

Quarter Notes

VOLUME 3, NO.2

THE TELARC INTERNATIONAL NEWSLETTER

SUMMER, 1989

Wishing Upon A Star: *A Disney Spectacular*

by Jan C. Snow

There's no forgetting the day you got your first bicycle, that miracle machine that instantly reclassified you, graduated from three wheels to two, as one of the big kids. Or your first day of school, your first major league baseball game, your first junior high dance. And we all remember when Mom and Dad finally decided we were old enough to behave properly at the movies, and took us to see our first Disney feature.

Mine was *Cinderella*. Mom and Dad probably regretted their decision. My sister and I were so completely taken with the mice that we did Jaq and Gus imitations for months afterwards.

When I was ten, by then an inveterate reader, I saw *Song of the South* and, thanks to Disney, experienced the powerful magic of seeing stories I loved on the page come to life on the screen. *A Disney Spectacular* is a joyous musical celebration of this power, a collection of musical recollections of the brightly colored fables that fill our mental movie screens: *Bambi*, *Pinocchio*, *Snow White and the Seven Dwarfs*, *Peter Pan*, *Alice in Wonderland*, *Sleeping Beauty*, *Lady and the Tramp* and many more.

Disney made these stories a part of our cultural coin, negotiable in the adult world not only because of their intrinsic value but because they are shared property. *A Disney Spectacular* is a treasure trove for every grown-up who was ever a child.

Walt Disney's films play such a significant part in our group mythology because they offer us a kaleidoscope of humor, fantasy, crystal-clear morality and, most of all, a host of imaginary friends for life. The Cinderella, Brer Rabbit, Pinocchio, Grumpy, and White Rabbit that live in our minds are Disney's interpretations of those characters. Through his popularizations of classic tales, we all know that chanting "Bibbidi-Bobbidi-Boo" will work magic, that "Everybody Has A Laughing Place" and that our noses will grow to an impossible length if we tell lies.

Disney also gave us art and, throughout his career, state-of-the-art. Walt was the first, with *Steamboat Willie* (1928), to add a fully-synchronized soundtrack to an animated film. *Snow White and the Seven Dwarfs* (1937) was the first full-length animated feature. *Song of the South* (1946) and *Mary Poppins* (1964) both combined live action and animation in the same footage. It is appropriate, there-

fore, that the music from Disney's memory-making films be presented in state-of-the-art Telarc all-digital sound.

The title of the recording, *A Disney Spectacular*, does not overstate the case. This recording is something of a spectacular production: the Cincinnati Pops Orchestra and Erich Kunzel being joined by the renowned Singing Hoosiers from Indiana University's School of Music plus the Children's Chorus of Cincinnati's School for Creative and Performing Arts, the Cincinnati May Festival Chorus and His Master's Voice, a barbershop quartet.

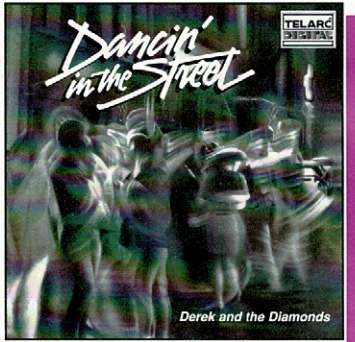
Finding just the right voice for Snow White was, according to Telarc producer Robert Woods, a bit of a challenge. "That song ["I'm Wishing"] is treacherously difficult for a coloratura soprano," says Woods. "The tessitura just hangs up there. It's as hard as any aria from an opera you can find."

(continued on page 7)

DMP Jazz is now distributed by Telarc. See details on page 7.

Dancin' in the Street

by Terry Warner



DANCIN' IN THE STREET: Derek and the Diamonds (CD-85504, CS-35504) June 1989

The good-time feeling generated by a Motown-style band at Telarc's 1985 holiday celebration started it all. "I was talking to Bob Woods on the phone," says Paul Freeman, and mixed *Dancin' in the Street* (CD-85504, CS-35504). "He was telling me about the party and that everyone had been very enthusiastic. When he suggested that we do a Motown project, I said 'Great!'"

With *Billboard* as a reference, Freeman put together a list of about 75 songs that had spent time high on the charts during the middle '60s. "Not all of the tunes were Motown proper, meaning Motown label," says Freeman, "but they were all tunes that most people associate with the Motown sound." Ultimately the list was narrowed to 16 songs, of which 15 are on the recording. Represented are originals by the Temptations, the Drifters, Little Eva, Martha and the Vandellas, the Four Tops, Smokey Robinson and the Miracles, and Marvin Gaye, plus five tunes by the super group of the era, the Supremes.

Freeman, whose involvement with Telarc has included such recordings as *California Project* (CD-85501, CS-35501), *Bachbusters* (CD-80123, CS-30123) and, most recently, *Spies: Music of Espionage* (CD-85503, CS-35503), had as his goal not to mimic the originals but to enhance them, using the advantage of state-of-the-art equipment. Derek and the Diamonds, a Motown-sound band from Newport Beach, California, was chosen to record the project, and provided the rhythm section (guitar,

drums, piano and bass) and three of the vocalists.

The remaining vocalists were gathered from disparate corners of the pop music world. Barbara Morrison, who sings "Dancing in the Street" and "Heatwave," is a jazz artist performing on the European circuit. "She was presented to us by the drummer," says Freeman. "We had auditioned several people and I couldn't find anybody with the kind of energy we needed for this material."

Freeman asked Ileana to audition to sing "Locomotion" on the recording after he saw her perform and "fell in love with her voice." Ileana sings with a group called Crash that performs at Disneyland and elsewhere.

Jeri Lynne, who has sung with Bill Medley of the Righteous Brothers for many years and has an impressive string of television and background vocal credits, was brought in to sing the Diana Ross material and act as a vocal coach for the sessions.

"The Waters Sisters were on most of the originals as background singers and we hired them to do these," says Freeman. "We also decided to use the Waters brothers to do the male backgrounds, and we asked Martha Reeves from Martha and the Vandellas to come in."

Charts for the sessions were taken from the originals by Brian Healy (a Hollywood arranger who also works for Disney), and from an instrumental standpoint, all but two of the songs on the recording are recreations of those '60s recordings. The sound of "Heatwave" was brightened by some additions to the instrumentation. "I remembered 'Heatwave' as having a big horn section," says Freeman, "but when I went back and listened to the original I found it just had a baritone sax in it."

"Ain't No Mountain High Enough" presented a particularly interesting circumstance, in that there was a trio of "original" recordings: one each by Marvin Gaye and Tammi Terrell, Diana Ross, and Diana Ross with the Temptations. Instead of singling out one of the three, Freeman decided to create a sort of

synthesis. "Our version is a combination of all of them," he says.

In planning the sessions, Freeman strove to find the balance point between the spontaneity of the originals, which were recorded completely live, and the performance quality he was looking for. "We wanted this stuff to have the feel of something that was done live," he says, "but vocally, I didn't think we would get a Telarc performance from a straight-through reading."

What he did was to assemble all of the instrumentalists at the same time — not the norm on a pop project. Usually on this kind of a recording, just to do the rhythm tracks you would need to allow a week. Here all 15 songs were recorded in two days. In fact, only the vocals and ancillary percussion were recorded separately at a later time.

"There are performance errors on this record," Freeman admits, "places where things are not exactly perfect, but I didn't want it to be a sterile studio production." The integrity of the recording was better served, he felt, by not tampering too much with the performances. He says, citing one example, "There's a pretty big sax 'clam' in one of these tunes that I left in just because it happened when we recorded and it lent a live feel to the thing."

The biggest challenge was of a subjective rather than an objective, technical nature. "There are certain of these songs that I have enjoyed for 20-plus years," he says. "Some of the original recordings have a tremendous amount of charm that just happened because of the moment." Recreating that appeal, though, was not an easy task.

"You rerecord the material with today's technology to try and bring out the parts that you couldn't hear on the original," Freeman says, "and there comes a point where you ask yourself, 'Is the stuff *too* clean? Did you lose that certain magic that the original contained?'"

Ultimately, Freeman was satisfied with what he got. "I don't think there is one sub-par performance on this record. I'm particularly happy with the vocals. Musically, they're better performances than the originals. Sonically, they're a billion times better!"

Terry Warner is a Cleveland-based musician and writer.

EVERYTHING YOU HEAR IS TRUE. TELARC

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.

EDITOR: Gary Reider EDITORIAL COORDINATION: Marketing Programs Inc.

CONTRIBUTING EDITORS: William C. Baxter, Allen Cohen, Richard Rodda, John Eustace, Jan C. Snow and Terry Warner

DESIGN: Neal Gearhart © 1989 Telarc International Corporation

previews



BUSONI: *Piano Concerto*. Christoph von Dohnányi / The Cleveland Orchestra / Men's Chorus / Garrick Ohlsson, piano. (CD-80207) September 1989.

by John Eustace

Ferruccio Busoni was a pianist and composer whose works are marked by their incredible virtuosity. In part because they require exquisite pianistic technique and stamina, his music has fallen into relative obscurity. Garrick Ohlsson performed the seldom heard *Piano Concerto* with The Cleveland Orchestra last year to extremely enthusiastic audiences and critics, and Telarc was approached to do this unusual recording.

The concerto is in five movements; because it is so complex, it was recorded out-of-sequence. The work ends with a male chorus (a real jolt after 4-1/2 movements), which was recorded first.

When The Cleveland Orchestra records in Masonic Auditorium, the chorus sits in seats facing the orchestra, with Dohnányi and the orchestra in the middle of the hall. The piano was placed directly behind the conductor, with Ohlsson to the left. Choral director Robert Page conducted the chorus, taking cues from Dohnányi, who was busy coordinating the piano and orchestra.

After the first take, producer Robert Woods relayed over the intercom that while it sounded great, there was an odd noise. It happened again on the next take. "What does it sound like?" the Maestro queried. "Like two pieces of wood rubbing together," Woods replied. At that moment everyone looked to the wood parquet floor that Mr. Page was standing on — in the next moment Page was removing his shoes and standing on a carpeted area. Amid chuckles from the chorus and orchestra, the session continued.

The first movement was recorded next, using (continued on page 6)

The Truth About P.D.Q. BACH

Or is it "The Truth About Peter Schickele?"

Or maybe it's "The Truth About Peter Schickele and P.D.Q. Bach..."

by Jan C. Snow

The dual dedication to Wolfgang Amadeus Mozart and Spike Jones of Peter Schickele's pseudo-scholarly tome, *The Definitive Biography of P.D.Q. Bach*, tells it all. What we have here is the most propitious case of musical schizophrenia ever to come down the pike.

The year was 1953. The place, Fargo, North Dakota. Home on a college break, Peter Schickele, in collusion with one brother and one friend, recorded the first movement of the second Brandenburg Concerto. (Evidently there's not a lot to do in Fargo.) "Ernie was fascinated by how you could overdub with two tape recorders," says Schickele. "My brother played the higher string parts and Ernie [the friend] played the lower string parts, with me playing all the wind parts on the bassoon."

The finished product sounded, in the artist's words, "a little like mud wrestling." However, as we've mentioned, there's not a lot to do in Fargo and the next time the three got together, Schickele had in hand a piece called *The Sanka Cantata*. "We decided to make the tape in the form of a radio broadcast," says Schickele, "and when it came time to say who the composer was, one of us came up with P.D.Q. Bach." (The initials P.D.Q., we are assured by the biography, "stand for nothing, which could indeed be said of P.D.Q. himself later in his life.")

P.D.Q. remained relatively latent while Schickele completed his undergraduate studies at Swarthmore College and reared his head only after his alter ego from North Dakota was safely enrolled as a composition major at the Juilliard School of Music. With conductor Jorge Mester and other friends, Schickele staged a concert of musical parodies in May 1959, and again at Aspen that summer. These humorous concerts became annual events in both venues.

"At the first concerts the pieces were all by different made-up composers," says Schickele. "But by the second or third year I decided they must all be by the same composer and the name P.D.Q. Bach came back."

The music of P.D.Q. Bach was first perpetrated on the larger public in 1965. "A friend and I borrowed some money and rented Town Hall," says Schickele. Among the selections were *Cantata*:



P.D.Q. BACH: *1712 Overture and Other Musical Assaults*. Professor Peter Schickele, conductor, narrator, pianist, devious instrumentalist, and intellectual guide. Walter Bruno conducting the Greater Hoople Area Off-Season Philharmonic. (CD-80210, CS-30210) June 1989

Iphigenia in Brooklyn and the justifiably infamous *Concerto for Horn and Hardart*. A recording, made from tapes of that concert, followed and Schickele's dual personality was institutionalized (although Schickele was not).

He now tours about five months a year as Professor Schickele presenting the music of P.D.Q. Bach, and devotes the rest of the year to composing as Peter Schickele himself. He also pens and publishes *The Peter Schickele Rag*, a tongue-firmly-in-cheek newsletter that appears "at least twice a year," and, as of October 1988, is the official crossword puzzle writer for the *Woodstock Times* (Woodstock, NY).

P.D.Q. Bach concerts have been an annual event in New York City for 24 seasons and Schickele has played and conducted the inconsiderable composer's music in all but two of the fifty states ("Wyoming and Arkansas have never been sullied by P.D.Q. Bach") as well as England and Canada. "I had no idea this would turn into a career," says Schickele who has now "discovered" more than 75 of P.D.Q.'s works. Among them are such classics as *Pervertimento for Bagpipes*, *Bicycle and Balloons*, *Schleppet in E-flat Major*, *Concerto for Piano vs. Orchestra*, that favorite of madrigal devotees, *My Bonnie Lass She Smelleth*, and *The Abduction of Figaro*, a full-length opera (available on video cassette).

Schickele's debut Telarc recording features conductor Walter Bruno and the Greater Hoople Area Off-Season Philharmonic, widely considered to be the most equivocal (continued on page 7)

artist profile

Angel Romero: On Guitars, Music and Recording with Telarc

by Allen Cohen

AC: How long have you been playing the guitar?

AR: I started playing guitar when I was three years old; that's almost 40 years.

AC: One of the major influences in your life has been your father; was he a strict teacher?

AR: No, not at all. You might say I was a 'strict student' because he was a very lenient teacher.

AC: What did he impart to your guitar playing style?

AR: More than anything else, the genes! He was a major inspiration and I learned all the fundamentals from him. In later years though, I developed my very own techniques.

AC: I understand that you own 38 guitars; tell me a little about them?

AR: I have several Herman Hauser guitars from Germany that are probably the best available, the cream of all the instruments made. I have a large collection of Rodriguez guitars including the one with which I record. I save it for



A Touch of Romance

ANGEL ROMERO, GUITAR. *Romance* (Anon., arr. Angel Romero); *Barrios: Three Pieces — Choro da Saudade, Un Sueño en la Floresta, Aire de Zamba* (arr. Angel Romero); *Sanz: Suite Espagnole* (arr. Angel Romero); *C. Romero: Suite Andaluza*; *Albeniz: Leyenda* (*The Gifted Angel*). (CD-80213, CS-30213) July 1989

recording because it has a very special sound.

AC: How would you characterize its sound?

AR: The name of this Rodriguez guitar is *La Campana* which in English translates into "The Bell." The tone quality is very much like a bell with a velvety 'ring-like' timbre.

AC: About your new album, *A Touch of Romance*, tell me about the piece you wrote especially for it.

AR: There is a lovely anonymous piece entitled *Romance*. Many years ago it was used effectively in the film *Forbidden Games*. The recording session was set for 7:00 p.m.; three hours before, I got the idea that I would like to record it. I called Robert Woods, and he thought it was an excellent idea. Then I asked if I could write something to go with it — another melody dubbed over it. Again, Bob thought it was a wonderful idea. So while I was hurriedly getting ready to go to the recording session, I had my son, Lito, play the original *Romance* tune. I literally jotted down a new companion

melody with one hand while I ate with the other! And that's how I came to create this new piece.

AC: *A Touch of Romance* features music by a number of composers.

AR: That is correct. Each of the composers represented, Albeniz, Sanz, Turina and my father, are of Spanish extraction. Barrios, who is Paraguayan, is the only exception.

AC: Considering the many different record labels with which you have recorded, how would you rank Telarc?

AR: In terms of sound, they are number one. The label is small enough to insure that there's no bureaucracy surrounding a project. I simply pick up the phone and talk directly to Robert Woods, my producer. We have unbelievable rapport and coincidentally have become close friends. This does not interfere with our professional relationship; when we sit down to work, we are quite serious. For me there is a simplicity about Telarc that I admire — a straightforward attitude that allows us to achieve all of our musical goals. 🐶

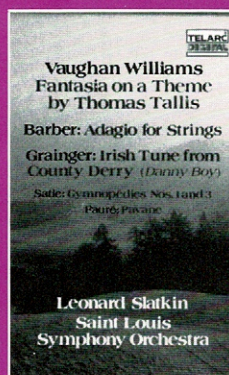
Introducing Telarc Classical Cassettes

Last summer, Telarc took its first step into cassettes releasing ten that featured Erich Kunzel and the Cincinnati Pops. Consumers were enthusiastic, and Telarc released more of Kunzel and the Pops.

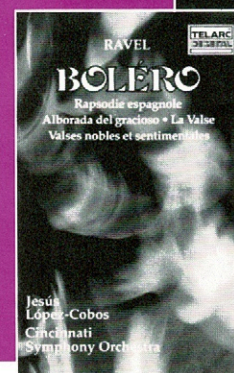
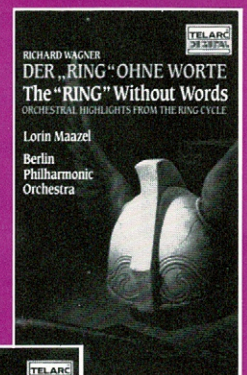
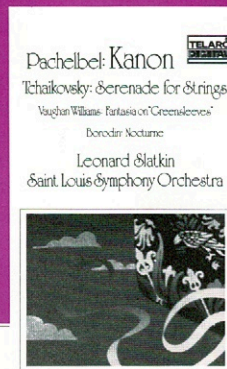
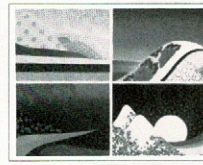
There have been frequent requests for classical cassettes and as a result Telarc is releasing five of the best-selling classical titles on cassette: *Barber: Adagio for Strings* (CS-30059), *Vivaldi: The Four Seasons* (CS-30070), *Pachelbel: Kanon* (CS-30080), *Wagner: The Ring Without Words* (CS-30154), and *Ravel: Boléro* (CS-30171). By the end of 1989, Telarc will have more than 40 cassettes in its catalog.

Using TDK SA-Type-II tape, these cassettes are the first to use the new DAAD duplication process which offers sound quality previously unheard of in commercial cassettes. *Gramophone* magazine said: "...the technical quality of this cassette

(*Star Tracks* CS-30094) is striking for its richness...these works never sounded so realistic in a tape format...vivid and often sparkling detail (*Gershwin: Rhapsody in Blue* CS-30166)...the tape transfer matches the spectacle of the CD (*Ein Straussfest* CS-30098)." — JWE

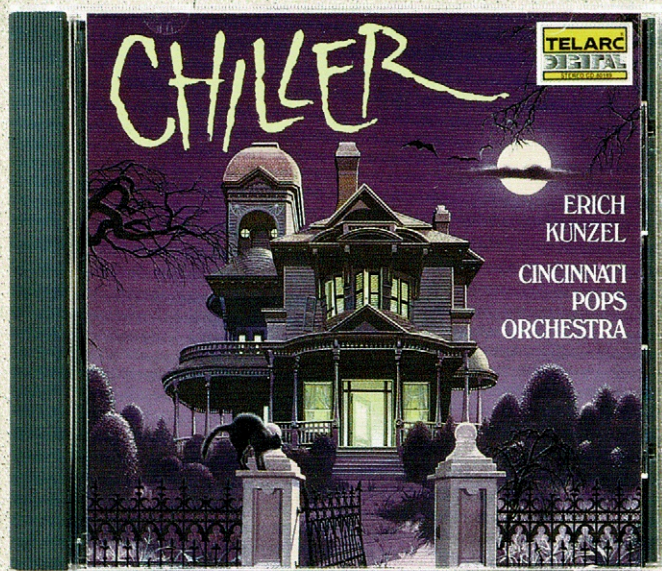


Vivaldi
the *Four Seasons*
Seiji Ozawa
Boston Symphony Orchestra
Joseph Silverstein conductor

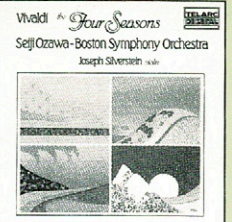
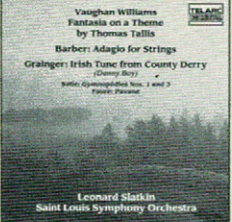




TELARC INTERNATIONAL



1989-90 COMPLETE CATALOG



CLASSICAL BY COMPOSER	CD CATALOG NUMBER
BACH: Organ Works • Murray / The Great Organ at Methuen	CD-80049
BACH in Los Angeles (Toccat & Fugue in D minor) • Michael Murray / First Congregational Church	CD-80088
BACH: Bachbusters: Synthesized • Don Dorsey	CD-80123★+
BACH in Hildesheim • Murray / Organ at St. Andreas-Kirche	CD-80127
BACH: The Young Bach • Murray / Organ at the Chapel of St. Thomas Aquinas, College of St. Thomas	CD-80179
BACH: Magnificat / VIVALDI: Gloria • Shaw / Atlanta / Upshaw / Jensen / Simpson / Gordon / Stone NEW ✓	CD-80194
BARBER: Adagio / VAUGHAN WILLIAMS: Tallis Fantasia / more • Slatkin / Saint Louis ✓	CD-80059★
BARTÓK: Concerto for Orchestra / JANÁČEK: Sinfonietta • Previn / Los Angeles NEW ✓	CD-80174
BEETHOVEN: The Five Piano Concertos • Serkin / Ozawa / Boston	CD-80061 (3CD)
BEETHOVEN: Piano Concerto No. 3 / "Choral" Fantasy • Serkin / Ozawa / Boston	CD-80063
BEETHOVEN: Piano Concertos No. 2 & No. 4 • Serkin / Ozawa / Boston	CD-80064
BEETHOVEN: Piano Concerto No. 5 "Emperor" • Serkin / Ozawa / Boston	CD-80065
BEETHOVEN: Wellington's Victory / LISZT: Huns • Kunzel / Cinn. Pops ✓	CD-80079
BEETHOVEN: Symphonies No. 1 & No. 2 • Dohnányi / Cleveland NEW	CD-80187
BEETHOVEN: Symphony No. 3 in Eb "Eroica" • Dohnányi / Cleveland	CD-80090
BEETHOVEN: Symphonies No. 4 & No. 8 • Dohnányi / Cleveland NEW	CD-80198
BEETHOVEN: Symphonies No. 5 & No. 7 • Dohnányi / Cleveland	CD-80163
BEETHOVEN: Symphony No. 6 "Pastorale" / Leonore Overture No. 3 • Dohnányi / Cleveland	CD-80145
BEETHOVEN: Symphony No. 9 • Dohnányi / Cleveland / Chorus / Vaness / Taylor / Jerusalem / Lloyd	CD-80120
BEETHOVEN: Symphony No. 5 in C minor, Op. 67 / Egmont Overture • Ozawa / Boston	CD-80060
BEETHOVEN: The Nine Symphonies (complete). Specially packaged with slipcase • Dohnányi / Cleveland / Chorus / Soloists SEP	CD-80200 (5CD)
BEETHOVEN / MOZART: Piano & Wind Quintets • Previn / Vienna Wind Soloists ✓	CD-80114
BEETHOVEN: Piano Sonatas I: Moonlight, Pathétique, Appassionata • John O'Connor, Piano	CD-80118
BEETHOVEN: Piano Sonatas II: Tempest, Waldstein, Les Adieux • John O'Connor, Piano	CD-80160
BEETHOVEN: Piano Sonatas III: Op. 28 "The Pastoral," / Op. 31, No. 1, No. 3 "The Hunt" • John O'Connor, Piano NEW	CD-80185
BEETHOVEN: Piano Sonatas IV: Op. 2, No. 1 in F, Op. 2, No. 2 in A, Op. 2 No. 3 in C • John O'Connor, Piano FALL	CD-80214
BEETHOVEN: Missa solemnis / MOZART: Great Mass in C minor • Shaw / Atlanta / Chorus / McNair / Taylor / Aler / Krause ✓	CD-80150 (2CD)
BEETHOVEN: Beethoven or Bust: Synthesized • Don Dorsey	CD-80153★
BERLIOZ: Symphonie fantastique, Op. 14 • Maazel / Cleveland	CD-80076
BERLIOZ: Les Nuits d'été / FAURÉ: Pelléas et Mélisande • Ameling / Shaw / Atlanta ✓	CD-80084 *
BERLIOZ: Requiem / BOÏTO: Prologue to Mefistofele / VERDI: Te Deum • Shaw / Atlanta / Chorus / Aler ✓	**** CD-80109 (2CD)
BERLIOZ: La Marseillaise, Overture to Benvenuto Cellini, more • Zinman / Baltimore	CD-80164
BERNSTEIN: Chichester Psalms / Missa brevis (world premiere) WALTON: Belshazzar's Feast • Shaw / Atlanta / Chorus / Ragin / Stone NOV ✓	CD-80181 (2CD)

CLASSICAL BY COMPOSER	CD CATALOG NUMBER
BIZET: Carmen Suites / GRIEG: Peer Gynt Suite • Slatkin / Saint Louis ✓	CD-80048
BOÏTO: Prologue to Mefistofele / BERLIOZ: Requiem / VERDI: Te Deum • Shaw / Atlanta / Chorus / Aler ✓	**** CD-80109 (2CD)
BORDIN: Polovtsian Dances / STRAVINSKY: Firebird Suite • Shaw / Atlanta / Chorus ✓	CD-80039
BORDIN: Quartet No. 2 / SMETANA: Quartet No. 1 "From My Life" • Cleveland Quartet NEW ✓	CD-80178
BRAHMS: Ein Deutsches Requiem • Shaw / Atlanta / Chorus / Augér / Stilwell	CD-80092
BRAHMS: Symphony No. 4 / Academic Festival Overture • Previn / Royal Philharmonic	CD-80155
BRAHMS: Piano Concerto No. 2; Gutiérrez, piano / Haydn Variations • Previn / Royal Philharmonic	CD-80197
BRAHMS: Alto Rhapsody / Gesang der Parzen / Nänie / Schicksalslied • Horne / Shaw / Atlanta / Chorus	CD-80176
BRITTEN / BAX / BLISS • Audubon Qt. / Pamela Woods, Oboe NEW ✓	CD-80205
BRITTEN: Young Person's Guide / PROKOFIEV: Peter & the Wolf • Previn / Royal Philharmonic / Previn, narr. ✓	CD-80126
BRITTEN: War Requiem • Shaw / Atlanta / Chorus / Haywood / Rolfe Johnson / Luxon NEW	CD-80157 (2CD)
BUSONI: Piano Concerto • Dohnányi / Cleveland / Men's Chorus / Garrick Ohlsson, Piano SEP	CD-80207
BRUCKNER: Sym. No. 7 • López-Cobos / Cincinnati Symphony NEW	CD-80188
CHOPIN: Malcolm Frager plays / Bösendorfer Imperial Grand	CD-80040
CHOPIN: Scherzo / Ballade / Two Etudes / Two Nocturnes / Sonata No. 2 / Polonaise / Two Waltzes • Jon Kimura Parker, Piano	CD-80147
COPLAND: Fanfare / Rodeo / Appalachian Spring • Lane / Atlanta	CD-80078
COPLAND: Lincoln Portrait / Old American Songs • Kunzel / Cincinnati / Hepburn / Milnes ✓	CD-80117
COPLAND: Symphony No. 3 / Music for Theatre • Levi / Atlanta AUG	CD-80201
DEBUSSY: Ibéria / RIMSKY-KORSAKOV: Capriccio Espagnol • Mata / Dallas ✓	CD-80055
DEBUSSY: La Mer / Afternoon of a Faun • Slatkin / Saint Louis	CD-80071
DEBUSSY: Quartet in G major / RAVEL: Quartet in F major • Cleveland Quartet ✓	CD-80111
DUPRÉ: Symphony in G minor / RHEINBERGER: Organ Concerto No. 1 • Murray / Ling / Royal Philharmonic ✓	CD-80136
DURUFLÉ: Requiem / FAURÉ: Requiem • Shaw / Atlanta / Chorus / Blegen / Morris ✓	CD-80135 *
DVOŘÁK: Symphony No. 7 / Overture, My Home • Previn / Los Angeles	CD-80173
DVOŘÁK: Symphony No. 8 / Scherzo Capriccioso / Notturmo • Previn / Los Angeles SEP	CD-80206
ELGAR: Enigma Vars. / Cockaigne Overture • Zinman / Baltimore OCT	CD-80192
FIELD: Nocturnes • John O'Connor, Piano EARLY '90	CD-80199
FALLA: Three-Cornered Hat / Homenajes • López-Cobos / Cincinnati Symphony	CD-80149
FAURÉ: Pelléas et Mélisande / BERLIOZ: Les Nuits d'été • Ameling / Shaw / Atlanta ✓	CD-80084 *
FAURÉ: Requiem / DURUFLÉ: Requiem • Shaw / Atlanta / Chorus / Blegen / Morris ✓	CD-80135 *
GABRIELI: Music of • Empire Brass and Friends	CD-80204
GERSHWIN: Rhapsody in Blue (orig. instr.) / Concerto in F major • Kunzel / Cincinnati Pops / Tritt, Piano ✓	CD-80166★
GERSHWIN: Rhapsody in Blue / An American in Paris • Kunzel / Cincinnati Pops / List, Piano ✓	CD-80058

FROM OUR FRONT COVER

CD-80189 Chiller – With five releases currently on the Billboard charts, Erich Kunzel and the Cincinnati Pops haunt us again with scary, bone-chilling music – perfect for Halloween!

CD-80200 (5CD) BEETHOVEN: The Complete Symphonies – The nine symphonies in the critically-acclaimed series with Christoph von Dohnányi and The Cleveland Orchestra.

CD-80157 BRITTEN: War Requiem, Op. 66 – Britten's scathing condemnation of the folly of war, and one of this century's greatest choral masterpieces, conducted by the dean of American choral conductors, Robert Shaw.

CD-80210 P.D.Q. Bach: 1712 Overture & Other Musical Assaults – Zany and hilarious! The madcap Professor Peter Schickele is "Bach" for more!



CLASSICAL BY COMPOSER	CD CATALOG NUMBER
GERSHWIN: Catfish Row / GROFÉ: Grand Canyon Suite • Kunzel / Cincinnati Pops ✓	CD-80086★
GRIEG: Peer Gynt Suite / BIZET: Carmen Suites • Slatkin / Saint Louis ✓	CD-80048
GROFÉ: Grand Canyon Suite / GERSHWIN: Catfish Row • Kunzel / Cincinnati Pops ✓	CD-80086★
HANDEL: Messiah - Complete • Shaw / Atlanta / Chamber Chorus / Erikson / McNair / Hodgson / Humphrey / Stillwell / James	CD-80093 (2CD)+
HANDEL: Messiah - Excerpts • Shaw / Atlanta / Chamb. Chor. / Soloists	CD-80103★+
HAYDN: Symphonies No. 31 & No. 45 • Mackerras / Orchestra of St. Luke's NEW	CD-80156
HINDEMITH: Nobilissima visione / Symphonic Metamorphoses / Mathis der Maler • Levi / Atlanta NOV	CD-80195
HINDEMITH: When Lilacs Last in the Dooryard Bloom'd • Shaw / Atlanta / Chorus / DeGaetani / Stone	CD-80132 *
HOLST: The Planets • Previn / Royal Philharmonic	CD-80133
JANÁČEK: Sinfonietta / BARTÓK: Concerto for Orchestra • Previn / Los Angeles NEW ✓	CD-80174
JONGEN: Symphonie Concertante • Murray / de Waart / San Francisco	CD-80096
LISZT: Huns / BEETHOVEN: Wellington's Victory • Kunzel / Cinn. Pops ✓	CD-80079
MAHLER: Symphony No. 1 • Slatkin / Saint Louis	CD-80066
MAHLER: Symphony No. 2 • Slatkin / Saint Louis / Battle / Forrester	CD-80081 (2CD)
MENDELSSOHN: Quartet No. 2 & Octet • Cleveland Quartet with Meliora Quartet	CD-80142
MENDELSSOHN: Symphony No. 3 / Die erste Walpurgisnacht • Dohnányi / Cleveland / Chorus / Cairns / Garrison / Krause / Wells	CD-80184
MOUSSORGSKY-RAVEL: Pictures at an Exhibition / Night on Bald Mountain • Maazel / Cleveland	CD-80042
MOZART: Eine kleine Nachtmusik / "Posthorn" Serenade • Mackerras / Prague Chamber	CD-80108
MOZART / BEETHOVEN: Piano & Wind Quintets • Previn / Vienna Wind Soloists ✓	CD-80114
MOZART: Requiem • Shaw / Atlanta / Chorus / Augér / Ziegler / Hadley / Krause	CD-80128
MOZART: Symphonies No. 25, No. 28 & No. 29 • Mackerras / Prague Chamber	CD-80165
MOZART: Symphonies No. 24, No. 26, No. 27 & No. 30 • Mackerras / Prague Chamber	CD-80186
MOZART: Symphonies No. 31, No. 33 & No. 34 • Mackerras / Prague Chamber AUG	CD-80190
MOZART: Symphonies No. 36 & No. 38 • Mackerras / Prague Chamber	CD-80148
MOZART: Symphonies No. 40 & No. 41 • Mackerras / Prague Chamber	CD-80139
MOZART: Great Mass in C minor / BEETHOVEN: Missa solemnis • Shaw / Atlanta / Chorus / McNair / Taylor / Aler / Krause ✓	CD-80150 (2CD)
MOZART: "Haffner" Serenade / "Serenata notturna" • Mackerras / Prague Chamber	CD-80161
Mozart, The Best of: Excerpts from Symphonies, Eine kleine Nachtmusik, Requiem, Quintet for Piano & Winds • Shaw / Atlanta; Mackerras / Prague Chamber; Previn / Vienna Wind Soloists JUN ✓	CD-80222★
ORFF: Carmina Burana • Shaw / Atlanta / Chorus / Blegen / Hagegård / Brown	CD-80056
PACHELBEL: Kanon / TCHAIKOVSKY: Serenade in C / more • Slatkin / Saint Louis ✓	CD-80080★
PDQ BACH: 1712 Overture and Other Musical Assaults NEW ✓	CD-80210★
POULENC: Organ Concerto / Encores à la française • Murray / Shaw / Atlanta ✓	CD-80104
POULENC: Gloria / STRAVINSKY: Sym. of Psalms • Shaw / Atlanta / Chorus / McNair ✓	CD-80105
PROKOFIEV: Romeo & Juliet Suites • Levi / Cleveland	CD-80089
PROKOFIEV: Piano Conc. No. 3 / TCHAIKOVSKY: Piano Conc. No. 1 • Parker / Previn / Royal Philharmonic ✓	CD-80124
PROKOFIEV: Peter & the Wolf / BRITTEN: Young Person's Guide • Previn / Royal Philharmonic ✓	CD-80126
PROKOFIEV: Alexander Nevsky & Lt. Kije Suite • Previn / Los Angeles	CD-80143

CLASSICAL BY COMPOSER	CD CATALOG NUMBER
RACHMANINOFF: Symphony No. 2 • Previn / Royal Philharmonic	CD-80113
RAVEL: Boléro / Daphnis & Chloé • Slatkin / Saint Louis	CD-80052
RAVEL: Quartet in F major / DEBUSSY: Quartet in G minor • Cleveland Quartet ✓	CD-80111
RAVEL: Boléro / Rapsodie espagnole / La Valse, more • López-Cobos / Cincinnati Symphony	CD-80171★
RESPIGI: Pines of Rome / The Birds / Fountains of Rome • Lane / Atlanta	CD-80085
RHEINBERGER: Organ Concerto No. 1 / DUPRÉ: Symphony in G minor • Murray / Ling / Royal Philharmonic ✓	CD-80136
RIMSKY-KORSAKOV: Capriccio Espagnol / DEBUSSY: Ibéria • Mata / Dallas ✓	CD-80055
RIMSKY-KORSAKOV: "Antar" / TCHAIKOVSKY: "Little Russian" • Maazel / Pittsburgh ✓	CD-80131
RÖDGER & HAMMERSTEIN: The Sound of Music • Kunzel / Cincinnati Pops / von Stade / Hagegård ✓	CD-80162★†
SAINT-SAËNS: Symphony No. 3 "Organ" • Ormandy / Philadelphia / Murray	CD-80051
SCHICKELE, PETER: PDQ BACH: 1712 Overture and Other Musical Assaults NEW ✓	CD-80210★
SCHUBERT: Mass in G / Mass in E flat • Shaw / Atlanta / Valente / Simpson / Humphrey / Gilbert / Meyers EARLY '90	CD-80212
SCHUBERT: Symphony No. 9 "The Great" • Dohnányi / Cleveland	CD-80110
SCHUMANN: Symphonies No. 2 and No. 3 • Zinman / Baltimore OCT	CD-80182
SHOSTAKOVICH: Symphony No. 5, Op. 47 • Maazel / Cleveland	CD-80067
SIBELIUS: Symphony No. 2 / Finlandia • Levi / Cleveland	CD-80095
SMETANA: Quartet No. 1 "From My Life" / BORODIN: Quartet No. 2 • Cleveland Quartet ✓	CD-80178
STRAUSS: Ein Straussfest - Music of the Strauss Family • Kunzel / Cincinnati Pops ✓	CD-80098★
STRAUSS: Also sprach Zarathustra / Tod und Verklärung • Previn / Vienna Philharmonic	CD-80167
STRAUSS: Four Last Songs / Ein Heldenleben • Previn / Vienna Philharmonic / Augér NEW	CD-80180
STRAVINSKY: Firebird Suite / BORODIN: Polovtsian Dances • Shaw / Atlanta / Chorus ✓	CD-80039
STRAVINSKY: The Rite of Spring • Maazel / Cleveland	CD-80054
STRAVINSKY: Symphony of Psalms / POULENC: Gloria • Shaw / Atlanta / Chorus / McNair ✓	CD-80105
TCHAIKOVSKY: 1812 Overture / Capriccio Italien • Kunzel / Cinn. Pops ✓	CD-80041★
TCHAIKOVSKY: "Little Russian" / RIMSKY-KORSAKOV: "Antar" • Maazel / Pittsburgh ✓	CD-80131
TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 • Maazel / Cleveland	CD-80047
TCHAIKOVSKY: Symphony No. 5 • Previn / Royal Philharmonic	CD-80107
TCHAIKOVSKY: Symphony No. 6 / Polonaise / Dohnányi / Cleveland	CD-80130
TCHAIKOVSKY: Romeo & Juliet / Nutcracker Suite • Maazel / Cleveland	CD-80068
TCHAIKOVSKY: Serenade in C major / PACHELBEL: Kanon / more • Slatkin / Saint Louis ✓	CD-80080★
TCHAIKOVSKY: Piano Concerto No. 1 / PROKOFIEV: Piano Concerto No. 3 • Parker / Previn / Royal Philharmonic ✓	CD-80124
TCHAIKOVSKY: Nutcracker Ballet (Original Movie Soundtrack) • Mackerras / London Symphony	CD-80137 (2CD)★+
TCHAIKOVSKY: Nutcracker - Favorite Excerpts from the Original Movie Soundtrack • Mackerras / London Symphony	CD-80140★
TCHAIKOVSKY: Swan Lake / The Sleeping Beauty: Suites from Ballets • Mackerras / Royal Philharmonic	CD-80151
VAUGHAN WILLIAMS: Tallis Fantasia / BARBER: Adagio / more • Slatkin / Saint Louis ✓	CD-80059★
VAUGHAN WILLIAMS: Symphony No. 2 "London" / Lark Ascending • Previn / Royal Philharmonic	CD-80138
VAUGHAN WILLIAMS: Symphony No. 5 / Tallis Fantasia • Previn / Royal Philharmonic	CD-80158



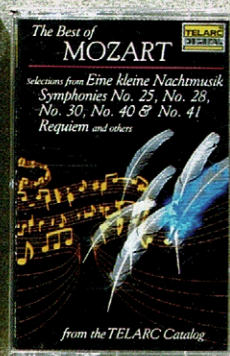
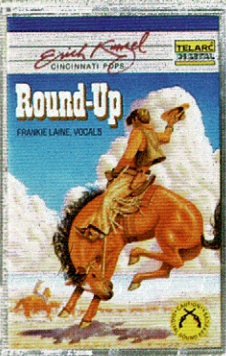
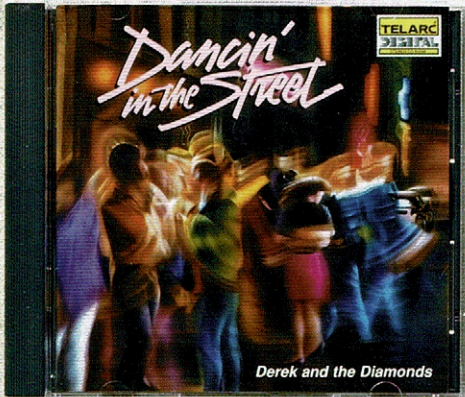
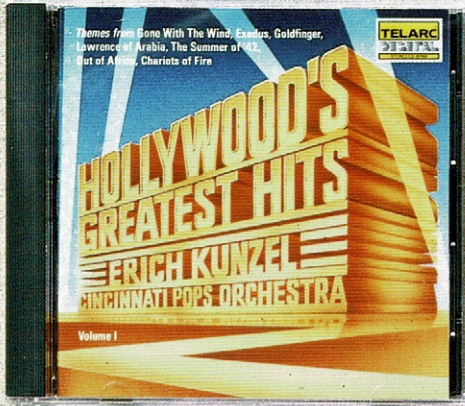
TELARC COLLECTIONS		CD CATALOG NUMBER
VERDI: Te Deum / BERLIOZ: Requiem / BOÏTO: Prologue to Mefistofele • Shaw / Atlanta / Aler ✓	****	CD-80109 (2CD)
VERDI: Requiem / Oper. Choruses • Shaw / Atlanta / Chorus / Dunn / Curry / Hadley / Plishka	***	CD-80152 (2CD)
VIVALDI: Gloria / BACH: Magnificat • Shaw / Atlanta / Chamber Chorus / Upshaw / Jensen / Simpson / Gordon / Stone NEW ✓		CD-80194
VIVALDI: Four Seasons • Ozawa / Boston / Silverstein		CD-80070★
WAGNER: The "Ring" Without Words (Orch. Highlights from Ring Cycle) • Maazel / Berlin Philharmonic		CD-80154★
WALTON: Belshazzar's Feast • BERNSTEIN: Chichester Psalms / Missa brevis (world premiere) • Shaw / Atlanta / Chorus / Stone / Ragin NOV ✓		CD-80181
WALTON: Symphony No. 1 / Orb & Sceptre / Crown Imperial • Previn / Royal Philharmonic		CD-80125
TELARC COLLECTIONS		
A Touch of Romance • Angel Romero / Spanish Favorites Transcribed for Guitar JUL		CD-80213★
A Touch of Class • Angel Romero/Popular Classics Transcribed for Guitar		CD-80134★
BACH / DUPRÉ / WIDOR / VIERNE • Murray / Organ at St. John the Divine		CD-80169
BACH / WIDOR / DUPRÉ / FRANCK: Premiere Recital • Murray / Ruffatti Organ		CD-80097
BRITTEN / BAX / BLISS • Pamela Woods, Oboe / Audubon Qt. NEW ✓		CD-80205
Carols Around the World • A cappella Christmas Music • Quink Vocal Quintet SEP		CD-80202★
Choral Masterpieces • Shaw / Atlanta / Chorus / Soloists		CD-80119
Empire Brass: West Side Story Suite, Porgy & Bess Suite, more / Empire Brass		CD-80159★
Encores à la française / POULENC: Organ Concerto • Murray / Shaw / Atlanta ✓		CD-80104
HOLST / HANDEL / BACH: • Fennell / Cleveland Symphonic Winds		CD-80038
Madrigals & Canzonets from the Italian Renaissance & Baroque: (A cappella) • Quink Vocal Quintet NEW		CD-80209
Many Moods of Christmas • Shaw / Atlanta / Chorus		CD-80087★+
Marche Slav and Other Russian Favorites • Slatkin / Saint Louis		CD-80072
Stars & Stripes: Fanfares, Marches & more • Fennell / Cleveland Winds		CD-80099
Sundance Film Music Series, Vol 1: It's A Wonderful Life, A Christmas Carol, Miracle on 34th Street • Newman / Royal Philharmonic		CD-88801‡
The Best of Mozart: Excerpts from Symphonies, Eine kleine Nachtmusik, Requiem, Quintet for Piano & Winds • Shaw / Atlanta; Mackerras / Prague Chamber; Previn / Vienna Wind Soloists NEW ✓		CD-80222★
Telarc Compact Disc Sampler, Volume 1		CD-80001
Telarc Compact Disc Sampler, Volume 2		CD-80002
Telarc Compact Disc Sampler, Volume 3		CD-80003
Telarc Compact Disc Sampler, Volume 4		CD-80004
Telarc Compact Disc Sampler Five Plus / Sound Effects Library		CD-80005
ERICH KUNZEL / CINCINNATI POPS		
American Jubilee: Popular & Patriotic Works by American Composers • Kunzel / Cincinnati Pops		CD-80144★
BEETHOVEN: Wellington's Victory / LISZT: Huns • Kunzel / Cincinnati Pops ✓		CD-80079★
The Big Band Hit Parade: Brown / Brubeck / Calloway / Daniels / Morrow / Mulligan / Severinsen / Shaughnessy • Kunzel / Cinn. Pops ✓		CD-80177★‡
Chiller: Spine-tingling music including: "Funeral March of the Marionette," Three Selections from <i>Psycho</i> , Prelude to <i>Phantom of the Opera</i> , & more • Erich Kunzel / Cincinnati Pops AUG		CD-80189★
COPLAND: Lincoln Portrait / Old American Songs • Kunzel / Cincinnati / Hepburn / Milnes ✓		CD-80117
A Disney Spectacular – Disney Favorites • Kunzel / Cinn. Pops NEW		CD-80196★

✓ Indicates multiple listing
 ★ Also available on Cassette
 + Also available on Digital Record

‡ Limited Edition LP
 *Grammy Award winner

ERICH KUNZEL / CINCINNATI POPS		CD CATALOG NUMBER
Ein Straussfest: Music of the Strauss Family • Kunzel / Cinn. Pops ✓		CD-80098★
GERSHWIN: Rhapsody in Blue / An American in Paris • Kunzel / Cincinnati Pops / List, Piano ✓		CD-80058
GERSHWIN: Rhapsody in Blue (orig. Instrumentation) / Concerto in F major • Kunzel / Cincinnati Pops / Tritt, Piano ✓		CD-80166★
GROFÉ: Grand Canyon Suite / GERSHWIN: Catfish Row • Kunzel / Cincinnati Pops ✓		CD-80086★
Happy Trails: More Western themes including "The Good, the Bad and the Ugly," "Lonesome Dove," "Ghost Riders in the Sky" and a herd more! • Kunzel / Cincinnati / Sherrill Milnes / Roy Rogers / Gene Autry OCT		CD-80191★
Hollywood's Greatest Hits, Volume 1 • Kunzel / Cincinnati Pops		CD-80168★
Mancini's Greatest Hits • Kunzel / Cincinnati Pops		CD-80183★
Orchestral Spectaculars • Kunzel / Cincinnati Pops		CD-80115★
Pomp & Pizazz: March Favorites • Kunzel / Cincinnati Pops		CD-80122★
Round-Up: Favorite Western Themes • Kunzel / Cincinnati Pops / Laine		CD-80141★
Star Tracks: Star Wars, Superman, Star Trek & more • Kunzel / Cincinnati Pops		CD-80094★
Star Tracks II: Star Trek I, II, IV, Back to Future, Right Stuff & more • Kunzel / Cincinnati Pops		CD-80146★
Symphonic Spectacular • Kunzel / Cincinnati Pops		CD-80170★
TCHAIKOVSKY: 1812 Overture / Capriccio Italien • Kunzel / Cincinnati Pops ✓		CD-80041★
The Stokowski Sound: Transcriptions • Kunzel / Cincinnati Pops ✓		CD-80129
The Sound of Music: Rodgers & Hammerstein • Kunzel / Cincinnati Pops / von Stade / Hagegård ✓		CD-80162★‡
Time Warp: Intro. to Also sprach Zarathustra and more • Kunzel / Cincinnati Pops		CD-80106★
Victory at Sea and Other Favorites • Kunzel / Cincinnati Pops		CD-80175★
William Tell & Other Favorite Overtures • Kunzel / Cincinnati Pops		CD-80116★
POP, JAZZ & FOLK RELEASES		
The Big Band Hit Parade: Brown / Brubeck / Calloway / Daniels / Morrow / Mulligan / Severinsen / Shaughnessy • Kunzel / Cinn. Pops ✓		CD-80177★‡
BILL CROFUT & BEN LUXON • Two Gentlemen Folk: traditional folk music		CD-84401★
Dancin' in the Street: 60's "R & B" dance hit music including "Stop! In The Name Of Love," "I Heard It Through The Grapevine," "Love Is Like A Heat Wave," "Loco-Motion," & more • Derek and the Diamonds NEW		CD-85504★
LIZA MINNELLI at Carnegie Hall • The Complete Concert		CD-85502 (2CD)★+
LIZA MINNELLI: Highlights from the Carnegie Hall Concert SEPT		CD-85505★
MEL LEWIS AND THE JAZZ ORCHESTRA: <i>Naturally:</i> Compositions & arrangements of Thad Jones		CD-83301
PAPA DOO RUN RUN: California Project • (CD-85501 formerly CD-70501)		CD-85501★+
After Hours: André Previn, piano / Joe Pass, guitar / Ray Brown, bass OCT		CD-83302★
SPIES! High Energy Fusion		CD-85503★

COMPACT DISC PORTFOLIOS		
(Specially Packaged Sets with 5 CD's in individual Jewel Boxes)		
Sound Spectaculars (contains: CD-80039, CD-80041, CD-80106, CD-80115, CD-80123)		S-9001 or 89001(5CD)
Light Classics (contains: CD-80058, CD-80070, CD-80080, CD-80103, CD-80108)		S-9002 or 89002(5CD)
Orchestral Masterpieces (contains: CD-80060, CD-80095, CD-80107, CD-80113, CD-80120)		S-9003 or 89003(5CD)
A Touch of Classics (contains: CD-80059, CD-80111, CD-80118, CD-80134, CD-80139)		89004(5CD)
Sound Sensations (contains: CD-80122, CD-80141, CD-80153, CD-80168, CD-85501)		89005(5CD)
ERICH KUNZEL TRIPLE FEATURE (Specially packaged set with 3 CD's in one Jewel Box) (contains: CD-80106, CD-80141, CD-80168)		89006(3CD)



TELARC CASSETTES:
 Telarc had not previously offered its classical catalog on cassettes, because ordinary existing cassette duplication processes were simply not up to Telarc's quality standards. Until now. Using TDK SA-Type-II tape, Telarc's were among the first cassettes to utilize the new DAAD duplication process, providing sound quality previously unheard and undreamed of in commercially manufactured cassettes.

"About the sound of the cassette there can be nothing but praise – these works have never before sounded so realistic in a tape format. The sparkling detail of the recording and the crisp transients have a vivid immediacy that belie a cassette source. The sound is really remarkable in its amplitude and vividness. The tape transfer matches the spectacle of the CD."
 –Gramophone



DDD



TELARC

23307 Commerce Park Road
Cleveland, Ohio 44122 U.S.A.
216/464-2313 • FAX 216/464-4108 • TELEX 275073

CHILLER

A Halloween Treat

The horror flick is a hardy Hollywood perennial; year after year, we huddle together wide-eyed in the dark, terrified, but unable to wrench our gaze from the screen as the alien-psycho-monster-mutant killer approaches. And, we love every spine-chilling, goose-bump-covered minute of it!

What is it about being scared that is so much fun, anyway? Psychologists say that it actually reinforces our feelings of security and well-being. Being temporarily terrorized by horrors that we know are really imaginary, they say, reminds us that we are indeed quite safe.

Among symphonic composers, those of the late Romantic period were particularly drawn to the grotesque, creating many works that live in the standard repertoire. Orchestra subscribers have taken to their palpitating bosoms the often-bizarre Berlioz, and examples of *musica macabra* such as "In the Hall of the Mountain King" from Grieg's *Peer Gynt*, Moussorgsky's *Night on Bald Mountain* and Gounod's *Funeral March of a Marionette* (effectively used as the television theme for *Alfred Hitchcock Presents*).

Of course, Hollywood's horror films



Chiller: Spine-tingling music including: "Funeral March of a Marionette," Three selections from Psycho, Overture to Phantom of the Opera, & more. Also includes chilling and hair-raising sound effects, some recorded at Telarc's highest level ever. (CD-80189, CS-30189) August 1989

have created their own substantial musical repertoire, and the phenomenal contemporary success of Andrew Lloyd Webber's musical based on a recycled classic, *The Phantom of the Opera*, indicates that our fascination with the supernatural continues unabated. All are represented on *Chiller* (CD-80189, CS-30189).

Chiller grew out of a Cincinnati Pops concert that has become a tradition. The annual Halloween program (not necessarily on but as near as schedule allows to October 31) is given over to composers' interpretations of the horrific. To complement the musical bill of fare, the audience and the orchestra are encouraged to attend in costume.

At the October 1988 concert, Telarc producer Robert Woods arranged with the orchestra to play an elaborate Halloween trick on conductor Erich Kunzel. "It was long overdue," says Woods, "that Erich, who is up to no good half the time, should have the tables turned on him."

As the Maestro, dressed as the Devil himself, gave the downbeat for the music from *Psycho*, the orchestra instead played Darth Vader's march from *Star Wars*. On cue, Darth Vader emerged from the wings booming, "Get off the podium, you subhuman slime," and proceeded to depose Kunzel.

"I had a wireless microphone inside my helmet and a processor that lowered my voice a couple octaves," says Woods. "He really had no idea who it was." The battle culminated with Vader booming, "Promise you will never again conduct music from *Star Wars* and your life will be spared," as he snatched off the Devil's mask. Vader's "discovery" that it was Kunzel inside the Satan suit and not another conductor brought the caper to a close.

"Excuse me," the space villain, a.k.a. Woods, apologized. "I thought you were John Williams." 🐱

The Best of MOZART

"The miracle that God allowed to be born in Salzburg" is how Leopold Mozart described his son, Wolfgang Amadeus. Miraculous is the only appropriate word for Mozart — composing symphonies by age eight and operas by 12; finishing entire scores in his head before transcribing them to paper without a single revision; overcoming hardship and illness to create the masterworks of his later years. It is hardly surprising that many music lovers, from first-time classical record buyers to learned scholars, regard Mozart as the greatest of all composers. December 5, 1991 will be the 200th anniversary of his death, but his beautiful and uplifting legacy is more popular and vitally alive today than at any time in history.

Mozart's deepest affection was reserved for the human voice, and Telarc's recordings of his vocal music have been entrusted to the most highly regarded choral conductor of our time — Robert Shaw. Mr. Shaw and his Atlanta Symphony Orchestra and Chorus have won an impressive number of Grammy Awards for their performances on Telarc of works by Berlioz, Duruflé, Fauré and Hindemith, and recently received three Grammy Awards for their 1988 recording of Verdi's *Requiem* (CD-80152).

Telarc has chosen more than 70 minutes of music from its outstanding catalog of Mozart performances for *The Best of Mozart* (CD-80222, CS-30222),



The Best of Mozart: Excerpts from Symphonies, Eine kleine Nachtmusik, Requiem, Quintet for Piano & Winds. Shaw | Atlanta; Mackerras | Prague Chamber; Previn | Vienna Wind Soloists (CD-80222, CS-30222) June 1989

including movements from the Symphonies No. 25, No. 28, No. 30, No. 40 and No. 41, *Eine kleine Nachtmusik*, the Piano Quintet and the "Posthorn" Serenade, as well as selections from the *Requiem* and the *Ave verum corpus*, perhaps the most perfect musical miniature ever created. This anthology is an excellent introduction to the range and power of the genius of Mozart, whose subtlety of expression and exquisite orchestral and vocal sonorities are revealed by Telarc's legendary recording process. —RER

previews

(continued from page 3)

longer takes. It was now possible to get an idea of the overall work: essentially a large late-Romantic work, with flashes of Strauss, Wagner, Liszt and Rachmaninoff. Perhaps no undiscovered masterpiece, it is an exciting work, with a real knuckle-buster of a piano part. Ohlsson not only navigated the part splendidly, but he was obviously enjoying himself. He had shipped in his personal *Bösendorfer Imperial Grand* (serial #33808), with its seven extra keys that go below the normal piano range (which this work utilizes). Bösendorfers are rich-sounding pianos, perfectly suited for this work.

The session was held in early February. Cleveland, like much of the country, had been locked into an unusually warm spell for several weeks. Near the start of the session, the Alaskan cold finally broke through, and it began to snow harder than it had all winter. Because of the extreme sensitivity of digital recording equipment, heaters and air conditioners are absolutely *verboten*. The longer the session wore on, the colder the recording area got, and the hotter the small control room got (because of the heat generated by the equipment), which is probably why more and more orchestra members kept coming into the control room to listen to playbacks (some attempting to keep their instruments warm by cuddling them under their sweaters). The back row of the orchestra was even a few degrees colder than the front of the ensemble, making it very difficult for the solo trumpet and the piano to play in unison, which they had to do in one particular passage.

At one point, Dohnányi was rehearsing the two musicians one note at a time for intonation. As he was working with them, he spotted one of the first violinists rising and heading for her case. "Are you leaving us?" he asked. Before she could answer, Ohlsson spoke up in her defense. "No, no," he said, "I need something." She returned, handing him a small object. He proceeded to trim the fingernail on the little finger of his right hand, while the orchestra snickered and the violinists tapped their stands with their bows in quiet approval of their comrade. They burst out laughing when Ohlsson sat back down at the piano, and *voilà!* the piano and the trumpet were perfectly in tune.

The third movement was recorded next and like the fifth movement, required numerous re-takes due to its complexity. The real problem was time; it looked as if overtime was going to be unavoidable, and everyone was preparing themselves for that possibility.

It was back to longer takes for the

fourth movement, which was a nice change from the grueling third movement.

Entitled *Italian Air*, without a doubt it is the most charismatic movement. It contains some light, engaging melodies which, after the seriousness of the previous movements, made the control room personnel chortle occasionally.

At the end of the fourth movement there were only ten minutes left in the session, and the nine minute second movement was yet to be recorded. There was really only one thing to do: the movement had to be recorded in one take, a task that seemed impossible after the long day. Woods felt that if Dohnányi explained the situation to the orchestra, they would rise to the occasion, really concentrate and get the job done. As the countdown began, adrenaline was running high and the tension was indescribable. When the final notes finished ringing, everyone realized that they had not only made it in time, but had produced an outstanding performance.

As everyone packed up their instruments and equipment to journey home through the newly-fallen snow, I saw how this work evoked strong feelings in the listeners and performers alike. While it may take several hearings, I believe most listeners will discover, just as I did during that snowy February day in Cleveland, the strangely compelling quality of this Romantic masterwork.



BRUCKNER: *Symphony No. 7* | Jesús López-Cobos | Cincinnati Symphony Orchestra. (CD-80188) July 1989

Here is the moment you've been waiting for: Bruckner on Telarc! The powerful, immense music of Anton Bruckner in Telarc's rich digital sound.

When the Spanish-born Jesús López-Cobos took over the reins of the Cincinnati Symphony in 1986, Telarc's planners consulted with him on repertoire he might like to record. "What do you consider your specialties," they asked. "Ravel? Falla? Rodrigo? Albeniz?" "Bruckner," responded López-Cobos. And how right he was!

Telarc chose one of Bruckner's most

popular, famous, and greatest symphonies, the Seventh (with its great funereal Adagio in honor of Wagner) to kick off a series of Bruckner recordings. And the Cincinnati Symphony plays this music to the hilt, executing every fortissimo as well as pianissimo with majesty and strength. López-Cobos, Cincinnati, Bruckner and Telarc — a match made in Heaven! — *WCB*



BAX: *Quintet for Oboe & Strings*; **BLISS:** *Quintet for Oboe & Strings*; **BRITTEN:** *Phantasy Quartet for Oboe, Violin & Cello, Op. 2*; Pamela Pecha Woods (oboe), Audubon Quartet. (CD-80205) May 1989

The last few years have brought a new appreciation of 20th century British composers by compact disc collectors. A few, like Britten and Vaughan-Williams have never waned in popularity, but the reputations of some such as Bax, have benefited by the recent renaissance. The growing compact disc catalogues of these composers consists mostly of orchestral music, so this new recording of British chamber music is a welcome addition.

These works, while unfamiliar and featuring unusual instrumentation, are quite accessible. All three composers were active in the 20th century, yet these works are generally lyrical and pastoral in character, and should appeal to anyone who enjoys late-Romantic music.

Pamela Pecha Woods is currently the assistant principal oboist of The Cleveland Orchestra where she was the first woman oboist in any of the "Big Five" orchestras. With this recording, she performs with a somewhat smaller ensemble, the Audubon Quartet. Formed in 1974, they received international acclaim after winning three major competitions within their first three years of existence. They are currently Quartet-in-Residence at Virginia Polytechnic Institute and State University, as well as being in residence at the summer festivals of Mount Gretna in Pennsylvania and Chataqua. They frequently tour Europe and the U.S., and were the first American quartet to tour the People's Republic of China. — *JWE*

Telarc now brings you the Internationally Acclaimed DMP Jazz Label

P.D.Q. BACH

(continued from page 3)



Conductor Walter Bruno, left and Professor Schickele, right.

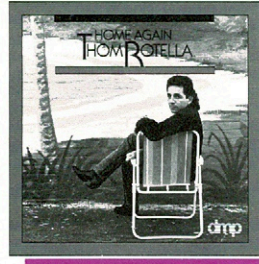
interpreters of the orchestral music of P.D.Q. Bach. Among the repertoire on the recording, Schickele points out, are two seminal works in the oeuvre of the much maligned master. One, the Prelude to *Einstein on the Fritz*, is proof beyond all musicological doubt that P.D.Q. Bach was the true father of minimalism, which certainly explains a lot. The other, Capriccio "La Pucelle de New Orleans," firmly establishes the justly underrated Bach as the inventor of the happy sound we know as Dixieland jazz.

Bach Portrait, a Professor Schickele work, is a dubious but heartfelt tribute to P.D.Q.'s only father. "Because of my reputation a lot of people don't believe anything I say," says Schickele. "A lot of people think I made up Hoople, North Dakota, for instance, which is a great insult to the 400 people who live there. Anyway, one of the troubles I have when I do this piece in concert is convincing people that the quotations from J.S. Bach's letters really are that." Bach, adds Schickele, was hardly the luminous letter writer that Mozart was.

After nearly a quarter of a century, some people still find both Schickele and P.D.Q. Bach unbelievable. "There are still people who come expecting a regular Bach concert," says Schickele. "Just year before last, during the first half of the show in New York, there was a woman at the box office trying to get her money back." 🐱

The *Peter Schickele Rag* appears at least twice a year, and may be subscribed to at the rate of \$7.00 for five issues. While still available, back issues, with the exception of Nos. 1 and 10, may be ordered at a cost of \$1.00 each. Please send cheque or money order in the appropriate amount to: *The Peter Schickele Rag*, P.O. Box 1188, Woodstock, NY 12948.

Beginning August 1, 1989, with the release of Thom Rotella's "Home Again," Telarc becomes the worldwide distributor for DMP compact discs and cassettes. The catalog includes 29 titles. More on DMP and Tom Jung, its President, in the next Quarter Notes.



Home Again:
Thom Rotella
(DMP CD469,
CS469)
August 1989

The pure, pristine sound of the guitar is spotlighted on this stunning new recording by the fresh, contemporary, young artist, Thom Rotella. His career has included work with artists as diverse as Lionel Ritchie, Donna Summer, Kenny Rogers, Bette Midler, and Stanley Turrentine. He has contributed to the soundtracks of *Norma Rae*, *Splash*, and *Body Heat*. Rotella's work continues to reach the growing audience for new, adult jazz.

Home Again, Rotella's second feature recording, presents eleven new original compositions by the guitarist. The tunes create an accessible, melodic, heartfelt tribute to his Los Angeles home, perfect for the new radio formats that reach sophisticated listeners. "Gonna Love You"

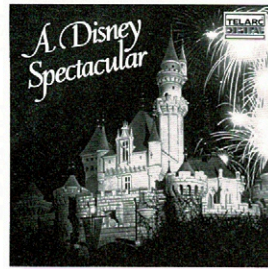
and "The Return" are spirited jazz melodies. "Moon Over Venice" and "Main Street" are hypnotic, rhythmic pictures of home scenes. "Put Your Sadness to Sleep," "The Gift" and "What Will The Children Do?" are sensitive ballads, while "Paradise Island" and "The Buddah" are exotic tropical spices.

Los Angeles is the source of many of the sounds that grace the current jazz airwaves and home to many musicians heard on today's most played jazz recordings. On *Home Again*, Thom Rotella is joined by Abraham Laboriel (formerly of the *Gary Burton Band*), Jimmy Johnson (of the extremely popular *Flim and the BB's*) on basses; and by respected studio musicians Carlos Vega on drums and Lenny Castro on percussion. L.A. great Tom Tedesco, known throughout the world as teacher, artist and guitar virtuoso, contributes his classical guitar to the original composition, "Oriental Flower."

Home Again is the newest recording of Digital Music Products (DMP), noted for superior digital jazz recordings of a bright array of young jazz musicians including Joe Beck, Bob Mintzer, Warren Bernhardt and many others! 🐱

A Disney Spectacular

(continued from page 1)



Disney Character Art
© 1989 The Walt Disney Company

A number of artists were auditioned before Tracy Dahl, a young Canadian soprano whose achievements have attracted much attention in the operatic world, was found. "She is remarkably in character with the original," says Woods. Singing opposite Miss Dahl as the Prince

is baritone Douglas Webster, who also sings "Bella Notte" from *Lady and the Tramp* and, again with Miss Dahl, selections from *Cinderella*.

The behavior of such a small segment of the population may or may not be an accurate barometer of how the larger public will respond to this recording, but *A Disney Spectacular* demonstrated a marked effect on the dedicated and highly-skilled professionals at Telarc's headquarters. "Every time we put it on in the sound room to work on it," says Woods, "the entire office would start skipping up and down the halls."

"We also sang," adds *Quarter Notes* editor Gary Reider, "mostly 'Whistle While You Work'." 🐱

Although she still likes the mice in *Cinderella* a lot, *Quarter Notes* contributing editor Jan C. Snow's all-time favorite Disney film is *Alice in Wonderland*.

Other New Telarc Releases



HAYDN: *Symphony No. 31 in D major, "Hornsignal"; Symphony No. 45 in F-sharp minor, "Farewell"*. Sir Charles Mackerras / Orchestra of St. Luke's. (CD-80156) May 1989

MOZART: *Symphonies No. 31 in D major, K.297 (300a) "Paris"; No. 33 in B flat major, K.319; No. 34 in C major, K.338*. Sir Charles Mackerras/Prague Chamber Orchestra. (CD-80190) August 1989



Publisher's corner

by Jack Renner



Telarc has only recently begun offering its classical catalog on cassettes. This may not sound unusual, but for the last nine years, except for a few "pop titles," Telarc has not done so. The reason for our steadfast refusal: Simple — the audio quality of the product. Our standards could not be met by existing high speed duplication processes.

A basic explanation of cassette mass production may prove helpful in explaining Telarc's position:

Step 1. Produce an analog master of the program material.

Step 2. Copy this analog master to a "working master." This tape must be configured to run on high speed duplicating equipment of a different format than the original master.

Step 3. Duplicate at 32 to 64 times faster than the normal speed.

To accomplish the third step, the musical signal is processed through a set of special electronics to accommodate the upward shift in the frequency response that occurs because of the speed increase. At this point the analog signal is copied onto a cassette running at the same speed as the master. Notice that two generations of additional copying have taken place.

This process often causes serious alteration to the dynamic range and frequency response of the ultimate consumer cassette. Because of the limitations of analog to analog copying, the quality standards fall well below those of Telarc.

DAAD has changed all of that! DAAD stands for Digital Audio Analog Duplication, and provides cassettes of unmatched quality. This process operates as follows:

Step 1. A digital master tape is produced from the program material.

Step 2. The digital information on the master is transferred to a hard disc. This is essentially the same as storing information on a computer floppy or hard disc.

Step 3. The digital information on the hard disc is converted at high speed (80 times real time) to an analog signal, through special electronics, as in the conventional process. It is then recorded directly onto TDK SA-Type-II brand cassette tape. At this point in the process there has been no tape-to-tape analog copying. Each finished cassette

is virtually an analog master. Furthermore, the hard disc master can be used endlessly as there is no physical contact with anything. With the standard process "working" master, this tape is played over and over again and has to be replaced frequently because of wear.

In our listening tests with tapes produced with the DAAD process, we found the quality of the recorded sound barely distinguishable from its CD counterpart. Quite an achievement for an analog cassette!

We learned about this process early in its development and we are the first major label to commit to its use. Telarc's pioneering spirit continues to provide a state-of-the-art product.

Dat's Dat!

You may be wondering why Telarc does not make titles available on Digital Audio Tape (DAT). It is our feeling that DAT is an idea whose time may never come for the mass market. There are a number of reasons:

- 1) The high quality of DAAD analog cassettes which will play on every cassette player.
- 2) The high cost of DAT machines and tape. Of course, CD players and discs were very expensive at first. Still, the enormous consumer interest in playing a digitally-produced recording quickly made CDs the fastest growing new consumer product in recent history. With rapid acceptance CD prices dropped quickly. With

continued growth in popularity of CDs, it is our opinion that the opportunity for DAT to enjoy the same growth does not exist.

- 3) DAT, in spite of sound quality comparable to CD, is still a tape medium and is susceptible to wear and damage. Because of the time required for fast forward and rewind, accessing tracks is not nearly as quick or convenient on DAT as it is on CD.
- 4) There is considerable retailer resistance to stocking another format. This is quite understandable considering the amount of product now available on CD, cassette, and LP. Retailers are faced with stocking a staggering number of new titles in three formats.
- 5) Despite its early promise, DAT has not been very successful anywhere in the world.

DAT is enjoying considerable success as a professional tool. Many companies, Telarc included, use DAT to make back-up masters. DAT has many assets for this purpose. It is portable, provides excellent recording quality and can electronically print "take" numbers on the tape for later identification.

At this time, Telarc is taking a "wait-and-see" attitude toward DAT. If it appears that the medium enjoys consumer success, we will make it available. This is one area where Telarc will not lead. ☺



TELARC INTERNATIONAL CORPORATION
23307 Commerce Park Road
Cleveland, Ohio 44122

Address Correction Requested

BULK RATE
U.S. POSTAGE
PAID
WILLOUGHBY, OHIO
PERMIT NO. 58

SPECIAL BONUS INSIDE!
YOUR 1989-90 COMPLETE TELARC CATALOG
WATCH FOR OUR NEXT ISSUE IN OCTOBER