**The First Time Ever I Saw Your Face**

*(MacColl)*

1 3 3:04

**From Both Sides Now**

*(Mitchell)*

2 2 3:16

**The Guests**

*(Cohen)*

3 12 5:05

**Habanera**

*(Bizet, Meilhac, Halévy)*

4 7 3:57

**I Believe In You**

*(Harper Hogin, Cook)*

3 17 4:01

**I Dreamed You**

*(Lloyd, Sklerov)*

1 7 2:17

**I Have A Dream**

*(Andersson, Ulvaeus)*

3 6 4:46

**If You Love Me**

*(Monnot, Piaf, Parsons)*

1 16 3:28

**Imagine**

*(Lennon)*

2 8 3:08

**Introduction and The Swans 'Tio Ti Tio Ti' (Live)**

*(Hadjidakis)*

4 17 5:58

**Koris Filin (live)**

*(Halaris)*

4 18 3:16

	CD No.	CD Track	Track Time
<b>The Last Rose Of Summer</b> <i>(Moore, Newton)</i>	4	5	3:23
<b>The Last Thing On My Mind</b> <i>(Paxton)</i>	1	5	2:56
<b>Le Temps Des Cerises</b> <i>(Mouskouri)</i>	4	15	5:09
<b>Les Parapluies De Cherbourg</b> <i>(Legrand, Demy)</i>	4	4	3:17
<b>The Lonely Shepherd</b> <i>(Last)</i>	3	15	4:30
<b>Love Changes Everything</b> <i>(Lloyd Webber, Black, Hart)</i>	1	8	3:30
<b>Love Is A Rose</b> <i>(Young)</i>	1	9	2:44
<b>Love Me Tender</b> <i>(Matson, Presley)</i>	1	6	3:25
<b>Love Tastes Like Strawberries</b> <i>(Solomon, Sanders)</i>	1	11	2:50
<b>Loving Him Was Easier</b> <i>(Kristofferson)</i>	1	14	3:27
<b>Lullaby</b> <i>(Trad., Goraguer, Johns)</i>	2	20	2:50
<b>Mamma</b> <i>(Hazzard)</i>	2	3	3:54
<b>Maria Me Ta Kitrina (live)</b> <i>(Dimitriou)</i>	4	19	3:39
<b>Missing</b> <i>(Papathanassiou, Rice)</i>	3	11	4:20
<b>Moondance</b> <i>(Morrison)</i>	3	14	3:34

	CD No.	CD Track	Track Time
<b>Morning Has Broken</b> (Trad., Farjeon, Stevens)	4	9	3:02
<b>My Colouring Book</b> (Ebb, Kander)	1	4	2:38
<b>Never On Sunday (Ta Pedia Tou Pirea)</b> (Hadjidakis)	4	2	3:07
<b>Oh Happy Day</b> (Hawkins)	3	18	4:39
<b>Only Love</b> (Cosma, Gimbel)	1	1	4:20
<b>Only Time Will Tell</b> (Trad., Schubert, Loubet, Delanoë, Lemesle)	2	14	4:05
<b>Over And Over (Roule S'Enroule)</b> (Trad., Jourdan, Fennell, Petsilas)	3	1	2:56
<b>Over The Rainbow</b> (Arlen, Harburg)	3	19	3:45
<b>Plaisir D'Amour</b> (Martini)	1	18	3:25
<b>The Power Of Love</b> (Applegate, Mende, De Rouge, Rush)	1	20	5:35
<b>Recuerdos De La Alhambra</b> (Tárrega)	4	8	4:00
<b>The Rose</b> (McBroom)	1	15	3:20
<b>Roses Love Sunshine</b> (Sakel)	1	13	3:05
<b>Scarborough Fair Canticle</b> (Simon, Garfunkel)	4	6	3:09
<b>Seasons In The Sun</b> (McKuen, Brel)	2	10	4:00
<b>Skye Boat Song</b> (McLeod, Boulton)	4	13	4:07

	CD No.	CD Track	Track Time
<b>Smoke Gets In Your Eyes</b> (Kern, Harbach)	3	3	2:39
<b>Song For Liberty</b> (Verdi, Solera, Goraguer, Lemesle, Delanoë)	3	13	4:00
<b>Spinning Wheel</b> (Murphy, Waller)	3	5	3:30
<b>Taking A Child By The Hand</b> (Duteil, Wright)	2	11	3:39
<b>The Loving Song</b> (Laron, Pockriss)	1	10	2:37
<b>There's A Time</b> (Trad.)	2	7	2:57
<b>The Three Bells</b> (Villard, Reisfeld, Herrand)	3	4	4:23
<b>Till All The Rivers Run Dry</b> (Holyfield, Williams)	2	17	3:50
<b>Time After Time</b> (Hyman, Lauper)	3	9	3:58
<b>Time In A Bottle</b> (Croce)	3	7	3:31
<b>To Me</b> (David, Reid)	1	19	4:07
<b>Try To Remember</b> (Jones, Schmidt) with The King's Singers	2	1	3:10
<b>Turn On The Sun</b> (Callander, Murray)	3	8	2:47
<b>The White Rose Of Athens</b> (Hadjidakis)	4	1	2:37
<b>Who Knows Where The Time Goes</b> (Denny)	2	6	3:38
<b>Why Worry</b> (Knopfler)	3	10	3:55

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- to exercise care in the use of natural resources.

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- to ensure that all prize winners are selected under independent observation, that all winners are notified of their good fortune, and that all prizes are awarded in accordance with the published rules.

Customer Services Manager

\* Prices correct at time of going to press



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