

Quarter Notes

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ERICH KUNZEL — TELARC INTERNATIONAL

Two Big Crossover Winners

by Jan C. Snow

Conductor Erich Kunzel has made a career of "double-crossing" American music lovers, aided and abetted by Telarc. And in December these dualistic activities were recognized when *Billboard Magazine* named Kunzel "Top Classical Crossover Artist of the Year" and Telarc "Top Classical Crossover Label of the Year."

Kunzel and the Cincinnati Pops Orchestra have had an enormously successful recording collaboration with Telarc since 1979. The team has produced 20 recordings, 18 of which have spent time on *Billboard's* topseller charts.

"A lot falls under the crossover umbrella," said Kunzel from his office in Cincinnati. "A symphony orchestra playing Beatles' songs; a pop artist singing a song based on a Bach melody like *A Lover's Concerto* (The Toys, 1965). The charm of it is that you interest vastly different audiences in the same music."

Telarc's latest entry on the charts is *The Big Band Hit Parade* for which Kunzel incorporated a big band into the Cincinnati Pops Orchestra and added a bevy of jazz greats. Guest artists on the album include Ray Brown, Dave Brubeck, Cab Calloway,



Erich Kunzel (left), Cincinnati Pops Orchestra Conductor, is presented with a glass plaque from Telarc's Jack Renner, Chairman (center) and Robert Woods, President (right) on the occasion of Kunzel being named *Billboard Magazine* Classical Crossover Artist of the Year for 1988.

Eddie Daniels, Buddy Morrow, Gerry Mulligan, Doc Severinsen and Ed Shaughnessy.

"This recording appeals to jazz buyers and big band buyers who may not be symphony orchestra listeners, and it also appeals to classical music listeners who normally wouldn't buy jazz," said Kunzel. (continued on page 4)

An Off The Wall Look At The Empire Brass

by Jan C. Snow



Empire Brass. (left to right) Rolf Smedvig, trumpet; Jeffrey Curnow, trumpet; Scott A. Hartman, trombone; Martin Hackleman, French horn; J. Samuel Pilafian, tuba. Five "off the wall" musicians who first rehearsed in an apartment above a paint store in Boston.

The scene: a bus stop in New York City. The cast: five young musicians, the personnel of an unnamed brass quintet with an imminent concert, arguing about what to call themselves. Enter, a stranger.

"Why don't you call it the Empire Brass?" suggests the stranger, pointing to the Empire State Building. "We said 'Great! That's a big name,'" recalls tuba player Sam Pilafian. "And then we decided to keep it even when it didn't apply anymore."

Now based in Massachusetts rather than New York, the ensemble — founding members Pilafian and first trumpet Rolf Smedvig; Jeffrey Curnow, trumpet; Martin Hackleman, horn; and Scott Hartman, trombone — is in residence at Boston University. The group's beginnings were at Tanglewood in the summer of 1971 but, according to Smedvig, it didn't really gel until 1978. "I consider that year the start of the Empire Brass," he says, "when we made our New York debut, won the Naumberg Chamber Music Award, made our first European tour and released our first recording." (continued on page 2)

Empire Brass

(continued from page 1)

The years before included untold rehearsals during the wee-hours in the horn player's apartment, "over a paint store in Boston," says Smedvig.

"We'd play for maybe three or four hours and then party an hour. Then everybody'd go home and get up the next day and go to school or work."

"It was crazy," says Smedvig, "a very strange existence, anybody who is interested in playing with the Empire Brass, as opposed to being a banker on Wall Street, has got to be a little off the wall. But it's enjoyable."


In the years since, the ensemble has toured the world and developed an eclectic repertoire of more than 300 works ranging from those of Bach and Gabrieli to fifty-some commissioned works and popular arrangements. They have recorded more than 20 albums and this season entered into an exclusive contract with Telarc. "We've always been interested in working with Telarc because of the sonically spectacular way they make recordings," says Pilafian. "Our thing is tone, the melting together of sound. And nobody can capture that sound like Bob [Woods] and Jack [Renner]."

The first Empire Brass / Telarc release (CD-80159, CS-30159) is as American as the group itself. "American brass playing is way in front of the rest of the world," says Smedvig. "It's like a sporting event that is totally dominated by one country." Musically, the recording reflects the American urban scene: highlights from *West Side Story* and selections from *Mass* by long-time associate Leonard Bernstein; selections from George Gershwin's *Porgy and Bess*; and *Street Song* by Michael Tilson Thomas.

"*Street Song*," says the composer, "is the riffs of five guys from a neighborhood somewhere between Bali and Bulgaria." Written especially for the Empire, the piece is Thomas' opus one and was, in a sense, many years in the making. "We go back to that summer at Tanglewood," says Smedvig, "and we've been good friends the whole time. For years I've been saying, 'Michael, why don't you write us a piece?' and he did. His brass writing is the finest I've ever played."

The second Empire Brass / Telarc release, the *Music of Gabrieli* (CD-80204), presented a new set of recording challenges. To adequately capture the antiphonal qualities of the sixteenth century music, Telarc's recording team, the Empire Brass and eleven guest artists assembled in a gigantic field house in the Berkshires. They

recorded the CD in two days of sessions, and everybody played basketball on the breaks.

"What the Empire Brass has always been about is musicians getting together and having a good time," says Smedvig. "Just like over the paint store." 



Music of Gabrieli and his contemporaries Isaac, Banchieri, Díaz: Empire Brass and Friends. (CD-80204) February 1989

Sixteenth century Venice was a glamorous and cosmopolitan city, a crossroads of trade between the East and West with a vital artistic culture. At the center of Venetian musical life was the Cathedral of San Marco, where Giovanni Gabrieli became organist and composer in 1585. During the two decades that followed, Gabrieli brought the Venetian style of antiphonal writing to its fullest development, creating the most elaborate and splendid instrumental music that had yet been composed.

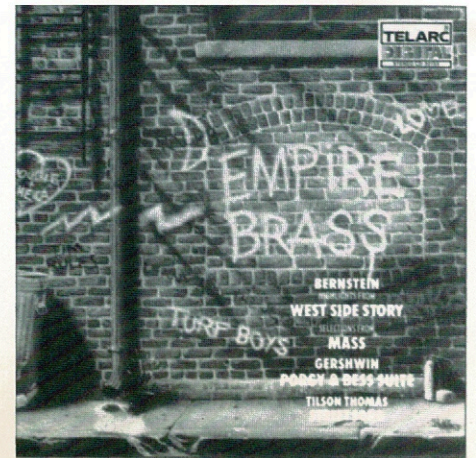
The *Music of Gabrieli* is a recording of large-scale, multi-choric works, many of which have never been available on any commercial recording. "We really went for pieces that had the widest range of drama," says tuba player Pilafian. "The smallest piece on the record is for eight people. What the listener is going to hear is some of the widest dynamic range in brass playing ever."

The majority of the *canzoni* presented on this CD are from a collection published in 1615. Presented, too, is one work each by Isaac, Banchieri and Díaz, each a student or contemporary of Gabrieli.

Requiring up to 15 musicians divided into two to three choirs, they are flamboyant works written on a grand scale.


Designed for the great space of San Marco, the music demanded reproduction in a similar space. Although thirteenth century cathedrals are rare in the Boston area where the Empire Brass is based, a suitable acoustic was found right in the artists' collective backyard: a reverberant old field house, four basketball courts square. "The decay in this space was especially nice," says producer Robert Woods. "Many times when you have a long reverb time the pitch will change substantially on the final fade-away. In this acoustic, the decay of the sound actually stayed very, very even, which is unusual."

The recording challenge was to capture the entire expanse of the sound and yet maintain the clarity that allows the listener to experience the spatial quality of the music and distinguish one choir from another. "This is music that only Telarc could put on a CD," says Sam Pilafian. "There's more music than the eight, 12 or 15 parts that are being played. There's the incredible music that happens in the middle when these parts meet. And that's where the microphones were."



EMPIRE BRASS. Bernstein: Highlights from West Side Story, Three Pieces from Mass. Gershwin: Selections from Porgy and Bess. Tilson Thomas: Street Song. (CD-80159, CS-30159) November 1988

Arts writer Jan C. Snow is a frequent contributor to Quarter Notes.

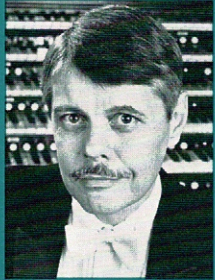
EVERYTHING YOU HEAR IS TRUE. 

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EDITOR: Gary Reider EDITORIAL COORDINATION: Marketing Programs Inc.
CONTRIBUTING EDITORS: Bill Baxter, Allen Cohen, John Eustace, Jan C. Snow
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artist profile

MICHAEL MURRAY



"I don't think any of us ever succeeds in being 100% true to a composer's intention," says Michael Murray. "But we have to try to come close." To do this, he says, an

artist needs to find out who the composer was, what he thought, what he did, what his times were like, and even who his friends were. "And then once you have all the information you can get and you've read all the biographies and studied all the scores you've arrived at your starting point," says Murray. "From there you go on and do the music as closely as possible to your own conviction of what the composer wanted you to do."

The Young Bach is Murray's tenth Telarc CD. It is a program of works written by the composer while in his twenties and early thirties. "Mostly these pieces are not played as much as Bach's later works," says Murray. "I don't want to say they're neglected, but they're not played as often as they should be."

The recording, Murray's fourth Bach program for Telarc, was made in St. Thomas Aquinas chapel at the College of St. Thomas in St. Paul, Minnesota. The organ, a three manual tracker by Canadian builder Gabriel Kney, is, he says "an instrument not unlike the kinds of organs Bach knew at the time he was writing these pieces."

During most of 1988, Murray's energies have gone into his book on another well-known interpreter of Bach, Albert Schweitzer. "He was an organist of some renown," points out Murray, "and no one's written anything that talks more than superficially about what he did as a musician." The Schweitzer volume, which Murray took eleven months off from concertizing to complete, has been in the works for a decade.

Murray is looking forward to more Telarc recordings of Bach on famous period organs that are appropriate to Bach and also have a marvelous sonic quality. — JCS

ANOTHER TELARC CROSSOVER CLASSIC

Selections from Victory At Sea

by Allen Cohen

Victory At Sea was the acclaimed NBC television series that chronicled U.S. naval operations of the Second World War. The 26 half-hour programs appeared in 1952 and were comprised of actual war film footage, painstakingly edited from nearly sixty million feet of film from ten countries. Producer Henry Salomon selected Richard Rodgers to score this miracle of early TV production. *Victory At Sea* was universally hailed as a major achievement and Rodgers' music was a hit. A series of successful records was issued by RCA with Rodgers' long time orchestrator, Robert Russell Bennett, conducting. There our story begins.

"It was tempting. Apart from 'Love Me Tonight', I'd never before written any background music, nor had I ever written anything for television. In addition to the appeal of working in a new field in a new medium, I would meet a new array of heroes and heroines. Any composer would have been intrigued by the challenge of creating music to accompany the movements of ships, planes and submarines."

(From *Musical Stages*, the autobiography of Richard Rodgers.)

Nearly a decade later, in 1961, a comparable television series was launched; *Winston Churchill — The Valiant Years*. Each week Richard Burton brought the legendary statesman to life using a narration consisting primarily of Churchill's own words. Again Rodgers was engaged to supply the appropriate musical accompaniment and again he responded with an eloquent and noble piece of music.

Jump ahead to early 1988. Telarc staged a contest, perhaps you even participated. The best idea for a recording project would become just that, an *honest-to-goodness Telarc recording*. Now enter a Mr. William Lentz. His brainstorm for an Erich Kunzel / Cincinnati Pops CD centering around a World War II theme, won him some nice prizes as well as the pride and satisfaction of being involved with such an exciting enterprise.

In addition to the suites from the aforementioned Richard Rodgers epics, *Selections from Victory At Sea and Other Favorites* (CD-80175, CS-30175) includes an array of great music. First, there's the unforgettable *Colonel Bogey March* of Kenneth J. Alford. Back in 1957, everyone was whistling what they thought was *The Bridge On the River Kwai March* but in fact was an arrangement of Alford's stirring British military march.



Victory At Sea and Other Favorites. Erich Kunzel / Cincinnati Pops Orchestra. (CD-80175, CS-30175)

Generals MacArthur and Patton once again take center stage as the subjects of Jerry Goldsmith's *The Generals' March*. Hollywood composer, Jerry Goldsmith, is a name not unfamiliar to Telarc listeners. Witness *Star Tracks II* (CD-80146, CS-30146) and *Time Warp* (CD-80106, CS-30106).

The great epic war pictures, detailing the more dramatic and famous incidents of World War II, are represented by music from *The Longest Day*, a saga of the D-Day Invasion by composer Paul Anka (the very same fellow who extolled the virtues of "Diana" oh so long ago) and the main title from *The Battle of Britain* by one of England's leading composers for the cinema, Ron Goodwin. Mr. Goodwin has written extensively for films such as *Where Eagles Dare*, *The Sword of Lancelot* and *Frenzy*.

While Anton Walbrook and the film in which he once starred, *Suicide Squadron* (known in England as *Dangerous Moonlight*) are not immediately recognizable, the *Warsaw Concerto* which figures prominently in this 1942 film has become a musical staple appreciated the world over. The composer of this extended work for piano and orchestra, Richard Addinsell, is also represented on *Sundance Film Music Series, Vol. I* (CD-88801) with his excellent score for *A Christmas Carol*.

While the more spectacular events of patriotism continue to intrigue us, the human drama, the heartbreaks and the sacrifices are equally compelling. *Casablanca*, the quintessential expression of love amidst a war torn backdrop, has become part and parcel of our cultural repository. Max Steiner's score, for what many regard as *the* Bogart picture, is a good part of the reason and belongs in this compilation. (continued on page 4)

Crossover Winners

(continued from page 1)

Hollywood's Greatest Hits was a typical Telarc/Kunzel crossover hit, rising to number two and staying on the charts for 43 consecutive weeks in 1988. *The Sound of Music*, the complete music from both the play and the film, featuring Frederica von Stade with Erich Kunzel and the Cincinnati Pops Orchestra, was in the top five at the end of the year.

"These things don't just come off the wall," said Kunzel of his crossover projects. "For example, for *The Sound of Music*, which, incidentally is the only complete musical recorded by a full symphony orchestra, we went to the Library of Congress for the original score. For the big band project we had to track down the whereabouts of the composers so we could get the original versions of the tunes, and so on. They're researched very carefully."

In 1988 Telarc had one other important crossover achievement, which was outside the realm of orchestral music. *Beethoven or Bust* (CD-80153, CS-30153), which included electronic interpretations of Beethoven's music, arranged and performed by synthesizer artist Don Dorsey, was number one on the *Billboard* crossover charts for 24 consecutive weeks. After 40 weeks it was still in the top 10 at the end of 1988. 🎧

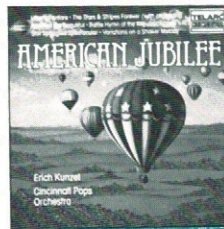
Victory At Sea

(continued from page 3)

Dark Shadows, a novel amalgam of soap opera and vampire fantasy, gave us the shudders in the 1960's. The now classic eerie opening musical signature prepared us for a very strange 30 minutes. Composer of this atmospheric little ditty, Bob Cobert, has most recently enjoyed success with his music for the epic miniseries, *The Winds of War* and *War and Remembrance* based on the massive Herman Wouk novels of the same names. His captivating *Love Theme* is included in this package.

To top off this exciting program, the great patriotic tune, *Over There* by America's favorite Yankee Doodle Dandy, George M. Cohan, is here as is Richard Hayman's rousing *Armed Forces Medley*, a thrilling, inspiring potpourri of all the great motto tunes of our various enlisted men and women.

There you have it. A clever, thoughtful idea blossoms into what is destined to become yet another hit for the winning Erich Kunzel / Cincinnati Pops combination. *Selections from Victory At Sea and Other Favorites* (CD-80175, CS-30175) makes its offensive in stores the beginning of April. Be ready! 🎧



CD-80144 / CS-30144*



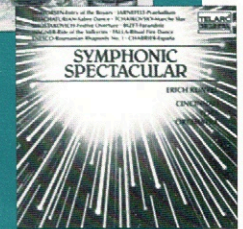
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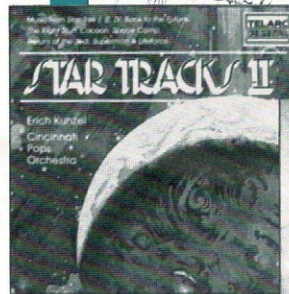
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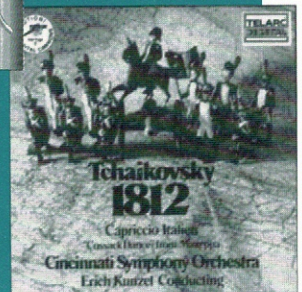
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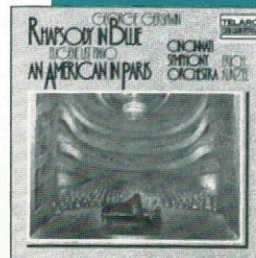
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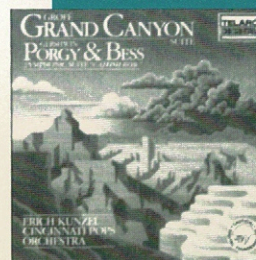
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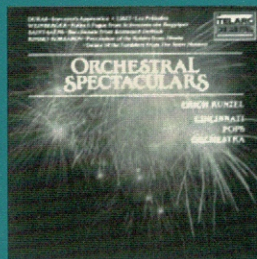
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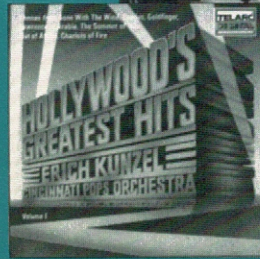
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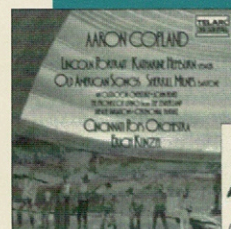
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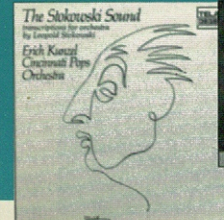
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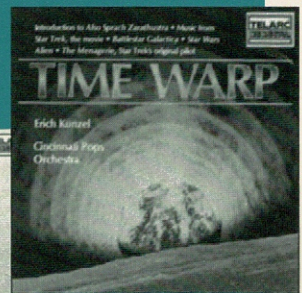
CD-80117



CD-80122
CS-30122



CD-80129



CD-80106 / CS-30106

*Four new titles will join 12 Erich Kunzel / Cincinnati Pops Orchestra cassette tapes in April.

A NEW CROSSOVER CHART BUSTER IN THE MAKING

Mancini's Greatest Hits

by Allen Cohen

"...I'm crossing you in style someday," (*Moon River*, lyrics by Johnny Mercer, music by Henry Mancini). The key here is *style*, a quality which more than anything permeates everything composed by Henry Mancini. Whether seated at a piano fluently knocking out memorable tunes, or astride a podium maneuvering a symphony orchestra through its paces, one thing is constant: the Mancini touch is synonymous with consummate artistry.

Telarc is pleased to announce *Mancini's Greatest Hits* featuring the Cincinnati Pops Orchestra conducted by Erich Kunzel who knows and loves this marvelous repertory better than almost anyone else around.

When it came time to assemble the program for this project, Erich Kunzel and producer Robert Woods were faced with a very real dilemma. How does one make choices from the literally hundreds of wonderful scores penned by Hank, as he is affectionately called by friends and colleagues.

Ultimately, it was decided to offer a broad array of material from the various genres traversed by Mancini over the years. This included several rarities highly coveted by collectors. Among the scores selected were those written for television (*Peter Gunn*, *Mr. Lucky*, *The Thorn Birds*), comedies (*Pink Panther*, *Dear Heart*, *Victor/Victoria*), dramatic fare (*Days of Wine and Roses*, *Two for the Road*, *The Molly Maguires*) and adventure films (*Hatari*, *The Great Waldo Pepper*, *The White Dawn*). Rounding out the collection were several of Mr. Mancini's concert works; *March with Mancini*, *Drummers' Delight*, *Strings on Fire*, *Symphonic Soul*. And if that were not sufficient, a chorus led by Monica Mancini (the composer's daughter) is featured on *Moon River*, *Dear Heart*, *The Days of Wine and Roses*, *Charade*, *Moment to Moment* and *Breakfast at Tiffany's*, recreating the originals.

The recording sessions were far from routine. Henry Mancini stopped by and was quite surprised to learn that the Telarc team avoids multi-tracking, a practice prevalent in the industry. According to Producer Robert Woods, Mancini was very amiable and supportive of what may be the longest Mancini program recorded (68 minutes). He was absolutely delighted with the outcome. A side note: the chorus was prepared by Monica Mancini. Monica, her twin sister, Felice, both sopranos, as well as several of

the singers who (years before) had made the original soundtrack recordings, were members of the chorus.

It is indeed a long way from Cleveland to Hollywood where Henry Mancini, the son of immigrants from the Abruzzi region of Italy, was born some 64 years ago. His professional career really began in the late 1940's when he arranged for the famed Tex Beneke Band. Along the road to success, Mancini served an apprenticeship at Universal Studios during the mid-1950's and applied his diverse talents to *Lost in Alaska* (with Abbott and Costello), *Francis the Mule*, *The Creature from the Black Lagoon* and the film noir classic of Orson Welles, *A Touch of Evil*. An incredibly fruitful relationship with director Blake Edwards followed, yielding such important works as *Peter Gunn*, *Breakfast at Tiffany's*, *The Pink Panther* and *Victor/Victoria*. Hank is at home in every and all genres. Witness his magnificent main title for the SciFi thriller *Lifeforce* (available on *Star Tracks II*, CD-80146, CS-30146). No wonder Henry Mancini is one of the most admired and sought after composers working today.



Mancini's Greatest Hits: The Pink Panther, Peter Gunn, Baby Elephant Walk, Charade, Days of Wine and Roses, The Thorn Birds, Moon River, plus 17 more. Erich Kunzel / Cincinnati Pops Orchestra / Henry Mancini Chorus. (CD-80183, CS-30183)

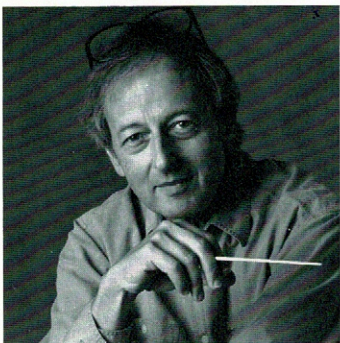
This February Telarc listeners can experience *Mancini's Greatest Hits* (CD-80183, CS-30183), 25 years after the delightful Pink Panther cartoon character first captivated our imaginations. ♡



At the photo session for the cover of Mancini's Greatest Hits were (back row): Evelyn Lorek, administrative assistant; Robert Woods, president; Elaine Martone, director of production and artist relations; (front row): Erich Kunzel; the Pink Panther; and Henry Mancini.

Allen Cohen, a Detroit freelance writer and producer of the Meadow Brook Music Festival in Rochester, Michigan, is a frequent contributor to Quarter Notes.

previews



STRAUSS: *Four Last Songs* / *Ein Heldenleben*. André Previn / Vienna Philharmonic Orchestra / Arleen Augér, soprano. (CD-80180) April 1989

In the twilight of his life, Richard Strauss, unlike most composers, was able to look back on a long, comfortable, and successful life and career. In his serenity as an octogenarian, he composed what have become known as his *Four Last Songs* for soprano and orchestra. While he had mellowed with age, his compositional prowess was just as vital, and he created four masterpieces which have become favorites of sopranos, audiences, and record collectors.

Ein Heldenleben (*A Hero's Life*) is a tone poem for a huge orchestra. It has an autobiographical program, in which the "hero" (Strauss) battles adversaries and emerges triumphant, much as Strauss had done in the musical world.

These are the kinds of compositions which have been waiting for the "Telarc treatment," and it is Telarc's privilege to present them with André Previn conducting Strauss' own orchestra, the Vienna Philharmonic. Arleen Augér lends her glorious voice to the *Four Last Songs*, and Reiner Kuchel, concertmaster, performs the solo violin in *Ein Heldenleben*. — JE



VIVALDI: *Gloria* / BACH: *Magnificat*. Robert Shaw / Atlanta Symphony Orchestra and Chorus. Dawn Upshaw, soprano; Penelope Jensen, soprano; Marietta Simpson,

mezzo-soprano; David Gordon, tenor; William Stone, baritone. (CD-80194) April 1989

A new recording from the Grammy Award-Winning Team is a noteworthy event. Robert Shaw and the Atlanta Symphony Orchestra and Chorus have proved their talents with several coveted Grammy awards on Telarc.

Hear them take on the "real" Vivaldi, found, more than anywhere else, in his much neglected religious music. More than in his concertos, the Venetian master sets forth a wide range of emotions in his settings of Latin religious texts. Here in the *Gloria* is the "priest" side of Vivaldi (which is what he was). His joy we have always taken for granted, but his contemplative nature and profundity may be a new experience for you.

The Magnificat is one of Bach's most compact compositions. Imbued with joy and exultation it radiates a happy optimism. Karl Geiringer in his book *The Bach Family* writes "only Sebastian Bach could write a composition so strict in form and yet so tender and ethereal."

Award winning recordings by this team include *Hindemith: When Lilacs Last in the Dooryard Bloom'd* (CD-80132) and *Berlioz: Requiem* (CD-80109) and *Duruflé and Fauré Requiems* (CD-80135).

The critics have spoken: *Gramophone* (on CD-80132) "a superlative and deeply moving performance." *Stereophile* (on CD-80135) "The recording would be hard to improve on. The sonic picture is all anyone could wish for. These are fine performances...magnificently recorded."

Don't miss the latest release from this award winning combination!



BRAHMS: *Piano Concerto No. 2*; *Haydn Variations*. André Previn / Royal Philharmonic Orchestra / Horacio Gutiérrez, piano. (CD-80197) February 1989

Telarc begins a new association with pianist Horacio Gutiérrez with one of the longest, most expansive and most techni-

cally demanding of all piano concertos. Cast in four movements rather than the usual three for a concerto, the Second makes a serene contrast with the violently tragic First.

"The long terror" as Brahms referred to it, was begun after a trip to Italy. Franz Liszt called the Second "...a distinguished work of art, in which thought and feeling move in noble harmony." When you experience Mr. Gutiérrez's interpretation, you will no doubt agree. — BB



BORODIN / SMETANA *Quartets*. The Cleveland Quartet. (CD-80178) April 1989

"The biggest problem we had was where to eat lunch," says cellist Paul Katz of the Cleveland Quartet's latest Telarc recording session. "It was really amazingly problem-free," he said referring to this, the ensemble's third Telarc disc. "The Borodin and Smetana quartets are two of the most played quartets of the Romantic nationalistic repertoire," says Katz. "And they're both masterpieces."

The recording was made in the American Academy Institute of Artists & Letters on the upper West side of New York City. "The hall is full of wood and has very beautiful acoustics but it's not normally used for music," says Katz. "Jack [Renner] discovered it somehow. It's really one of the best places I've ever recorded string quartets in." The hall's only drawback, apparently, was its location in a somewhat inhospitable neighborhood that made finding a mid-day meal difficult. "We wound up going to a Chinese produce market and buying fruits and vegetables to take back to the hall," says Katz.

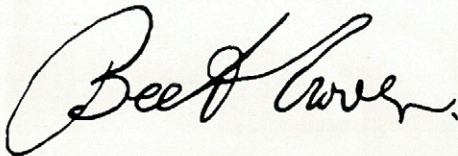
The Cleveland Quartet gave its first public performance at the Marlboro Festival the summer of 1969 and that fall took up residence at the Cleveland Institute of Music. The quartet — Donald Weilerstein and Peter Salaff, violins; James Dunham, viola; and Katz — has developed an international reputation and compiled an extensive discography. Ten years ago, they

Flashbacks

completed a four-year project of recording the complete Beethoven quartets. They plan now to repeat the monumental task with Telarc. "We're excited about the chance to do it over again with the new technology," says Katz. "We've changed quite a bit ourselves so it should be quite a different set interpretively."

The quartet plays four Stradivarius instruments known as the "Paganini Strads" once owned by the legendary nineteenth century violinist and now on loan to them from the Corcoran Gallery in Washington, D.C. Based in Rochester, the quartet is on the faculty of the Eastman School of Music, and after nearly two decades, three of the original members — Weilerstein, Salaff and Katz — are still with the ensemble.

Katz has quipped that a quartet is like a marriage, with all of the drawbacks and none of the advantages. "It is a very intense, very intimate relationship." Of course, they would not be playing together if they did not feel their taste and temperament to be basically compatible. However, that which makes an aggregation of four talented musicians into a true ensemble goes beyond musical compatibility and mutual respect. "There is a certain glue," says Katz. "In a sense it's like buddies in combat. If you're in a foxhole together long enough, you have to care about each other." — JCS



BEETHOVEN: *Symphonies No. 1 and No. 2* (CD-80187). *Symphonies No. 4 and No. 8* (CD-80198). *Christoph von Dohnányi / The Cleveland Orchestra. March 1989*

The nine Beethoven symphonies have been well served on disc, never more so, however, than by the winning triumvirate of conductor Christoph von Dohnányi, The Cleveland Orchestra and Telarc. Beginning in 1983 with a critically acclaimed reading of the *Eroica* (CD-80090), Telarc has transcribed the Dohnányi / Cleveland interpretations in sound every bit as revealing and visceral as the performances. Telarc is pleased to announce the long awaited final installments in what many critics have labeled as their definitive performances. Recorded to Telarc's highest standards, these are the final jewels in the crowning achievement. — AC

ED. NOTE: *The complete nine symphonies will be released this Fall.*



Verdi Requiem (CD-80152)

This CD has been honored in England with The Gramophone Record Award for Best Choral Album of the Year. Similar in stature to the American Grammy, the Gramophone Record Awards recognize only 11 classical categories and are internationally respected in the classical musical field. Telarc was the only American recording company to win one of the international Gramophone Awards this year.

Gramophone, March 1988

"Although the single parts of this performance are all admirable, the sum of them is what makes it so enjoyable. I don't think anyone can fail to be as thrilled by it as I was... And let me end by praising again the superbly integrated, spacious yet immediate recording."

Also sprach Zarathustra (CD-80167)

From Japan:

"We are pleased to inform you that it has been decided that The Japan Record Academy Award of 1988, in the 'orchestral field,' is given to Telarc for *Also sprach Zarathustra*."

Der "Ring" ohne Worte
The "Ring" Without Words (CD-80154)
From Germany:
Klassik-CD-Hit Parade, January 1989,
reports this CD as Number 1.

La Marseillaise and Other Berlioz Favorites (CD-80164)

St. Petersburg Times (Florida),
August 14, 1988, Russell Stamets
Baltimore Symphony does Berlioz proud.

"The orchestra and its music director, the exceptionally talented American conductor David Zinman, don't sound just good on this album: They sound great. Like a young jazz player arriving at a "cutting" jam session to announce his presence to the old lions, the Baltimore Symphony is ready to stand comparison with the finest orchestras...One has the feeling, throughout the disc, that the musicians are having fun."

The Baltimore Sun, July 17, 1988,
Stephen Wigler

Zinman Leads BSO to New Heights

"Telarc has a reputation as an audiophile label...the new CD lives up to it. Large scale brass passages cast a formidable unclouded image: there is a clear and taught sound; and ambiance is never sacrificed for detail."

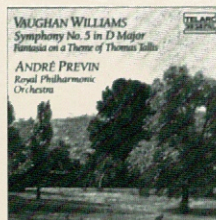
The Sound of Music (CD-80162)

The New York Times, November 1988,
Barry L. Scherer

Critics Choose Year's Favorites

"The following favorites were picked by a rigorously objective standard; Which of the hundreds of new releases...crossing my desk, have come back...for another hearing?...another gloriously pure big soprano voice, try Eileen Farrell's 'Climb Every Mountain,'... (worth the price of the disk)."

OTHER NEW SPRING RELEASES



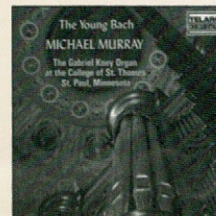
VAUGHAN WILLIAMS:
Symphony No. 5 / Tallis Fantasia.
André Previn / Royal
Philharmonic Orchestra.
(CD-80158)
February 1989



MOZART:
*Symphonies No. 24,
No. 26, No. 27 & No. 30*
(Fourth in a Series).
Sir Charles Mackerras /
Prague Chamber Orchestra.
(CD-80186)
January 1989



BEETHOVEN:
Piano Sonatas, Vol. III.
Op. 31, No. 1 /
No. 3 "The Hunt" /
Op. 28 "The Pastoral"
(Third in a series).
John O'Connor, piano.
(CD-80185) March 1989



The Young Bach:
The Gabriel Kney Organ
at the College of
St. Thomas, St. Paul,
Minnesota.
Michael Murray, organ.
(CD-80179)
January 1989

Publisher's corner

by Robert Woods

As in separating wheat from chaff, in recording, one must isolate that auditory nuisance, noise — when one can...

If there is one single aggravation that plagues virtually every recording project we undertake, it is that insidious, omni-present gremlin — noise. That we have advanced recording technique to its current state-of-the-art level only makes matters worse. Clarity is clarity, and whether the sound is a pianissimo woodwind solo or the squeak of a cellist's chair, it will be heard equally well.

Some noises at sessions are unacceptable; others have to be tolerated. We try not to lose sight of the fact that there will still be some noise even when everyone is very careful, and that the musical performance must remain our prime consideration. If we concentrate on noise problems to the exclusion of musical matters, we may win the battle, but will lose the war.

Consider, if you will, the extra-musical sounds of a symphony orchestra; one hundred, living, breathing human beings making music. A slight shift of weight in a chair produces a creak. Woodwind keys click, and pages rustle.

Inside the recording hall there are "cracking" sounds as the hall heats up or cools down, and buzzings from lights and transformers (the same lights and transformers that were quiet the last time we recorded at that location!). From outside the hall comes the biggest gremlin of them all — traffic. The

growl of a truck in first gear or the scream of an ambulance siren can easily penetrate brick walls, and the roar of jet airplanes blankets the earth.

The most gremlin-plagued project I can recall is our recording of the Brahms Fourth Symphony (CD-80155) in Watford Town Hall, near London, in 1987. While we had always experienced some problems with outside noise at the Hall, we had never encountered anything like what happened during these sessions.

First, weather conditions caused all take-off traffic from Heathrow Airport to be sent in our direction. An array of Boeing products and Airbuses flew over, followed by — joy of joys — the Concorde, and in its wake, a noise we didn't recognize. We looked out the window to see a blimp touring the town.

What seemed to be a convention of motorcyclists, plus every variety of unmuffled diesel lorry (truck, on this side of the pond), raced around the local centrum, in the middle of which sits Watford Town Hall. It became the blackest of comedies with yours truly swearing in great frustration that we would never return to Watford. And we haven't.

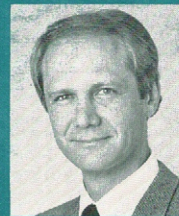
We try to take precautions to minimize problems. We avoid halls which don't have acceptable isolation from outside noises. Loose slats in the stage floor are identified and avoided; heating or air conditioning systems turned off, doors closed with warning signs posted, and kind but firm admonitions given to the players to keep noise to a minimum. Extra parts may need to be prepared so 65 string players don't turn their pages simultaneously in the middle of a quiet solo. Proper chairs need to be available and tested for squeaks. I once personally sat in more than 125 chairs in the Berlin Philharmonic Hall, removing all offend-

ers and advising the stagehands not to use them, only to find that the musicians had discovered them and brought them back on stage for the next session. (Aaaargh!)

From the "Some-Things-You-Can't-Help Department": During the recording of the Berlioz Romeo and Juliet with the Baltimore Symphony (CD-80164), as conductor David Zinman lowered his baton for the next downbeat after a grand pause, his shoulder developed a nasty cracking sound. It happened not once, but three times, and of course we had to go back and do that section over and over.

In the "You-Can't-Win Department," the noise over which we have received the most letters of complaint is related to our recordings with organist Michael Murray. A real organ operates with the wind provided by a motor-driven blower. If it's not on, the organ won't play, right? Still, I can't tell you how many customers have written to ask, "What's that incredible rumble and rushing sound on this recording?"

We do our utmost to keep noise problems to a minimum. Our editors have worked for hours trying to eliminate a single noise or minimize its presence. There are times, though, when a minor noise must remain because to eliminate it would result in a performance of lesser quality. As I said, the music at Telarc always comes first.



Robert Woods
President
TELARC INTERNATIONAL
CORPORATION

NEWSFLASH

Telarc Receives Five 1988 Grammy Award Nominations

Verdi: Requiem & Operatic Choruses (CD-80152)

Robert Shaw / Atlanta Symphony

Orchestra & Chorus

- Best Classical Album
- Best Choral Performance (Non-Operatic)
- Best Engineered Recording by Jack Renner

Beethoven: Missa solemnis (CD-80150)

Robert Shaw / Atlanta Symphony

Orchestra & Chorus

- Best Engineered Recording by Jack Renner

Classical Producer of the Year

- Robert Woods: consistently outstanding creativity and achievements in 1988.

Be sure to cheer us on during the awards ceremony broadcast February 22, 8:00 p.m. EST on CBS!



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