

Quarter Notes

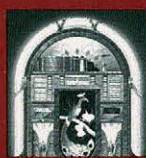
VOLUME 2, NO. 3

THE TELARC INTERNATIONAL NEWSLETTER

FALL/HOLIDAY, 1988



SPIES...defies! High energy electronic pop. Uncover the story on page 5.



The Big Band Hit Parade. Getting 8 jazz greats together was a timing "miracle". Erich Kunzel tells how on page 3.

Sundance Film Series. Filmscore buffs rejoice! Robert Redford's Sundance Institute preserves classic music. Read about it on page 4.



TELARC IS ALIVE WITH The Sound of Music

The story behind the recording of a great musical

by Allen Cohen

In the frigid mid-December of 1987, Robert Woods, Jack Renner, Elaine Martone, Mike Bishop and Thomas Knab came to Music Hall in Cincinnati as they had on so many prior occasions. They set up their recording equipment in preparation for sessions with Erich Kunzel and the Cincinnati Pops as they had done countless times before. This go around however, Maestro Kunzel and the eighty-odd members of the orchestra shared the stage with some of the finest singing talent in the world. The mission — to record the definitive, audiophile edition of the great Rodgers and Hammerstein musical show, "The Sound of Music".

By now everyone is familiar with the heart-warming story of Maria, an Austrian girl, who with her husband, formed the world famous Trapp Family Singers. It is based on the factual experiences of a most extraordinary woman, Maria Augusta von Trapp (1905-1987). She was in training for the sisterhood at the Nonnberg Benedictine Convent near Salzburg when a providential chain of events altered her life forever. It began when she was assigned by the Mother Abbess to take charge of the seven precocious children of a decorated former officer in the Austrian Navy, Captain Georg von Trapp. The mutual respect the Captain and his new governess felt quickly blossomed into love. With their talented children they founded a vocal group and won first prize at the renowned Salzburg Singing Competition. All of this happened amidst the turbulent, emotionally charged backdrop of an Austrian nation nervously anticipating the German Anschluss.

These dramatic events were recounted by von Trapp in her memoirs, "The Story of the Trapp Family Singers," first published in 1949. An obscure German filmization caught the eye of Broadway star, Mary Martin. Eventually, Martin, her husband Richard Halliday, and producer, Leland Heyward prevailed upon Rodgers and Hammerstein to fashion the scenario into a musical.

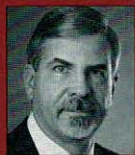
Beginning with "Oklahoma" (1943), the legendary composer/lyricist team of Richard Rodgers and Oscar Hammerstein II have been responsible for a bevy of masterpieces: "Carousel" (1945); (continued on page 11)



RODGERS & HAMMERSTEIN: The Sound of Music. Frederica von Stade as Maria; Håkan Hagegård as the Captain; Eileen Farrell as Mother Abbess; Barbara Daniels as Elsa Schraeder; Lewis Dahle von Schlanbusch as Max Detweiler. Erich Kunzel / Cincinnati Pops Orchestra. (CD-80162, CS-30162, DG-10162) August 1988.

Publisher's corner

by Jack Renner



Every Telarc recording project begins with setting up a control room, a critical component in producing an accurate sounding master tape.

It is absolutely essential to create a monitor situation in which a fair judgement can be made of the sound delivered to the master tape. At Telarc, this is an especially important process since we create a "mixed to two track" tape during the sessions which when edited for musical integrity becomes the finished master. We prefer this method because it is musically and sonically more accurate, than the approach used by many classical record companies, using multi-track tape recorders and "fixing it in the mix" at a later date.

At Telarc we record a full orchestra, with as few as three microphones, whose placement is so sensitive that a small difference of a few inches can make a vast difference in the finished sound.

Given the difficulty of recording our way, the importance of an accurate monitor setup becomes immediately apparent. The potential trap in all of this is that if the engineer is not *totally* familiar with the sound of the monitors at the start of the session, the temptation (and unfortunately the practice with some recording engineers) is to start moving microphones around until the monitor system sounds right. This is the classic case of the tail wagging the dog!

Since we set up makeshift-control rooms at every recording location, my goal is to adjust the sound of these different rooms through careful speaker placement and judicious use of acoustical materials so that the sound in all the rooms has some consistency. That is not to say that it is possible to make all the rooms sound alike. The important factor is to adjust them so that the number of anomalies in the sound is minimized. Once that point is reached, I spend whatever additional time is necessary to familiarize myself with remaining flaws, a bass boost, high-end roll-off, or whatever, so that I can mentally compensate during the recording. This minimizes the "surprises" when we return to our home studio and evaluate the master tapes.

To achieve as (continued on page 10)

profiles

Elaine Martone

Director of Production and Artist Relations

Elaine Martone is a petite woman (just 5'2") who, you might say, speaks quickly and carries a big title. "Director of production and artist relations," she says, reeling off her full professional handle. With trendy cropped hair and shiny dark eyes, Martone radiates intelligence and energy, words fairly spilling from her mouth as she explains how that lengthy title translates into daily activity.

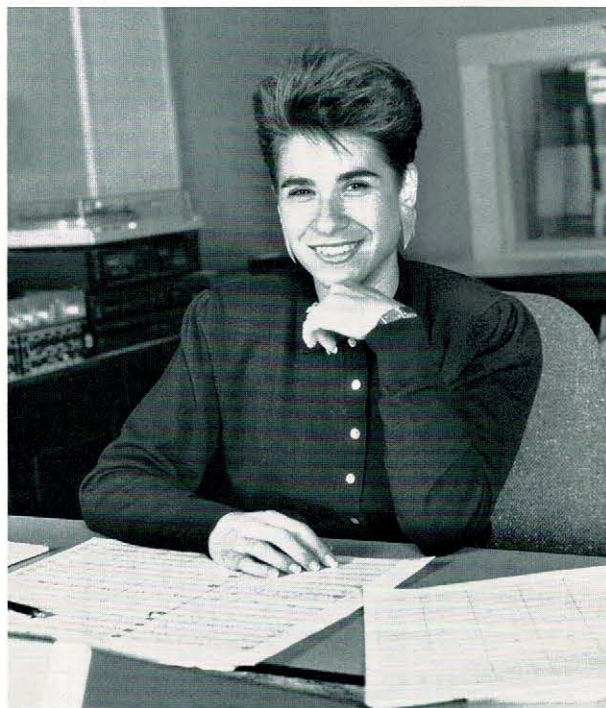
"I'm in charge of all the musical aspects of a project post-session," she says. Major among those is the editing of the tapes after a recording session to create a master tape. Following the score on which the producer has made notes during the session ("Take 2 O.K.," "Take 3 better," "ensemble poor"), and, using her musical judgement, she listens to and edits the tapes, combining the recorded takes to, as she puts it, "build the best performance from the ground up." The master tape is then aurally scrutinized by the producer, the conductor, and any other artist involved whose input is needed. "Then we take all those comments and compile them," she says, "and do a second master."

Martone also hires the note writers, proofs all the material that goes into the jacket, sees that the art work for the recording is moving along, and makes sure that the release is scheduled at a logical time. "Once we have approval on the master tape as well as the finished art work, I place a mental check next to that project and consider it completed, though we won't see the CDs for another month or so," she says. "We have a minimum of a dozen projects in various phases at all times."

Born in Rochester, New York and reared on Long Island, Martone, now 31, set out to be a symphony musician. After

graduating from Ithaca College as an oboe major, she came to Cleveland to study because "the oboe playing in the Cleveland Orchestra has always been my ideal." In the classic manner of aspiring artists, she waited tables to make ends meet, taking lessons with Pamela Pecha Woods, assistant principal oboe of The Cleveland Orchestra and, not incidentally, wife of Telarc president Robert Woods. "Telarc was small then — six people — and I was hired in August 1980 to do any number of the things that needed to be done in a small company."

Some of those things were of a routine nature but others, like listening to LP masters for quality, were unique to the business. "I knew about music, but I didn't know anything about recording," Martone says, "which was good because I had no preconceived ideas about what a



recording should be like. Bob and Jack [Renner] taught me how to listen. I learned how they work, and I learned about the Telarc sound."

Although she did a little bit of analog tape editing in the early years, editing became a primary (continued on page 11)

This newsletter is published to keep Telarc customers informed. We welcome your questions regarding this newsletter. Address inquiries to: Editor, Quarter Notes, TELARC International Corporation, 23307 Commerce Park Road, Cleveland, Ohio 44122.

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The Big Band Hit Parade

by Jan C. Snow



THE BIG BAND HIT PARADE: Eight jazz greats perform swing classics of the Big Band Era. Ray Brown, bass; Dave Brubeck, piano; Cab Calloway, vocals; Eddie Daniels, clarinet; Buddy Morrow, trombone; Gerry Mulligan, baritone sax; Doc Severinsen, trumpet; Ed Shaughnessy, drums; Tommy Newsom, John Bambridge, Jeff Tyzik, arrangements. Erich Kunzel | Cincinnati Pops Big Band Orchestra. (CD-80177, CS-30177, DG-10177) October 1988

If *The Big Band Hit Parade* were a meal, it would be an all-American holiday turkey dinner served with champagne, *nouvelle cuisine* vegetables and a drop-dead rich chocolate mousse cake (with real whipped cream) for dessert. Much more than a mere exercise in nostalgia, this recording *cum* concert *cum* media event was styled to be pure swing-era Americana, updated for today's tastes and done absolutely first class.

"We're talking about a different type of sound — a true big band combined with a full 100 piece orchestra," says Cincinnati Pops conductor Erich Kunzel, the maestro behind the project.

Telarc had talked with Kunzel for years about adding something in the jazz vein to its catalog, but somehow the right project hadn't emerged until now. "I must admit it was Erich's idea," says Telarc president and producer Robert Woods. "He mentioned a handful of great people, all of whom ended up making the album, but I couldn't imagine how we were ever going to bring it off."

Several substantial obstacles loomed. Every single selection had to be specially arranged for the orchestra, an expensive proposition, and the prospect of trying to schedule eight in-demand soloists simultaneously, not to mention the cost, was equally daunting.

Undeterred, Kunzel forged ahead, making phone calls and assembling a ros-



Standing around the piano with Dave Brubeck are (clockwise) Cab Calloway, Gerry Mulligan, Ray Brown, Buddy Morrow, Ed Shaughnessy, Erich Kunzel, Eddie Daniels and Doc Severinsen.

ter that included bass player Ray Brown, pianist Dave Brubeck, vocalist Cab Calloway, clarinetist Eddie Daniels, trombonist Buddy Morrow, saxophonist Gerry Mulligan, trumpeter Doc Severinsen, and drummer Ed Shaughnessy.

In the process, the idea of doing the program as a benefit for the Cincinnati Symphony Orchestra Musicians' Pension Fund surfaced. The concert was set for Tuesday, August 2, at Riverbend, the orchestra's outdoor home, with the recording sessions to take place the next day at Music Hall. The concert ultimately sold out and was taped for simulcast on WCPO-TV and WGUC-FM in Cincinnati later in August. "Everyone agrees this was one of the most successful pension fund concerts we've ever had and we've been doing them annually since 1948," says Randy Katz, public relations manager for the Cincinnati Symphony.

"The biggest surprise is that all eight soloists were available on those dates to do the project," says Woods. "It would have been one thing if they had the date clear to do the recording or maybe just the concert, but to be able to bring everybody in for the three-day period that we needed was a minor miracle."

Arrangements were commissioned for the project, with Tommy Newsom, the "Tonight Show" band's self-effacing second-in-command, handling the majority. "The arrangements had to have the sound and style of the originals," explains Kunzel, "but adapted to the element of a big symphony orchestra and with the 1980s

— more modern harmonies, lush sounds — incorporated into the style of the '30s and '40s."

From "In the Mood" and "Wood-chopper's Ball" to "Sing, Sing, Sing" and "Caravan," new settings of the anthems of the Big Band Era were assembled. On July 2 a read-through of the charts was taped by the orchestra and cassette dubs sent to all the soloists so they would know the basic arrangement structure and could have their solos ready.

With only two sessions and more than 70 minutes of music to record, the schedule was expected to be very tight. The fact that the solos were totally improvised put a tremendous amount of pressure on everybody to perform things in single takes, since editing together improvised material from different takes is difficult to do convincingly.

Technically, the recording presented some unusual challenges, too. "You don't normally make that kind of music in that kind of acoustic, and it took a clever use of many different kinds of mikes than we normally use," says Woods.

As it happened, the project was completed with time to spare. "It had no right to have gone as easily as it did. Everybody just got together, jammed and split," says Woods. "It really gives the recording a feeling of live performance."

"It took me a while to figure out the best, most progressive, most alluring way to do this recording," says Kunzel, "but in the end there were no surprises. It came out exactly as I dreamed it would." 🎧

"Yes Film Score Buffs, There Is A Santa Claus!"

by Allen Cohen



Sundance Film Music Series, Vol. I.
Newly recorded from reconstructed film scores. TIOMKIN: *It's A Wonderful Life*; MOCKRIDGE: *Miracle On 34th Street*; ADDINSELL: *A Christmas Carol*. David Newman / Royal Philharmonic Orchestra. (CD-88801, DG-18801) September 1988

When a conductor and his orchestra wish to perform, let us say a symphony by Beethoven, the orchestra's librarian has merely to pick up the phone and order the full score and the individual player's parts from one of the countless publishing houses in operation today. The great bulk of the music one encounters in the concert hall or on recordings is generally available to anyone inclined to rent it.

There is a vast body of orchestral literature known to millions yet, ironically, inaccessible to any ensemble hoping to perform it. We refer to music written for the cinema. Of the hundreds of thousands of hours of music composed for the express purpose of accompanying motion pictures, a frightfully small percentage is available in published parts. For a variety of reasons, much of the printed music written for films has been lost or worse, wantonly destroyed.

No one of any sensibility can deny the pivotal position music plays in a motion picture. Consider, for a moment, films like "Star Wars," "Gone With The Wind," "King Kong," or "The Natural" without the benefit of a music score to heighten our emotional response or clarify our understanding of the visual images dancing across the screen.

All is not lost. Enter Robert Redford and his Sundance Institute, an organization safely tucked away in scenic Utah, devoted to nurturing all of the various disciplines which coalesce in the world of film making. Music occupies an honored

place in Redford's list of priorities. Says Redford, "One of our goals with the *Sundance Film Music Series* is to search out scores worthy of rediscovery, to reconstruct them through a variety of means, to perform them, and ultimately to record them. In the future, we hope we can better recognize great works so that salvaging them is never an issue."

In a historic partnership, Telarc, in conjunction with the Sundance Institute is pleased to announce a series of recordings devoted to the great music written for the cinema. Telarc was a natural choice. Thomas Wilhite, Director of the Sundance Institute, first became aware of the Grammy award-winning team of Robert Woods and Jack Renner during the recording of the *Nutcracker* (CD-80137). Wilhite and his associate, Willard Carroll were producers of the "Nutcracker" motion picture. Mutual respect soon gave way to an exciting collaboration.

The choice of a conductor was just as effortless. David Newman, the immensely talented thirty-four year old son of legendary composer, Alfred Newman, whose credits include *Gunga Din*, *Wuthering Heights*, *The Robe*, and *How The West Was Won*, flew to London in July and with one of Great Britain's foremost ensembles, the Royal Philharmonic, recorded the first installment in this auspicious series. Newman, director of Sundance's film music lab and a composer in his own right (*Throw Momma From The Train*), together with his colleague Willard Carroll, settled upon three classic scores for the first Telarc release:

"It's A Wonderful Life" (1946)

composer: Dimitri Tiomkin

"Miracle On 34th Street" (1947)

composer: Cyril J. Mockridge

"A Christmas Carol" (1951)

composer: Richard Addinsell

It is not generally known that over 90 percent of the music Dimitri Tiomkin composed for *It's A Wonderful Life* was, unfortunately, deleted prior to the film's

release due to extensive last-minute editing by the film's director, Frank Capra. Tiomkin's effort is now vindicated. For the first time ever, listeners will be able to experience the fascinating brew Tiomkin concocted on behalf of this timeless tale of Everyman, George Bailey and his victory over those dark forces which constantly beset mankind.

While the name of Cyril J. Mockridge may not be familiar to many listeners, he was in fact responsible for many worthwhile scores during his long tenure with Twentieth Century Fox. His music for George Seaton's whimsical tale of a "real life" Santa is ebullient and endearing.

The music for *A Christmas Carol* was composed by Richard Addinsell who is remembered today for his *Warsaw Concerto*, a quasi piano concerto written expressly for the 1941 British war film, *Dangerous Moonlight*.



Telarc's president Robert Woods with Robert Redford at the Sundance Film Music Institute's inaugural concert in Los Angeles, California, May, 1988.

For *A Christmas Carol*, Addinsell more than measured up to the occasion. In the words of Willard Carroll, his music is "brooding and intense." Traditional Christmas carols like "Hark The Herald Angels Sing" and "Silent Night" are masterfully woven into the score as is the touching 17th Century Scottish ballad, "Barbara Allen."

This is an exciting venture and a boon to lovers of great movie music. "We thought it was the very special type of project Telarc would like to be associated with," said Robert Woods. Listeners will learn just how special this project is from Volume I in the Telarc/Sundance Film Music Series. 🎵



by Carlo Wolff

SPIES: Music of Espionage. High energy electronic pop. (CD-85503, CS-35503) September 1988

Meet southern California entrepreneur Paul Freeman. He's a computer expert. He's a studio engineer. He's also a producer bent on introducing pop and rock to you, our sophisticated Telarc audience. His vehicle? *Spies*, "Music of Espionage" designed to intrigue as well as soothe.

After Freeman engineered Telarc's "California Project" (*Papa Doo Run Run*, CD-85501) way back in 1985, he wondered what Telarc project to tackle next.

"I came up with two ideas," he said in a telephone interview from his suburban Los Angeles home. "One was a commercial, instrumental rock/jazz-based record — whatever that is."

"The other was a rock concept album with a rock rhythm section, rock vocalist and an orchestra; a contemporary *Days of Future Passed*."

We'll have to wait for Freeman's Moody Blues' update, but Freeman's first idea has been made flesh — make that Compact Disc — in the form of *Spies* (CD-85503), Telarc's first all-out venture into the pop field.

"I'm not really Joe Jazz myself; I have much more of a rock history," said Freeman, who engineered work by Jeff Beck and Marvin Gaye, among others.

What he wanted to create with *Spies* was an instrumentally based recording with jazz feel and rock energy. He and fellow Spy Ken Kaplan (the two own a chain of computer stores in southern California) succeeded admirably.

"When I say jazz, I probably don't mean jazz in the strictest sense," said Freeman. "To me, jazz is things that are instrumentally based, with a verse-chorus-solo form; I lump all that into jazz. This record is actually pop-fusion or New Age. It's definitely more fusion-based than what people would consider jazz."

Indeed. The eleven tracks on *Spies* run the gamut, from the piquant, atmospheric "Orient Express" to the soul-specked "Never Been In Love Like This Before," an eminently hummable tune that evokes Earth, Wind and Fire without slavish imitation. And on the sexy, spooky "Kiss Me," Joe Bissell's dusky vocals spearhead a downright funky, danceable arrangement.

In the past, Freeman called on trumpet player Kaplan for his arrangements. A one time member of the Tijuana Brass, Kaplan is "Mr. Jazz," Freeman said.

"We started working on demos for *Spies* over a year-and-half ago, and after about six months, we came up with the tune, 'Spies.'" Working with songwriter Rick Hahn, Freeman and Kaplan developed the framework of *Spies* over about eight months.

They worked out the basic tracks as Kaplan mastered the Electronic Valve Instrument (EVI), a trumpet-like, touch-sensitive synthesizer "with the velocity and sensitivity of a brass instrument." But eventually only three EVI passages made it onto *Spies*; "there's not a real lot of synthesis," said Freeman, "but there's a real lot of sampling going on."

"Part of the charm of *Spies* is to listen and figure out what was programmed and what was human," Freeman said. "It's all real; even sampled material is real. It's just played on a keyboard rather than on a guitar or trumpet."

"What we tried to do with the material was paint a picture of what the song was about. We tried to score a film with no movie. That's exactly what this was supposed to be."

"Each of these songs can paint a picture within the listener's head, like a 1980's *Pictures at an Exhibition*," Freeman said.

"When we started this record, there was just one song. We generated all the material for this in a 15-week period. We started February 16 and delivered the masters July 1."

"Ken came up with the idea to keep the artists anonymous," Freeman said. "I developed the concept, to try to carry it out into the music."

The instrumentalists include such key L.A. session players as bassist Abraham Laboriel, trumpeter Wayne Bergeron and saxman Jeff Jorgenson. "These are, like, the guys," Freeman said.

Musical (and visual) puns are scattered throughout *Spies*, from the Morse Code symbols on the cover to the ransom-note logo itself. The aural puns include the introduction to (and title of) "Smooth as Glass," a takeoff on Philip Glass, and the fact that "Zedlav" is "Valdez" spelled backwards. "And there are all kinds of hidden things in (continued on page 10)



SOUND & MUSIC STUDY
and
CONTEST!

The Winners

by Robert Woods

The grand prize we offered wasn't quite as spectacular as Florida's and Ohio's recent multi-million dollar state lottery jackpots but nevertheless, by the April 30th deadline, 3,953 entries were received for the Sound & Music Study and Contest. (*Quarter Notes*, Vol. 2 No. 1 Issue, March, 1988) Telarc's grand prize winner will receive not millions of dollars but an all-expense paid trip for two to attend a recording session of the program they suggested and an opportunity to meet the artists.

Entries came from all fifty states, and from countries on four continents. And they came with a wealth of information and lively comments about what you, our customers, think about what we at Telarc are doing.

We found it fascinating that perhaps as high as 90 percent of the repertoire or projects that you suggested in your contest entries were things that we have considered at some point or other. We plan as far as five years ahead and any number of projects which were suggested are recordings that will in fact be made. This is very gratifying because it confirms that we're in tune with what you would like to hear.

About 40 percent of the responses were for serious classical projects. Another 40 percent were for Cincinnati Pops recordings and the remainder was a grab bag of rock or pop suggestions and, in a few cases, some exceptionally esoteric repertoire. Many of you suggested that we record certain major pop artists who now record for someone else and obviously are under exclusive contract, and we were pleased to know that you want to hear those performers record with the kind of sound quality Telarc can provide.

Our grand prize winner is Keith Jeffords of Decatur, Georgia. Jeffords suggested several programs, some of which we had contemplated and some which we had not. The most impressive element of his entry was the appropriateness of his pairing of certain repertoire with various artists who already work with us. More than one choice could have been made from the excellent projects that he suggested. (continued on page 10)

artist profile

AN INTERVIEW WITH *

Jon Kimura Parker

Born in Vancouver, Jon Kimura Parker is the first Canadian ever to win the prestigious Leeds International Piano Competition. He made his debut with Telarc in 1986, playing Tchaikovsky and Prokofiev piano concertos with the Royal Philharmonic, André Previn conducting (CD-80124). Parker's second Telarc recording, a Chopin recital (CD-80147), is newly released. The artist recently made time in his busy schedule (he plays more than 100 concerts annually) to talk with Telarc about this latest recording and other musical matters.

Q. What governed the choice of repertoire for the recording?

A. Much of it is popular Chopin repertoire but the most important motivating factor was that it is repertoire that I am desperately in love with and that I enjoy performing. If that feeling isn't there to start with, there isn't a whole lot of point in proceeding further.

Also, I wanted to make a musical presentation that showed the many sides of Chopin. To me, the polonaise is simply pride. The ballade is the ultimate in story telling. The sonata is drama and of the etudes, one is a song with a lot of turmoil in it and the other is one burst of virtuosity. Both waltzes are the musical definition of great, the nocturnes are poetry and the scherzo is drama, rhythm and passion. Every kind of emotion that Chopin was driven to express in his music is there.

Q. Can you tell us your views on interpretation and/or performance practice?

A. As performers we are not creators — we are the re-creators. Therefore we are always serving a higher purpose. We are serving the purpose of a Chopin nocturne, and you have to be a little bit humble and say to yourself, "The Chopin nocturne is more important than my interpretation of the Chopin nocturne." Therefore you have to stand back to some extent and say, "I want the nocturne to speak for itself. It does not need too much of Jon Kimura Parker on top of it."

Q. Do you find much difference between recording and performing a live concert?

A. A recording situation differs from a live situation in the same way that an



Jon Kimura Parker

actor who's been doing Broadway has to readjust to do a film. Much of what I learned in school was how to project what I was doing to the back row of a large concert hall, and that involves really slightly overdoing things. But in a recording situation, you've got microphones anywhere from two to ten feet away from the piano — and I won't give away any of Jack Renner's secrets on that — but all of a sudden you don't have to exaggerate anymore. In fact, you have to contain yourself because the microphone will pick up the deepest subtlety.

What I found magical [in recording with Telarc] is the way I would play a passage, Jack would come out of the control room for the umpteenth time, move a microphone one quarter of an inch, and go back and suddenly be satisfied. He knows in his head what kind of sound he wants. He also has the patience — and forces that patience upon others — to wait until he's got it right.

Q. How did you first become involved with Telarc?

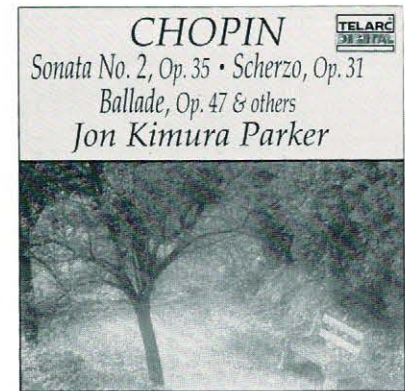
A. James Mallinson, who produced both my recordings, had heard me perform. Also, André Previn was the sort of color commentator for the finals at Leeds. We have a mutual manager in London who suggested we get together on a recording and André was very pleased and enthusiastic about the idea. Telarc was approached ... and a lot of things happened fortuitously at once.

Q. You're the first Canadian to win the Gold Medal at Leeds. How important is the competition route to an emerging artist?

A. Your artistry has to go noted somehow and competitions are really the way to do that. Not only do the judges hear you, but booking agents hear you, managers hear you, conductors hear you or hear about you ... Leeds is extremely well-respected and it opened up the doors to my concert career in Europe — about half of the concerts I play each year are in Europe — and also made me a hero back home in Canada.

Contributing to this article were Allen Cohen of Detroit and Jan C. Snow of Cleveland, both of whom write frequently for Quarter Notes.

previews

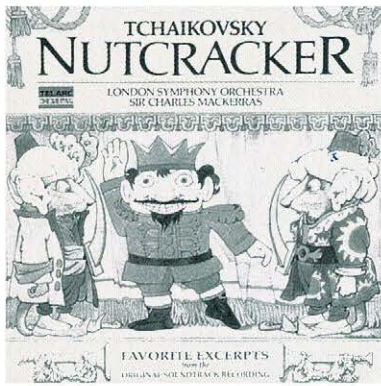


CHOPIN: Sonata No. 2; Scherzo; Ballade; Two Etudes; Two Nocturnes; Polonaise; Two Waltzes. Jon Kimura Parker, piano. (CD-80147) August 1988

The piano music of Frédéric Chopin (1810-1849) is without a doubt the best-known body of literature ever composed for the instrument. No keyboard recital is complete without at least one work by this poet of the piano. His expansive romantic melodies have found their way into untold numbers of film scores. Numerous ballets have been choreographed to Chopin's music and dance students the world over go through their classroom exercises to the accompaniment of Chopin's waltzes and other piano pieces.

Chopin's writing for the piano has never been equaled and with this recording Telarc presents the most beloved works of this premier composer of the world's most popular solo instrument. The disc includes Polonaise in A major, Op. 40, No. 1 "Militaire;" Ballade in A-flat major, Op. 47; Sonata No. 2 in B-flat minor, Op. 35; Two Etudes, Op. 10; Two Waltzes, Op. 64; Two Nocturnes, Op. 9, No. 2 in E-flat major, and Op. 27, No. 2 in D-flat major; and Scherzo in B-flat minor, Op. 31.

From the light-hearted, rapidly turning figures of the Waltz in D-flat (best known to all by its nickname, the "Minute" Waltz) to the somber (and equally well-known) Funeral March from Sonata No. 2 in B-flat minor, Chopin demands a performer of musical imagination as well as flawless technique. Renowned Canadian pianist Jon Kimura Parker brings his unique sensitivity to this intimate music and offers a virtuoso performance, masterfully recorded with Telarc's customary clarity to capture every nuance. — JS



TCHAIKOVSKY: NUTCRACKER — Favorite Excerpts from the Original Soundtrack Recording. Sir Charles Mackerras / London Symphony Orchestra. (CD-80140) September 1988

Since 1892, the "Nutcracker" has proved to be the most popular ballet of all. No other ballet evokes the brilliance and glitter of the Christmas season, or transports its audience to a primal land of youth, adventure and the fantastic. Romance, death, passion ... the drama is intense, and Tchaikovsky's score conveys all the excitement of a live ballet performance.

Just in time for this year's holiday festivities, Telarc presents "Nutcracker — Favorite Excerpts from the Original Soundtrack Recording." A "best of the ballet" compilation, this CD features conductor extraordinaire Sir Charles Mackerras leading the acclaimed London Symphony Orchestra. Rereleased from the 1986 motion picture soundtrack recorded by Telarc, this new disc features the favorite excerpts on a single CD: the *Dance*

of the *Sugar-Plum Fairy*, with its famous solo for celesta; the *Divertissement*, with its exotic foreign dances including the Trepak and the Chinese Dance; the *Waltz of the Snowflakes*, with its choir accompaniment; and many more.

The 1986, two-disc set won accolades for its Telarc-quality digital sound. Of the recording, *Stereophile* said in its June, 1987 issue, "The recording is gorgeous, with ravishing string tone, perfect balances, blazing brasses, great dynamic range ... highly recommendable." Critics also commended Sir Charles Mackerras' proven talent for ballet-score interpretation. *USA Today* said in its December 31, 1986 issue, "Mackerras' interpretation ... is elegant and passionate. Best of all, he takes nothing in Tchaikovsky's orchestral arsenal for (continued on page 8)

On the Scene at a Telarc Recording Session

by John Eustace



MENDELSSOHN: Symphony No. 3 in A minor, Op. 56 "Scottish" Die Erste Walpurgisnacht. Christoph von Dohnányi / The Cleveland Orchestra and Chorus. Christine Cairns, Mezzo-Soprano; Jon Garrison, Tenor; Tom Krause, Baritone; Jeffrey Wells, Bass-Baritone. (CD-80184) October 1988

When London Records entered the digital recording field in the late 70's, one of their first releases was Mendelssohn's 4th Symphony, with Christoph von Dohnányi conducting the Vienna Philharmonic. The sound matched the performance — crisp, clean, exciting. At once, it made me a believer in both digital recording and Christoph von Dohnányi. So when I had to choose between a beautiful sunny spring Sunday in May, or a Mendelssohn recording session with Christoph von Dohnányi and The Cleveland Orchestra, the choice was easy. As it turned out, there were many more sunny days ahead during the drought-

plagued summer of 1988, and I never even missed this one.

There were two sessions scheduled: the Symphony No. 3 in A minor, Op. 56, better known as the "Scottish" in the morning, and *Die Erste Walpurgisnacht* in the afternoon. I was able to sit in a seat in the Masonic Hall auditorium (the preferred recording site of The Cleveland Orchestra) in the morning, but I knew I would be sitting in the control room for *Walpurgisnacht* as the choir was to be in the seats for the recording (something I found surprising, but logical.)

The session began with the orchestra just running through the opening portion of the symphony. When they paused, Jack Renner and Mike Bishop came running into the auditorium and each ran toward one of the three eleven-foot mike stands. They pulled them down adjusting them a fraction of an inch. It hardly seemed worth the effort. The orchestra began again, this time "for real." They gave an energetic reading of the symphony with very few loose spots, which were then picked up after playbacks, to be edited during post-production. It was very exciting to be present at what was essentially a private performance of one of the world's most virtuosic ensembles, but the real excitement came during the afternoon session in the control room.

There is no first floor Ladies Lounge during Cleveland Orchestra recording sessions, as it is converted into the control room. (See "Publisher's Corner," page 2.) The lounge area now contains a mixing board, two monitor speakers, a video monitor, a long table, and a few other little boxes with pretty lights (I'm not getting too technical here am I?). Most of the serious gear was in the room with the stalls — and you thought the recording business was glamorous.

Silence is literally golden when at a

recording session and this rule applies to the control room as well. While sounds made in the control room don't get recorded, they do incur the wrath of Robert Woods and Jack Renner. For instance, as the *Walpurgisnacht* began, with the machines rolling, another person in the control room began flipping frantically and noisily through a score. First Renner turned around. I expected to see anger on his face, instead I saw incredulity. The noise continued, despite Renner's stare. Then Woods turned around with basically the same look on his face. Finally the offender looked up, "You want to knock that off?" Renner asked. "Yeah!" agreed Woods. Needless to say, there was no more noisy page turning. I happen to love the music of Felix Mendelssohn, but I have to admit that I did not know *Die Erste Walpurgisnacht* before this recording session. I was a little concerned that I might become bored by some second rate work, lose interest and begin to fidget. As it turned out, *Walpurgisnacht* was a fascinating work, with terrific choral writing and a truly thrilling ending. I wasn't bored for a moment.

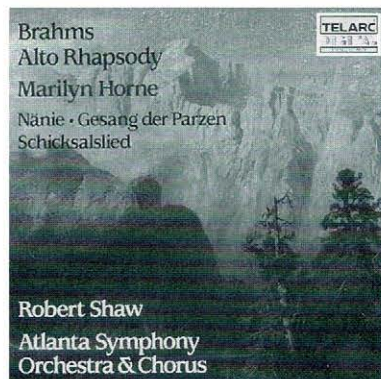
I stayed in the control room during playbacks. All had gone very well, so there were no interesting behind-the-scene fireworks. Following playbacks, Dohnányi and the soloists went back into the hall to pick up a few spots, including the "Kommt, kommt" chorus, which had gone well enough to know that it would be great with just a little work.

Following the sessions, Robert Woods flew off for his vacation. When he returned a week later, he came into my office. "You know, all during my trip I kept thinking about the *Walpurgisnacht*. I just listened to it again, and you know something? It's really great." He acted like he had just made a great discovery. I felt the same way. ☺

previews

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granted, making interesting choices in balancing various sets of instruments. The CD sound quality is warm and sumptuous." And in the March/April, 1987 issue of *Fanfare*, Don C. Seibert said, Mackerras "leads an exciting, involving performance which responds sensitively to the ebb and flow of the drama." — RS



BRAHMS: *Alto Rhapsody, Op. 53 / Gesang der Parzen, Op. 89 / Nänie, Op. 82 / Schicksalslied, Op. 54.* Marilyn Horne, Mezzo-Soprano. Robert Shaw / Atlanta Symphony Orchestra and Chorus. (CD-80176) October 1988

Johannes Brahms became interested in choral writing through Robert Schumann, who predicted, "with the masses of orchestra and chorus at his disposal" Brahms would "succeed in opening wondrous vistas." The four works on this disc are perfect examples of those wondrous vistas, expertly and movingly performed by the Atlanta Symphony Orchestra.

The first work on this disc, the *Alto Rhapsody* was inspired by an undeclared (and unreciprocated) feeling for Clara Schumann's daughter Julie. The *Rhapsody* moved Clara intensely: "He called it his bridal song ... it shook me by the deep-felt grief of its words and music." Later, Brahms became smitten by a young singer, Hermine Spies. She was very fond of him and they nearly married. However, Brahms could not change his bachelor lifestyle. Still, Hermine Spies became his favorite interpreter of the *Alto Rhapsody*.

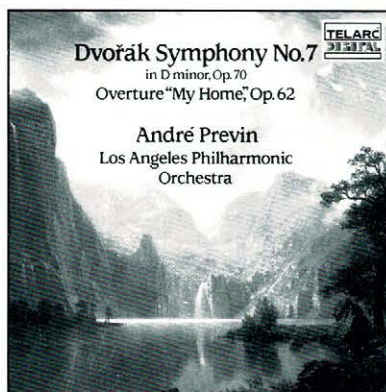
The text of *Schicksalslied* (Song of Destiny), Hölderlin's poem, contrasts the bliss of the immortal gods with the suffering and despair of mankind. The poem's negative conclusion was repugnant to Brahms, so he actually contradicted the poet's intention by optimistically ending the piece with a lovely instrumental passage in C major.

"Naenia" was a ritual funeral song of ancient Rome, but in *Nänie* (Song of Lamentation) Brahms portrays death as a sort of kindly genius, in whom the earth-weary may find repose.

The *Gesang der Parzen* (Song of the Fates), Brahms' last major choral work, is much like *Schicksalslied*, but in this composition, unlike *Schicksalslied*, the decrees of Fate are inevitably fulfilled. — BB



Marilyn Horne



DVOŘÁK: *Symphony No. 7 in D minor, Op. 70 / Overture, My Home, Op. 62.* André Previn / Los Angeles Philharmonic Orchestra. (CD-80173) November 1988

"The greatest of all Czech composers." This is the kind of praise lavished upon Antonin Dvořák. With no less than Johannes Brahms as his mentor and champion, Dvořák developed into one of our greatest composers, combining folk music with the classical traditions to create a unique and immediately accessible music.

Considered by many to be Dvořák's finest symphony, the Seventh came at a time when the composer's mind was troubled by many conflicting emotions. The loss of his mother had profoundly affected him, and at the same time, some of his friends were pressuring him to compose in a more Germanic fashion.

A fine orchestral violinist, violist and organist, Dvořák never lost his love of the countryside or its people. When a village band had painstakingly rehearsed operatic music to honor him, Dvořák interjected, "No — play me some village music; that's what I like." From this man also came the appealingly nationalistic *My Home Overture*. Based on Czech folk tunes, this neglected overture depicts Czech country farm life.

To his last days, Dvořák maintained a reputation as a great, magnificently endowed composer, and a noble, deeply sincere and unaffected man. "In spite of

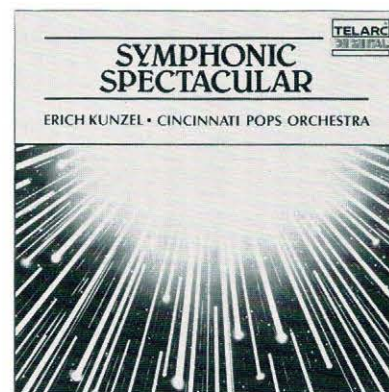
the fact that I have moved about in the great world of music," he once wrote, "I shall remain what I have always been — a simple Czech musician." — BB



BARTÓK: *Concerto for Orchestra*
JANÁČEK: *Sinfonietta.* André Previn / Los Angeles Philharmonic Orchestra.
(CD-80174) November 1988

As recording producer Robert Woods said, "It's not every day that the Muse lands on your shoulder. I believe this is the finest recording André has ever made, from a technical and musical standpoint." Bartók's *Concerto for Orchestra* is considered by many to be the finest orchestral piece written in this century.

These two Eastern European composers (Bartók from Hungary, Janáček from Moravia) have many common elements in their works. Among them are expressions of nationalistic fervor, folk melodies and ethnic rhythms. They both mix lyric sections with musical "jokes" and parodies; and use fanfares. The CD was recorded at U.C.L.A.'s Royce Hall, a site known for acoustical excellence. — RS



Symphonic Spectacular: Erich Kunzel / Cincinnati Pops Orchestra. (CD-80170) August 1988

The drama, excitement and majesty of a full symphonic ensemble are vividly demonstrated in "Symphonic Spectacular," Telarc's long-awaited follow-up to

"Orchestral Spectaculars" (CD-80115). Erich Kunzel and the Cincinnati Pops serve up a sure-fire program guaranteed to please pops and classical buffs alike. Drawing upon some of the most thrilling and accessible orchestral works of the last one-hundred years, Maestro Kunzel once again exercises his special brand of interpretive prowess.

Included are: *Ride of the Valkyries* (Wagner), featured so powerfully in "Apocalypse Now"; the steamy, exotic *Ritual Fire Dance* (Falla); the propulsive *Sabre Dance* (Khachaturian); the colorful *Roumanian Rhapsody, No. 1* (Enesco); the mercurial *España Rhapsody* (Chabrier); the blazing, passionate *Farandole* (Bizet) and the heroic *Marche Slav* (Tchaikovsky). In addition to these ever-popular chestnuts, Telarc has included a bonus, three items not normally found in collections of this type: an outstanding performance of the witty, jaunty *Festive Overture* of Shostakovich, the modern Russian known for his supreme mastery of the orchestra; *Entry March of the Boyars* of Johan Halvorsen (1864-1935), a protegee of Edvard Grieg, and the charming, lyrical *Praeludium* of Armas Jarnefelt (1869-1958) of Finland, the land of Jan Sibelius. In all, ten compositions representing ten different composers are featured. — AC



TRIPLE FEATURE: Specially-priced 3 CD set containing *Time Warp* (CD-80106) / *Round-Up* (CD-80141) / *Hollywood's Greatest Hits* (CD-80168). Erich Kunzel / Cincinnati Pops Orchestra. (CD-89006 [3 CD]) September 1988

During Telarc's first Decade of Digital, Erich Kunzel and the Cincinnati Pops have risen to prominence as America's premier pops orchestra. Their exciting, exuberant performances, recorded in Telarc's pristine digital sound, have made the Cincinnati Pops CD's best-sellers.

To celebrate the astounding success of the Pops during our first 10 years, Telarc is releasing "Triple Feature," a specially-priced, 3-disc package of Erich Kunzel and the Cincinnati Pops' most popular movie music CD's. The package includes:

Time Warp, featuring scores from science fiction movies and television shows; *Round-Up*, featuring scores from famous Westerns and Western sound effects, including Telarc's now-famous "Digital Cows;" and *Hollywood's Greatest Hits*, featuring 16 classic movie themes. — JE



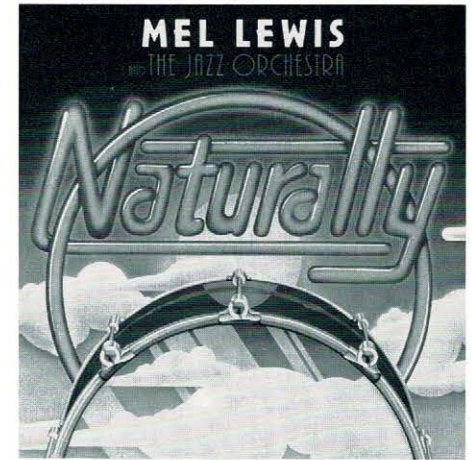
EMPIRE BRASS. Bernstein: Highlights from *West Side Story*, three pieces from *Mass*. Gershwin: Selections from *Porgy and Bess*. Tilson Thomas: *Street Song*. (CD-80159) November 1988

"What have they been waiting for?" That question has been on the lips of brass players and aficionados lately, as they wondered when Telarc would apply their famous digital recording expertise to the brass quintet medium. Well, they finally have! Being brass players themselves, Telarc's Jack Renner and Robert Woods wanted to find the optimum combination of artists, location and repertoire to inaugurate their brass quintet recordings. They found it, with the premier brass quintet today, the Empire Brass Quintet, playing music of Bernstein, Gershwin, and Michael Tilson Thomas (his first recorded composition) in Boston's famous Symphony Hall.

Rolf Smedvig and the Empire Brass have chosen a program of popular showpieces for brass quintet for this, their Telarc debut recording. The program begins with upbeat new arrangements (including piano/synthesizer, guitar, acoustic or Fender bass and drum set!) of the music of Leonard Bernstein: a suite from *West Side Story*, and three selections from his *Mass* — played as only Empire can play them. (Incidentally, these pieces were recorded in the week after Bernstein's 70th birthday celebration.) The Frank Denson arrangements combine the virtuosity of the Empire Brass with the swing of a rhythm section. The sound is brilliant, clear and unique with broad appeal. Following is a suite from *Porgy and Bess* by Gershwin. A special addition too is a piece written especially for Empire Brass for this recording by composer-conductor Michael Tilson Thomas entitled *Street Song*. The Empire Brass on Telarc — it was worth the wait! — BB

Great Charts Revisited!

by Allen Cohen



MEL LEWIS AND THE JAZZ ORCHESTRA: *Naturally*. Rereleased from the 1979 LP digital stereo recording, DG-10044. (CD-83301) November 1988

Mel Lewis has been wielding the sticks since he was 15 years old. Born in 1929, a simple calculation reveals that is over 40 years of drumming. His past associations in the Big Band field read like a "Who's Who." He has done stints with Ray Anthony, Tex Beneke and Stan Kenton, and has been called a "superb timekeeper and swinger," "one of a handful of completely first-rate jazz drummers," and "able to swing a Big Band with a minimum of fuss and a maximum of taste."

In 1965, Lewis joined forces with Thad Jones, cornetist and flugelhorn player par excellence. Relying on Jones' formidable talents as an arranger, their sixteen piece band regularly brought the house down every Monday night at New York's illustrious Village Vanguard. A series of very successful albums released between 1966 and 1975 documented the Jones/Lewis powerhouse connection.

Nevertheless, sometime later, perhaps fueled by new challenges, Jones left for Denmark to establish a new band. Loyal followers were devastated, but not for long ... Mel Lewis assumed leadership bringing in some key new talent. Jones may not have been present in body but his impact lingered on. As Lewis said, "This is a new band. It's my concept, but I give the band free rein. After all, I have the control; the drummer is the leader. The people in this band have a lot to say. And we'll always be able to play the Jones things the way they should be played."

In the spring of 1979, the Mel Lewis Band cut an album for an emerging record label named (continued on page 11)

Spies

(continued from page 5)

“Orient Express,” Freeman said. “They’re all very discoverable.”

Freeman wanted to make *Spies* both danceable and listenable. “I think this will appeal to the fusion market, to a lot of the same people who are buying *Bachbusters* and *Beethoven or Bust*, to people like me who listen to contemporary instrumental music but don’t like to listen to real avant-garde jazz,” Freeman said.

Amen. And don’t forget to wear your trenchcoat and your headphones when you enter the world of *Spies*. 🐱

Carlo Wolff is a Cleveland journalist and freelance writer.

The Winners

(continued from page 5)

We have chosen to bring him to Cleveland to attend a recording session of The Cleveland Orchestra conducted by Christoph von Dohnányi, sometime during 1989. Regretfully, industry competition has dictated we announce the contents of this recording in a future *Quarter Notes* closer to the recording release date.

The most frequently made suggestion in the entire contest was that we record *Victory at Sea* with Erich Kunzel and the Cincinnati Pops. Our second prize winner, (#0095 — William J. Lenz of Lutz, Florida) was among those who made that suggestion, but with a difference. Lenz’s entry was for an album containing selections from *Victory at Sea*, plus several other movie themes and additional music associated with World War II, outlined in some detail. His prize is a Sony portable CD player and a complete set of Telarc Cincinnati Pops recordings.

All third prize winners will receive a copy of every CD reviewed in this issue of *Quarter Notes*. The third prize winners are:

Michael Gersten, Lawrenceville, NJ
R. Spainhour, New York, NY
W.B.P. Martin, Katikati, New Zealand
Lawrence DiTizio, Philadelphia, PA
Dauvn B. Rohrs, Madison, NJ
Christopher E. Leyon, Carlisle, PA
Dr. Nate Lerner, Hamden, CT
Jeffrey W. Stewart, Omaha, NE
Dave & Debbie Herndon, Visalia, CA
Gary Burkhart, San Jose, CA

The results of the Sound & Music Study and Contest were extremely rewarding. Many of you commented at length about our efforts and had a number of very pleasant things to say about us. A hearty thank you to all who took the time and trouble to complete the questionnaire and enter the contest, and congratulations to the winners! 🐱

Publisher's Corner

(continued from page 2)

much consistency as possible, from one location to another, I use the same recording — CD-80039, *The Firebird*. It has the required characteristics to quickly show me where the problems are; deep bass, extended highs, fine detail, excellent focus, a sense of “air” around the sound, good left-right and front-to-back imaging, and wide dynamic range. Although I find the entire recording useful, the following spots are especially valuable:

Opening Very deep bass produced by string basses playing in their lowest register, accompanied by a deep bass drum roll. You should *feel* the weight but be able to clearly hear the bass line. You have a definite sense of string basses on the right which is helped by the “creaking” of the low C extension on some instruments.

00:29 Trombones enter, located at approximately two o’clock.

00:45 Several things begin to happen: bassoons enter slightly right of center, violins start to emerge between left and left-center, clarinets in center, harp left-center and behind violins and muted trumpets right.

01:37 Flute enters slightly left of center and about halfway back in soundstage.

01:45 Oboe enters center, in same perspective as flutes.

02:02 Repeated figure in violas, slightly right of center. It is common in many listening rooms that have a standing wave between 100-200 Hz for this passage to have a plummy or bloated quality. If so, it is necessary to reduce this frequency buildup in the listening room.

02:17 Clarinet- bassoon passage. Same comments about bloated sound as previous spot.

02:25 Soft bass drum strokes. You should feel the weight, size, depth and slight attack of the beater.

02:36 First entrance of piano. Should be to left and rear of soundstage, farther back than harp.

02:46 - 03:00 This section tells a great deal about the left-right spread and the quality of the string sound. Violas enter first right of center, then violins left and left-center, then cello right. There should be a very natural spread with no bunching in the center, plenty of air around the sound with a nice mix of presence in order to hear the detail of all the lines of each section.

03:00 - 04:23 Should be good detail from all sections, with a great sense of place-



The Firebird (CD-80039). Testing the concert hall sound throughout the world since 1978.

ment as mentioned in previous examples. This is a good passage to let things settle in and for the feeling of the orchestra to emerge.

06:38 Bass pizzicatos on right — the first note should have plenty of depth and pitch. A good test of bass response.

07:45 - 07:55 Full strings — violins should have a nice “sheen,” with no stridence. Entire passage should have nice sense of air around the sound.

08:40 Horn solo against sustained strings and winds. Horn should not have bloated character.

09:06 The first real power-handling test. This sudden loud attack should be handled with ease with a balanced sound from the bass drum to the piccolo.

09:08 Horns and tuba should have great clarity and pitch center with no bloated quality, especially the tuba.

09:37 Xylophone at left rear should have sharp transients on attack and sound should have great sense of space around it.

09:37 - 10:50 Great check for detail from all sections of orchestra. Pizzicato strings should be pointed with sense of section, not just individual strings; xylophone should be crisp with sharp transients and plenty of air around the sound; all the interplay between various sections should be well defined.

12:34 - 12:48 Another great section to test low bass response and power handling. The deep bass drum strokes should “move a lot of air” in the listening room. You should hear each attack clearly and still easily hear the “frantic” moving lines over the bass drum.

13:10 - 13:12 This crescendo is a real power eater and a good test of the listening room’s (lack of) ringing. The sustained woodwinds that emerge out of this crescendo should have no hint of being covered by any blurring from the end of the crescendo.

13:16 - 13:18 Good front-to-back perspective test. Harp should be slightly in back of strings, piano should sound farther back than harp.

13:53 One of the most useful spots. The bassoon solo should sound even in all registers with no sense of bloating.

17:25 Another great section to check low frequency buildup. Horn solo should not sound bloated in any register.

19:36 - end Big bass drum whacks will really tax power handling and frequency response, especially the last one at 20:30 which includes a mighty cymbal crash as well. This should be very tight and have the feeling of great power, depth, and sharp transients.

I hope this information will be helpful and enable you to become more familiar with *your* playback system. 🐱

The Sound of Music

(continued from page 1)

"South Pacific" (1949); "The King and I" (1951) and "Flower Drum Song" (1958). Within this formidable lineup, "The Sound of Music" maintains an honored position.

The show premiered on November 16, 1959 at New York's Lunt-Fontaine Theatre, going on to log a record 1,433 performances. The original cast featured Mary Martin (Maria); Theodore Bikel (Captain von Trapp); Kurt Kaznar (Max) and Patricia Neway (the Mother Abbess). "The Sound of Music" was voted the best musical of 1959, winning the honored Antoinette Perry Award. Unfortunately, it was to be the final joint venture of Broadway's gifted duo. Oscar Hammerstein II died of stomach cancer on August 23, 1960, a mere nine months after the show's opening.

In 1965, Twentieth Century Fox released their celebrated screen treatment. Photographed in and around Salzburg, this 174 minute feast for the eyes and ears won five academy awards. Julie Andrews and Christopher Plummer headed the cast. Two new songs, "I Have Confidence In Me" and "Something Good" were written especially for the film by Rodgers who also provided the lyrics. For many, this is the most beloved musical film of all time. It was also the most successful up until 1978, when it was finally surpassed by "Grease."

When faced with the prospect of newly recording "The Sound of Music" for the digital generation, producer Robert Woods, engineer Jack Renner and conductor Erich Kunzel responded in the best Telarc tradition of integrity and attention to details. It was immediately decided to include everything that had been composed for both the stage and film versions. In addition, the "Nature Music," heard just prior to Maria's initial appearance, would receive its recorded premiere. This was made possible through the efforts of Betty Auman of the Music Division of the Library of Congress, sole repository for the score of this purely orchestral interlude. Authority Jack Holmes of the Rodgers and Hammerstein Concert Library was enlisted as a consultant and was in attendance at all of the sessions to insure authenticity.

In order to effectively render such standards as "My Favorite Things;" "Sixteen Going On Seventeen;" "Climb Ev'ry Mountain" as well as the other numbers in this classic show, the utmost care was taken in the selection of the vocalists. The singers were chosen not only for the quality of their voices but for their ability to adapt to the stylistic requirements of the

Broadway idiom. The final casting was as follows:

Frederica von Stade Maria
Håkan Hagegård Captain von Trapp
Eileen Farrell Mother Abbess
Barbara Daniels Elsa Schraeder
Lewis Dahle
von Schlanbusch Max Detweiler

Finding talented children took some effort. After much auditioning by conductor Erich Kunzel, producer Robert Woods, and director of production Elaine Martone, the seven "von Trapps" ranging in age from 9 to 16 years of age were recruited from the prestigious School for the Creative and Performing Arts in Cincinnati.

The actual transcribing of this miraculous production was congruent with Telarc's recording philosophies in every respect. Two sold out concert presentations of the complete show firmly established the rapport and sense of vibrancy one experiences in the best recordings of major stage works. The consummate ensemble and chemistry flowed effortlessly from the concert stage to the subsequent sessions. In essence, the approach is a vivid recreation of a concert performance captured in the natural ambience of Cincinnati's superb Music Hall with balances left unaltered artificially. The temptation to overdub and, hence simplify matters was completely eschewed. "It was a technical challenge for us to record a work of this complexity, onto two tracks, our standard mode of operation." Jack Renner went on to remark that the entire project was accomplished in three sessions, a total of ten hours of recording time, quite a feat considering the sheer number of musicians and vocalists involved. According to Mary Judge-Vila, the librarian of the Cincinnati Pops Orchestra, these were some of the most intense and exacting sessions ever held.

And what of the finished product? In the words of Jack Holmes, "It's magical! The music truly comes to life. Everyone involved was 'up' and ready to give their theatrical best. It's not easy to do this in an empty auditorium. Erich, the orchestra and the entire cast delivered more than anyone could ask for. It was a great pleasure to see Robert Woods and Erich Kunzel working together. Their rapport and sense of good taste are quite remarkable."

This first recording of a musical by a major American orchestra is sure to please the most discerning Telarc listener. "The Sound of Music" was released in August on cassette and LP as well as compact disc. 🐾

Allen Cohen is a Detroit freelance writer and producer for the Meadow Brook Music Festival in Rochester, Michigan.

Elaine Martone

(continued from page 2)

focus of Martone's job only after Telarc purchased its own digital editing system in 1983. "I was trained on it and from then on I was responsible for all the editing, which often includes making critical musical decisions," she says.

The acquisition of an assistant — she now has two — freed her to spend some time in other creative areas, such as those embodied in the artist relations side of her title. "After Bob has negotiated the contract and established the relationship, I handle all the details that come up," she explains. "Our artists can call me to discuss any aspect of their recording. I appreciate what musicians do."

Through the close of the 1986-87 season Martone lent her talents to the oboe section of the Canton Symphony. "It gave me a good balance," she says. "It kept my ear out of only recorded sound and involved in the world of real performance." She still plays with the orchestra as an extra occasionally.

Leisure time is also given to regular fitness work-outs, cooking, reading ("mostly contemporary fiction — escapist stuff like Stephen King"), listening to many kinds of music and gardening. "I love being outside, and I really like making things grow. It's very relaxing."

In June, she was given her first opportunity to produce a record for Telarc. "We went to St. Paul to record Michael Murray in a program of early Bach organ works. It was a challenge and a great experience. It gave my work more focus. After eight years I still have a lot to learn. That's another reason I love Telarc — never a dull moment." 🐾

Great Charts Revisited

(continued from page 9)

Telarc. This was the first Big Band album to use the newly developed Soundstream Digital System for recording. The band was seated in "on the job" order, their standard performance setup. "Spotlighting," the phony by-product of multitracking, was absent and so was any "gratuitous" editing. Takes were mostly complete so the band members could stretch their legs and cook as they were accustomed to doing on a "hot" night at the club.

This band, sixteen in number, sizzled its way through the charts. Lewis was flooded! "NATURAL! Now, there's a word I haven't associated with a recording in umpteen years; I never even considered the words 'natural sound'." Until now."

"Naturally" is back, in a CD format. Great charts revisited! 🐾

INSIDE TRACK

Shades of Amadeus ... Do the sounds of the Mozart *Requiem* seem to be haunting you? Two new television commercials feature Telarc's recording of the piece with Robert Shaw and the Atlanta Symphony Orchestra and Chorus (CD-80128). A Nike ad uses part of the *Lacrimosa* and a portion of the *Rex tremendae majestatis* can be heard in a Lee Jeans commercial.

Hi-de-hold your horses ... Octogenarian jazz vocalist Cab Calloway, he of "hi-de-ho" fame, presented a happy face to the audience at Riverbend in Cincinnati August 2. But when he turned his back, he wasn't smiling. Conductor Erich Kunzel chose a tempo on "St. James Infirmary" that the singer found a little too brisk. Nothing Calloway could say — and reports are that he said it all — would slow Kunzel down. (All was forgiven a few hours later over post-concert beers at the Cincinnati Hotel.) The program, a benefit for the Cincinnati Symphony Orchestra Musicians Pension Fund, featured Calloway and seven other jazz greats, and was recorded the next day by Telarc (*The Big Band Hit Parade*, CD-80177).

Have you "herd"? Tower Records, Lincoln Center location in New York City, has been known to program Telarc's famous cows (*Round-Up*, CD-80141) over their classical system to accompany the midnight closing of the store as the customers "moove" through the check out line. ☛

COMING IN OUR WINTER ISSUE

New Releases:

- Michael Murray's Tenth Telarc CD: *The Young Bach*
- Fourth in a series: Mackerras and the Prague Chamber Orchestra record Mozart Symphonies No. 24, No. 26, No. 27 and No. 30
- *The Best of Henry Mancini*: The Pink Panther celebrates his 25th birthday with Telarc, Erich Kunzel and the Cincinnati Pops!
- Quartet Duet: The Cleveland Quartet perform works by Borodin and Smetana
- *Victory at Sea*: Powerful WWII music recorded by Erich Kunzel
- *Set at Last!* Beethoven Symphonies No. 1, No. 2 and No. 4 complete Beethoven's nine symphonies
- Strauss: His Four Last Songs. André Previn conducts the Vienna Philharmonic with guest soloist Arleen Augér, coupled with the monumental *Ein Heldenleben*.
- Second in a series: André Previn and the Royal Philharmonic record Vaughan Williams' Symphony No. 5 and the Tallis Fantasia

Plus... An interview with the Cleveland Quartet; a closer look at the Empire Brass and their Bernstein/Gershwin/Tilson Thomas and Gabrieli recordings; Schumann Symphonies No. 2 and No. 3; our second all-Brahms recording; and Vivaldi's *Gloria*, with Robert Shaw and the Atlanta Symphony Orchestra and Chorus.

Musings

by Robert Woods

Sifting Through the Entries

I have to admit that when we decided to do the Sound & Music Study and Contest I had no idea how much time it was going to take to read 3,953 entries. But I read them all — every last one of them — and found the exercise illuminating in many respects.

Interestingly, a number of people suggested that we record artists who are no longer living, E. Power Biggs being perhaps the most frequently mentioned. Telarc has recorded in some pretty unusual venues but never in either of the two possible locations that the idea of recording a deceased artist brings to mind. (We're good, but we're not *that* good.)

Some of the artists suggested were new to me. While I certainly wouldn't claim to know of every artist in the world of music today, these names hadn't even the slightest ring of familiarity. I had the strange feeling that at least a few of these entries came from aspiring musicians who were suggesting themselves as the artist they would like us to record.

One name that I couldn't quite place when I first read it was "Sam Galun, MP." After a few minutes of head scratching, it came to me. That's the name of my plumber — Sam Galun, Master Plumber. Since the entries were anonymous when they reached my desk, I had to check with the marketing company to find out where that one came from. The entry proved to be from Sam's son who lives in Cincinnati. I don't remember what the suggested program was but I can see Sam performing on something akin to P.D.Q. Bach's left-handed sewer flute.

On Taking Risks

Perhaps one of the most remarkable recordings we have ever made was our Vivaldi's *Four Seasons* (CD-80070) with the Boston Symphony Orchestra. It's unusual in being one of the very few recordings of the piece that includes substantial ornamentation in the solo violin part.

Joseph Silverstein (then concertmaster of the BSO) did a great deal of research in order to come up with the artistic ornamentation that wouldn't alienate the listener who is not used to hearing the music performed that way.

The recording is also noteworthy for having been accomplished in just one four-hour session. Keep in mind that in a symphonic recording session you only have 40 minutes of recording time out of every hour because the other 20 minutes has to "break," by union rules. I'm sure that no other recording of the piece has ever been done in so short a time. It couldn't have been accomplished but for the expertise of the performers we had at hand.

Those performers, by the way, numbered just two more than a dozen. However, Telarc paid for almost 100 musicians even though we only used 14 on the recording. Because we wanted to use the name of the Boston Symphony Orchestra, we had to pay all members of the orchestra their minimum scale for recording, whether they played or not.

It was an expensive project and a very risky thing for us to do, considering the tremendous competition in the field. (There were 26 different recordings of *The Four Seasons* on CD in the marketplace.) The good news was that it was a risk well-taken as we have sold almost 200,000 copies. It continues to be one of our strongest sellers despite the fact it was made over eight years ago. ☛



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