

CHANDOS

RICHARD RODNEY BENNETT

Words & Music





Katie Vandyck

Richard Rodney Bennett

Words and Music

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Richard Rodney Bennett vocals and piano

Richard Rodney Bennett: Words and Music

I first met Richard Rodney Bennett in 1992 at a concert in Glasgow. I was singing at a festival and he was viewing a potential concert hall within the same building. We met after my gig, and it quickly became clear that we shared a deep passion for great songs and great singers. We became firm friends from that moment on. Not long after, Richard kindly agreed to write the liner notes for my debut album, so it is with great pleasure and with deep respect that I return the compliments with these heartfelt sentiments about his wonderful new recording, *Words and Music*.

Over the last couple of years I have had the great privilege of sharing the stage with Richard. His elegant performances of classics from the Great American Songbook are eloquent expressions of an era nearly lost. For me, his original material – such as *Early to bed* (a personal and humorous piece with words by Franklin Underwood, which Richard wrote for his dear friend the legendary Blossom Dearie) – never ceases to inspire. In addition, the razor sharp wit of the period finds its way into Richard's own lyrics, as in the title track of this CD, so often requested in Richard's shows.

One of our shared musical beliefs is that the lyric is everything, and whenever we work together Richard never fails to express this in his interpretations. His phrasing is always daring, fresh, and musical, and I feel that together we have both grown more vocally adventurous. What is more, Richard always astounds me with his knowledge and understanding of songs, and his sophisticated choice of material has never been more in evidence than in this great collection. Singers who shy away from singing verses (or who do not bother to source them) should take heed, as Richard delivers perhaps the best version I have ever heard of *How long has this been going on?* Here the verse perfectly sets up the song with rhymes such as 'my philosophic search has left me in the lurch', which he executes with just the right amount of irony.

On this CD you will find stylishly reworked (and much loved) standards, alongside some less well-known gems such as *Killing time*, by Carolyn Leigh and Jule Styne, and *Let me down easy*, by Carolyn Leigh and Cy Coleman. The surprise of this recording must be Richard's version of Petula Clark's *Don't sleep in the subway* (by Tony Hatch

and Jackie Trent), to which Richard was introduced by the late great British jazz pianist Pat Smythe.

If music today has a Renaissance Man, it is Richard Rodney Bennett. His work as a composer straddles the rarefied worlds of both classical and jazz music, and if this is your first encounter with Richard as a vocalist, then you are in for a treat. There are great singers, there are great composers, and there are great instrumentalists. It is rare indeed that you will find all of these in one person. These tracks have the colours and textures of fine wine, and they can only be fully appreciated when they are enjoyed in the same spirit. It is sheer class from start to finish.

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Brought up in the West Country during the War, **Richard Rodney Bennett** was always fascinated by jazz. Although his musical training was purely classical (the Royal Academy of Music followed by study with Pierre Boulez in Paris) he earned his living as a jazz pianist while he was still a student. Today, knighted by the Queen for services to music, a composer of symphonies, operas and ballets and an Academy Award nominee for film scores, he still performs regularly at cabaret venues. His seventieth birthday in spring 2006 was marked by concerts with the BBC Concert

Orchestra at the Queen Elizabeth Hall and the BBC Symphony Orchestra and Chorus at the Barbican Centre, and by a recital of his vocal music at the Wigmore Hall.

His jazz work *Jazz Calendar* was choreographed by Sir Frederick Ashton for the Royal Ballet. In 1992 he made Proms history by being the first living composer to have two world premieres in one concert, including the *Concerto for Stan Getz*, performed by saxophonist John Harle. He has worked with many distinguished singers, including Cleo Laine, Annie Ross and Chris Connor. 1976 saw the start of his unique collaboration with the Mississippi-born popular singer Marian Montgomery. Their cabaret shows *Just Friends* and *Fascinatin' Rhythm* were seen at festivals and theatres from Edinburgh to Adelaide, from London to New York, on radio and television. He subsequently worked with the American cabaret singer Mary Cleere Haran. Their show *Pennies from Heaven* enjoyed a sell-out season at the Algonquin Hotel in New York.

Richard Rodney Bennett now concentrates on his own solo show and on his highly successful partnership with Claire Martin, BBC Radio 3's Jazz Singer of the Year. During 2006 they have appeared at many UK festivals and in November returned for their fourth season at London's Pizza on the Park. Bennett has made numerous duo and solo albums.

Richard Rodney Bennett: Words and Music

Es war 1992 bei einem Konzert in Glasgow, als ich Richard Rodney Bennett zum erstenmal begegnete. Ich sang im Rahmen eines Festivals, und er sah sich im selben Komplex einen Saal als mögliche Veranstaltungsstätte an. Wir begegneten uns nach meinem Gig, und es wurde schnell klar, dass uns eine Leidenschaft für große Songs und große Sänger verband. Von dem Moment an waren wir gute Freunde. Wenig später erklärte sich Richard freundlicherweise bereit, einen Begleittext für mein erstes Album zu schreiben, so dass ich dieses Kompliment jetzt mit meinen Randnotizen zu seiner wunderschönen neuen CD, *Words and Music*, mit großer Freude und tiefem Respekt offenerherzig erwidern kann.

Während der letzten Jahre hatte ich die Ehre, mit Richard gemeinsam auf der Bühne zu stehen. Seine eleganten Interpretationen von Klassikern aus dem Great American Songbook (der Blüte der amerikanischen Unterhaltungsmusik) sind lebhaft Zeugnisse einer fast verlorenen Zeit. Sein eigenes Material – wie etwa *Early to bed* (ein persönliches, amüsantes Stück mit einem Text von Franklin Underwood, von Richard für seine liebe Freundin, die legendäre Blossom

Dearie geschrieben) – begeistert mich immer wieder. Der beißende Humor jener Zeit fließt auch in Richards Texte ein, wie das vom Publikum so oft verlangte Titelstück dieser CD beweist.

Dass der Text eines Liedes von kritischer Bedeutung ist, gehört zu den musikalischen Überzeugungen, die wir beide teilen, und bei unseren gemeinsamen Projekten versäumt Richard es nie, dies in seinen Interpretationen zum Ausdruck zu bringen. Seine Phrasierung ist stets gewagt, unverbraucht und musikalisch, und ich glaube, dass wir in vokaler Hinsicht zusammen experimentierfreudiger geworden sind. Mehr noch: Richard überrascht mich immer wieder mit seinem Wissen und seinem Einblick in die Songs, und noch nie sind seine hohen Ansprüche an das Material so deutlich geworden wie in dieser großartigen Zusammenstellung. Wer als Sänger vor Versen zurückschreckt (oder sich nicht gründlich damit auseinandersetzt), kann davon lernen, wie Richard die vielleicht beste Version von *How long has this been going on?* vorlegt, die ich je gehört habe. Mit Reimen wie "my philosophic search has left me in the lurch", die er mit genau der

richtigen Prise Ironie würzt, wird der Song perfekt aufgebaut.

Auf dieser CD finden Sie stilvoll überarbeitete (und lieb gewordene) Klassiker neben weniger bekannten Kleinode wie *Killing time* von Carolyn Leigh und Jule Styne oder *Let me down easy* von Carolyn Leigh und Cy Coleman. Die größte Überraschung kommt vielleicht in Gestalt von Richards Version des Petula-Clark-Schlagers *Don't sleep in the subway* (von Tony Hatch und Jackie Trent), auf den Richard durch den großen britischen Jazzpianisten Pat Smythe aufmerksam gemacht wurde.

Wenn es heute in der Musik einen Alleskönner gibt, dann ist dies Richard Rodney Bennett. Als Komponist ist er in den exklusiven Welten der klassischen Musik und des Jazz gleichmaßen gewandt, und wenn dies Ihre erste Begegnung mit Richard dem Sänger ist, steht Ihnen eine freudige Offenbarung bevor. Es gibt große Sänger, große Komponisten und große Instrumentalisten. Nur selten findet man alle drei in einer Person vereinigt. Diese Songs zeichnen sich durch die Farbe und Struktur eines erlesenen Weines aus, und genießen kann man sie nur, wenn man ihnen in diesem Sinne gegenübertritt. Sie sind durch und durch eine Klasse für sich.

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Übersetzung: Andreas Klatt

Für **Richard Rodney Bennett**, der während des zweiten Weltkriegs in Westengland aufwuchs, ging vom Jazz schon immer eine besondere Faszination aus. Obwohl er eine rein klassisch-musikalische Ausbildung genoss (zunächst an der Royal Academy of Music, dann bei Pierre Boulez in Paris), verdiente er sich als Jazzpianist seinen studentischen Lebensunterhalt. Selbst heute noch – von der Königin für seine Verdienste um die Musik inzwischen in den Adelsstand erhoben, als Komponist von Sinfonien, Opern und Ballettmusiken bekannt und als Filmkomponist für Oscars nominiert – tritt er regelmäßig in Variété-Veranstaltungen auf. Anlässlich seines siebzigsten Geburtstags im Frühjahr 2006 fanden in London Konzerte mit dem BBC Concert Orchestra in der Queen Elizabeth Hall und dem BBC Symphony Orchestra und BBC Symphony Chorus im Barbican Centre sowie ein Recital seiner Vokalmusik in der Wigmore Hall statt.

Sein *Jazz Calendar* wurde von Sir Frederick Ashton für das Royal Ballet choreografiert. 1992 machte er Proms-Geschichte, als mit neuen Werken von ihm zum erstenmal zwei Uraufführungen eines lebenden Komponisten an einem Abend auf dem Programm standen, darunter das *Concerto for Stan Getz* mit dem Saxophonisten John Harle. Er hat mit vielen berühmten Sängern wie Cleo Laine, Annie Ross und Chris Connor

zusammengearbeitet. 1976 begann er ein beispielloses Gemeinschaftsprojekt mit der aus Mississippi nach England gekommenen Sängerin Marian Montgomery. Ihre Varietée-Shows *Just Friends* und *Fascinatin' Rhythm* begeisterten das Publikum auf Festivals und in Theatern von Edinburgh bis Adelaide und von London bis New York ebenso wie in Funk und Fernsehen. Später trat er zusammen mit der amerikanischen Varietée-Sängerin Mary Cleere Haran auf. Ihre Saison-Show *Pennies*

from Heaven im Algonquin Hotel New York war ausverkauft.

Richard Rodney Bennett konzentriert sich heute auf seine eigene Soloshow und eine hocherfolgreiche Partnerschaft mit Claire Martin (von BBC Radio 3 zur Jazzsängerin des Jahres gekürt). Die beiden gastierten 2006 bei vielen britischen Festivals und kehrten im November zu ihrer vierten Saison im Londoner Pizza on the Park zurück. Bennett hat unzählige Duo- und Soloalben vorgelegt.

Richard Rodney Bennett: Words and Music

C'est en 1992 lors d'un concert à Glasgow que je rencontrai Richard Rodney Bennett pour la première fois. Je chantais alors dans le cadre d'un festival tandis qu'il inspectait une autre salle dans le même bâtiment pour un éventuel concert. Notre rencontre eut lieu une fois mon concert terminé, et il devint très vite manifeste que nous partagions une passion profonde pour les grandes chansons et les grands chanteurs. Une amitié solide naquit ce jour-là. Peu après, Richard eut la gentillesse d'accepter d'écrire la notice pour mon premier CD, et c'est donc avec grand plaisir et le plus profond respect que je lui renvoie la faveur avec ces quelques lignes du fond du cœur sur son merveilleux nouvel enregistrement, *Words and Music* (Paroles et musique).

Durant ces deux dernières années, j'ai eu le grand privilège de partager la scène avec Richard. Ses interprétations élégantes des grands classiques du chant américain font revivre, avec éloquence, une époque quasiment disparue. Personnellement, ses propres créations – comme *Early to bed* (une pièce pleine d'humour sur un texte de Franklin Underwood, que Richard écrivit pour sa grande amie, la légendaire

Blossom Dearie) – sont une source constante d'inspiration. De plus, l'humour acéré de l'époque se retrouve dans les propres textes de Richard, pour preuve la pièce qui donne son titre au recueil et que le public lui réclame si souvent lors de ses spectacles.

Nous sommes tous deux convaincus qu'en musique, ce qui compte avant tout, c'est le texte, et à chacune de nos collaborations, Richard exprime cette conviction à travers ses interprétations. Son phrasé ne manque jamais d'audace, de fraîcheur, de musicalité, et j'ai l'impression qu'ensemble nous osons de plus en plus sur le plan vocal. Qui plus est, Richard me stupéfie par sa connaissance et son intelligence des chansons, et le recueil que voici est un exemple suprême de ses goûts raffinés. Avis à tous ces chanteurs qui répugnent à chanter les prologues (ou qui ne prennent pas la peine de les retrouver): Richard nous offre sans doute ici la plus belle lecture jamais entendue de *How long has this been going on?* Le prologue chanté établit à merveille la chanson elle-même avec des rimes spirituelles qu'il exécute avec le degré voulu d'ironie.

Sur ce disque se côtoient des grands classiques populaires dans une refonte

élégante et de petites merveilles plus rares comme *Killing time* de Carolyn Leigh et Julie Styne, et *Let me down easy* de Carolyn Leigh et Cy Coleman. La grande surprise de cet enregistrement restera la version qu'il nous offre d'un air immortalisé par Petula Clark, *Don't sleep in the subway* (de Tony Hatch et Jackie Trent) que Richard découvrit grâce au grand pianiste de jazz britannique Pat Smythe, aujourd'hui disparu.

Richard Rodney Bennett est un Humaniste de la Renaissance dans le monde musical d'aujourd'hui. Son travail de compositeur embrasse les mondes raffinés de la musique classique et du jazz, et si vous n'avez encore jamais entendu Richard chanter, vous allez vous régaler. Il y a des grands chanteurs, des grands compositeurs et des grands instrumentistes. Mais il est rare de retrouver ces trois talents chez un seul individu. Les chansons que voici ont la couleur et la texture d'un grand vin et, pour les apprécier pleinement, il faut les déguster dans cet esprit. Un recueil de grande classe, du début à la fin.

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Traduction: Nicole Valencia

Élevé dans le sud-ouest de l'Angleterre durant la Guerre, **Richard Rodney Bennett** a toujours été fasciné par le jazz. Bien qu'il ait reçu une formation musicale purement

classique à la Royal Academy of Music, puis avec Pierre Boulez à Paris, il a gagné sa vie comme pianiste de jazz alors qu'il était encore étudiant. Aujourd'hui, anobli par la reine pour services rendus à la musique, compositeur de symphonies, d'opéras et de ballets, et sélectionné pour des musiques de film aux Academy Awards, il joue encore régulièrement dans des cabarets. Son soixante-dixième anniversaire au printemps 2006 a été marqué par des concerts du BBC Concert Orchestra au Queen Elizabeth Hall, du BBC Symphony Orchestra et du BBC Symphony Chorus au Barbican Centre, ainsi que par un récital de sa musique vocale au Wigmore Hall.

Son œuvre de jazz *Jazz Calendar* a donné lieu à une chorégraphie de Sir Frederick Ashton pour le Royal Ballet. En 1992, il est entré dans l'histoire des Proms comme le premier compositeur vivant dont deux œuvres ont été données en création mondiale au cours d'un même concert, notamment le *Concerto pour Stan Getz*, interprété par le saxophoniste John Harle. Il a travaillé avec beaucoup de chanteurs éminents, notamment Cleo Laine, Annie Ross et Chris Connor. 1976 a vu le début d'une collaboration unique avec Marian Montgomery, une chanteuse populaire née dans le Mississippi. Leurs spectacles de cabaret *Just Friends* et *Fascinatin' Rhythm* ont été montés dans

des festivals et des théâtres, d'Édimbourg à Adélaïde, de Londres à New York, à la radio et à la télévision. Il a ensuite travaillé avec la chanteuse de cabaret américaine Mary Cleere Haran. Leur spectacle *Pennies from Heaven* a été joué à guichet fermé durant toute une saison à l'Hôtel Algonquin de New York.

Richard Rodney Bennett se concentre maintenant surtout sur son propre spectacle

en solo, ainsi que sur le travail d'équipe très réussi qu'il réalise avec Claire Martin, qui a été désignée chanteuse de jazz de l'année de BBC Radio 3. En 2006, ils se sont produits dans de nombreux festivals britanniques et, en novembre, ils sont retournés pour leur quatrième saison à Pizza on the Park, à Londres. Bennett a enregistré de nombreux albums en duo et en soliste.

1 It might as well be spring

Music: Richard Rodgers

The things I used to like I don't like any
more,
I want a lot of other things I never had
before.
It's just like Mama said, I sit around and
mope,
pretending that I'm wonderful, and knowing
I'm a dope.

[Chorus]

I'm as restless as a willow in a wind storm,
I'm as jumpy as a puppet on a string.
I'd say that I had spring fever,
but I know it isn't spring.

I'm starry eyed and vaguely discontented,
like a nightingale without a song to sing.
Why should I have spring fever
when I know it isn't spring?

I keep wishing I was somewhere else,
walking down a strange new street,
hearing words that I have never heard
from a girl I've yet to meet.

And I'm as busy as a spider spinning
daydreams,
I'm as giddy as a baby on a swing,

I haven't seen a crocus or a rosebud,
or a robin on the wing.

But I feel so gay
in a melancholy way
that it might as well be spring,
it might as well be spring.

Oscar Hammerstein II

2 Don't sleep in the subway

Music: Jackie Trent

You wander around
on your own little cloud
when you don't see the why or the
wherefore.

You walk out on me
when we both disagree
'cause to reason is not what you care for.
I have heard it all a million times before.
Take off your coat, my love, and close the
door.

[Chorus]

Don't sleep in the subway, baby,
don't stand in the pouring rain,
don't sleep in the subway, darling,
the night is long,
forget your foolish pride,
nothing's wrong

now you're beside
me again.

You try to be smart,
then you take it to heart
'cause it hurts when your ego's deflated.
You don't realise
that it's all compromise,
and the problem is so overrated.
'Good bye' means nothing when it's just for
show,
so why pretend you've somewhere else
to go?

Tony Hatch

3 Get rid of Monday

Music: Jimmy van Heusen

I had such a glorious weekend,
down life's sunny path I was led,
but I woke up today and heard myself say,
'Here's Monday raising its ugly head'.

[Chorus]

Get rid of Monday, right away,
let's start the week with some other day,
tear off that page in your calendar pad,
get rid of Monday or I'll go mad.

Sweethearts are happy on Wednesday night,
Thursday is known as the maid's delight,
Sunday is nice in my old neighbourhood,
but get rid of Monday, it ain't no good.

Lord, haven't you found
Monday comes around
whenever you're feeling your worst,
it shouldn't exist,
it wouldn't be missed,
so throw it in with February thirty-first.

Tuesdays the ladies play bridge and they talk,
Fridays the school kids are through with
chalk,

Saturday's pay is as good as good news,
but get rid of Monday, it's full of blues.

[Interlude]

Well now Tuesday just fades out,
Wednesday you wish,
Thursday the maid's out,
Friday you've got fish.

Saturday is shining up your Sunday shoes,
but get rid of Monday,
I say, get rid of Monday,
it's for the birds and the blues.

Johnny Burke

4 **Someone to watch over me**

Music: George Gershwin

There's a saying old,
says that love is blind.
Still we're often told,
seek and ye shall find,
so I'm going to seek a certain girl
I've had in mind.

Lookin' everywhere,
haven't found her yet.
She's the big affair
I shall not forget,
only girl I ever think of with regret.

I'd love to add my initial to her monogram.
Tell me, where is the shepherd for this lost
lamb?

[Chorus]

There's a somebody I'm longing to see,
I hope that she
will turn out to be
someone to watch over me.

I'm a little lamb who's lost in the wood,
I know I could
always be good
to one who'd watch over me.

Although I may not be the man
some girls think of as handsome,
to her heart I'm gonna carry the key.

Won't you tell her, please, to put on some
speed,
follow my lead.
Oh, how I need
someone to watch over me.

[Interlude]

She may be far, she may be nearby,
I'm promising hereby,
to her heart I'm gonna carry the key.

And this world would be like heaven if she'd
follow my lead.
Oh, how I need
someone to watch over me.

Ira Gershwin

5 **Angel eyes**

Music: Matt Dennis

Ever had the feeling that the world has
gone and left you behind?
Ever had the feeling that you're that close
to losing your mind?

You look around the corner,
hoping she'll be there.
You try to play it cool perhaps,
pretend that you don't care,
but it doesn't do a bit of good,
you gotta seek till you find,
or you'll never unwind.

[Chorus]

Try to think that love's not around,
still it's uncomfortably near,
my poor heart ain't gaining no ground,
because my angel eyes ain't here.

Angel eyes that old devil sent,
they glow unbearably bright,
need I say that my love's misspent,
misspent with angel eyes tonight.

So drink up, all you people,
order anything you see,
have fun, you happy people,
for the drink and the laugh's on me.

Pardon me but I've gotta run,
the fact's uncommonly clear:
I have got to find who is now number one,
and why my angel eyes ain't here.

'Scuse me while I disappear.

Tom Adair

6 Spring can really hang you up the most

Music: Tommy Wolf

Once I was a sentimental thing,
threw my heart away each spring.
Now a spring romance
hasn't got a chance.
Promised my first dance to winter.
All I've got to show's a splinter
for my little fling.

Spring is here, there's no mistaking,
robins building nests from coast to coast.
My heart tries to sing
so they won't hear it breaking.
Spring can really hang you up the most.

College boys are writing sonnets,
in the tender passion they're engrossed,
but I'm on the shelf
just like last year's Easter bonnets.
Spring can really hang you up the most.

Love came my way,
I hoped it would last.
We had our day,
now it's all in the past.
Spring came along,
a season of song,
full of sweet promise,
but something went wrong.

Doctors once prescribed a tonic,
sulphur and molasses was the dose.
It didn't help a bit,
my condition must be chronic.
Spring can really hang you up the most.

[Interlude]

All afternoon the birds twitter-twit,
I know the tune, this is love, this is it.
I've heard it before,
and I know the score,
and I've decided that spring is a bore.

Love seemed surer around the new year,
now it's April, love is just a ghost.
Spring arrived on time,
only what became of you, dear?
Spring can really hang you up the most.

All alone, the party's over,
old man winter was a gracious host,
but when you keep praying
for snow to hide the clover,
spring can really hang you up the most.

Fran Landesman

7 Let me down easy

Music: Cy Coleman

Write me a letter to find in the morning
attached to a split of champagne.
Somehow I'm better inclined in the morning
to deal with a day full of pain.

Write me a letter and say, darling,
love isn't totally gone,
our little movie can play on and on,
lie to me, lie to me.

Show me the one-way to my kind of pleasure,
and I'll fling precaution aside.
Show me the runaway and I'll never measure
the heart-stopping cost of the ride.

Show me the one-way to sheer heaven
while there's a star left to pawn.
Then, if you must, disappear with the dawn.
Don't say good bye to me.

[Chorus]

What I mean to say is, let me down easy.
What I mean to say is, if we go flying,
please don't leave me with a part of me
dying.
No, don't say when.

What I mean to say is, let me down easy,
tuck me in a little tighter, and then
write me a letter, let me down easy,
write me a letter to read when it's over
again.

Carolyn Leigh

8 I won't dance

Music: Jerome Kern

I won't dance, don't ask me,
I won't dance, don't ask me,
I won't dance, Madame, with you,
my heart won't let my feet do things they
should do.

You know what? You're lovely,
and so what, so you're lovely,
but, oh, what you do to me.
I'm like an ocean wave that's bumped
on the shore,
I feel so absolutely stumped
on the floor.

When you dance you're charming and you're
gentle,
'specially when you do the Continental,
but this feeling isn't purely mental,
for heaven rest us,
I'm not asbestos.

And that is why I won't dance, how could I?
I will not dance, why should I?
I won't dance, merci beaucoup.
I know that music leads the way to
romance,
so when I hold you in my arms, I won't
dance.

Dorothy Fields

9 Killing time

Music: Jule Styne

Filling spaces, killing time,
making small talk, faking pleasure,
killing time.
Punching pillows, lunching late,
and missing you, kissing someone,
missing you.

Dealing aces, feeling old,
matching socks and hatching plans,
and catching cold.
Don't it slay you knowing I'm
spending nights, or is it years?
dulling senses, lulling fears,
chilling drinks, spilling tears,
killing time,
killing time.

Carolyn Leigh

10 How long has this been going on?

Music: George Gershwin

I was taught that I ought not reveal my inner
senses,
not a chance of romance, I was full of self-
defences.

Now I feel that I really should face the
consequences,
my philosophic search has left me in the lurch.

I must find why my mind is behaving like a
dancer.
What's the clue to pursue, for I have to have
an answer.

[Chorus]

I could cry salty tears,
where have I been all these years?
Listen, you,
tell me, do,
how long has this been going on?

There were chills up my spine
and some thrills I can't define.
Listen, sweet,
I repeat,
how long has this been going on?

Oh, I feel that I could melt,
into heaven I'm hurled.

I know how Columbus felt,
finding another world.

Kiss me once and then once more,
what a dunce I was before.
What a break,
for heaven's sake,
how long has this been going on?

Dear, when in your arms I creep,
that divine rendezvous,
don't wake me if I'm asleep,
let me dream that it's true.

What a kick and how I buzz.
Babe, you click like no one does.
What a break,
for heaven's sake,
how long has this been going on?

Ira Gershwin

11 On second thought

Music: Cy Coleman

It seemed a good idea at the time
to show her royal highness the door.
It seemed a great relief
after all the grief
that you let her hand you before.

It seemed a great idea at the moment
to have your independence once more,
but on second thought,
oh, on second thought,
you wonder what to do with the time.

It seems your inspiration has flown,
and so you list her faults,
and insist her faults
really far outnumber your own.

And you can keep your head for the
moment,
and you can keep your hands off the phone,
but on second thought,
oh, on second thought,
it's terrible how many small
wonderful things you recall
on second thought,
after you're all alone.

Carolyn Leigh

12 Early to bed

Music: Richard Rodney Bennett

Early to bed, early to rise,
I greet the dawn when I open my eyes,
fresh as a daisy, as somebody said.
How do I do it? I'm early to bed.

Early to bed, up with the lark,
out on a spree but I'm home before dark.
You can go disco and paint the town red,
I'll take a rain cheque, I am early to bed.

Used to bunny-hop and boogie,
and cha-cha and Charleston,
and shimmy and shake with the best.
Used to turkey-trot and tango,
merengue and mambo,
now I need my rest.

So it's early to bed, early to rise,
I can't hang out with the rest of you guys,
I ain't got the energy, ain't got the bread,
and I don't wanna wake with an ache in
my head.

I've got sweet dreams and sunrise,
bright eyes instead,
got to go home now,
I'm gonna disconnect the phone now,
got to go home now,
I'm early to bed.

Franklin Underwood

13 Wake up, chill'un, wake up

Music: Willard Robison

It's burning daylight,
put out the lamplight,
here comes a new-born day.
You've got to say goodbye
to all your dreaming,
the night has passed away.

The world is happy,
the day is happy,
and you'll be happy, too.
The cares of yesterday
are all forgotten,
each day brings something new.

[Chorus]

The sunbeams are dancing and laughing
with glee,
leaves on the trees waving 'Howdy!' to me.
Seems like the whole world's a big jubilee.
Wake up, children, wake up!

The love-song of nature caressing your ear
will tell you that springtime is hovering near.
The spirit of gladness is bringing good cheer.
Wake up, children, wake up!

Each golden hour,
treat it like a treasure rare,

love is in power,
now's the time to get your share.

The river is singing and I'm singing, too,
dream clouds are drifting away in the blue.
The voice of the morning is calling to you:
wake up, children, wake up!

Jo Trent

14 Goodbye for now

Music: Richard Rodney Bennett

When I, for reasons of my own,
see fit to quit this sphere,
to those of you I leave behind,
I hope and pray that you may find
some pleasure and some peace of mind
in all that follows here.

To any siblings
who may survive
I leave my scribbles
to prove I really was alive.
(Goodbye for now.)

To all my exes
I leave my bed,
and trust that sex is stupendous
in the years ahead.
(Goodbye for now.)

To make amends
to all my friends
for any wrong I've done
I leave the sun
and stars.
My modest flat
goes to my cat,
to keep her tucked away
from beasts of prey
and cars.

And to my lover
I leave the wish
that you'll discover
that there's a sea of other fish;
and in that sea
a friendly face,
that isn't me
but fills the space.
You'll muddle through
somehow;
you won't believe it,
but we do
somehow;
And so,
goodbye for now.

[Interlude]

And you, my lover,
should feel no shame,
when you recover

and find you can't recall my name.
And all the rest
that I've left out,
you were the best
without a doubt,
and you'll get by
somehow.
My funds ran dry,
and so did I
somehow;
and so,
goodbye for now,
goodbye for now,
goodbye for now.

Charles Hart

15 Words and Music

Music: Richard Rodney Bennett

It's wonderful to see you, darling,
I am just longing for a lovely tête-à-tête.
Now, if we can wriggle through here,
there's a perfect spot for two here.
There's so much to tell you, I can hardly wait.

Now, before we start to chat, what are you
drinking?
Well, I do believe I'll have a glass of wine,
or maybe just a teeny weenie

Absolute martini,
with olives in it, that would be divine.

We seem to be sitting by the piano,
there seems to be someone trying to sing.
We're sitting awfully near him,
but we didn't come to hear him,
so tell me all. Don't miss out a thing!

Now, of course, you know that Nora had
a baby.
I expect you heard Samantha had one, too.
And Annabel miscarried;
just as well they never married.
But I long to know what's happening to you.

Aha. Aha. Mhm. She said what? She did
what?
Darling, I can't quite hear you.

You know, I am absolutely breathless with
excitement,
but I'm finding it most awfully hard to hear.
You rather tend to mumble
so it's all a perfect jumble
and the piano player's playing in my ear.

He seems to be singing, 'I've got rhythm'.
Now, Cole Porter, there's a man that I adore.
'I've got music in green pastures...'

There seem to be some people kind of
shushing.

Why ever are they making such a fuss?
There's simply nothing for it
but to totally ignore it.
'Cause I do believe they're doing it at us.

We've not been talking much above a
whisper.
I hardly heard a single thing you said.
We'll have to pay the waiter
and complain about it later.
Pay the bill; let's go somewhere else instead.

Can you believe they've charged us for the
music?
Why, the piano's simply part of the décor.
It's really too provoking.
Sixty pounds? They must be joking.
That's now charging for the carpet on the
floor!

Excuse me! Excuse me! Excuse me, so sorry!
Excuse me, if we just could wriggle past.
Excuse me! This way, darling, here's the exit.
Thank God! Now we can have our chat at last.

Richard Rodney Bennett

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Steinway Model D grand piano courtesy of Potton Hall

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Sound engineer Ralph Couzens

Editor Jonathan Cooper

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A & R administrator Mary McCarthy

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TT 53:52

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Words & Music

- | | | |
|----|--|------|
| 1 | It might as well be spring | 3:12 |
| 2 | Don't sleep in the subway | 3:18 |
| 3 | Get rid of Monday | 2:37 |
| 4 | Someone to watch over me | 4:16 |
| 5 | Angel eyes | 4:10 |
| 6 | Spring can really hang you up the most | 5:01 |
| 7 | Let me down easy | 4:02 |
| 8 | I won't dance | 2:57 |
| 9 | Killing time | 3:00 |
| 10 | How long has this been going on? | 4:23 |
| 11 | On second thought | 3:56 |
| 12 | Early to bed | 3:07 |
| 13 | Wake up, chill'un, wake up | 3:45 |
| 14 | Goodbye for now | 3:27 |
| 15 | Words and Music | 2:32 |

TT 53:52

Richard Rodney Bennett vocals and piano