

Quarter Notes

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MAKING JAZZ *After Hours* WITH ANDRÉ PREVIN AND HIS FRIENDS

by Donald Elfman

André Previn loves to improvise. Though he has conducted orchestras around the world, written music for films, played piano for chamber groups, and enjoyed the total concentration of recording the classical repertoire, Previn has always demonstrated an inclination towards and extraordinary talent for jazz piano. And with the September, 1989 release of *After Hours* he returns to that challenging and wonderful activity.

After Hours is Previn's first jazz recording in nearly thirty years. It features three of the most accomplished musicians in the world — Previn on piano, Ray Brown on bass and Joe Pass on guitar — approaching classic tunes in such a relaxed and thoroughly assured manner that the songs open up to reveal new insights.

After establishing a classical recording relationship with Robert Woods and Jack Renner of Telarc, Previn realized that he missed jazz and jazz players. He had achieved quite an exceptional reputation as a jazz pianist through a series of recordings he made earlier in his career (a career that has blossomed since he was a child prodigy in the 1940's). Most famous were the improvisations on classic show tunes he did for Contemporary Records (an L.A.-based jazz label of the 1950's that in its day had much the same reputation for elegant, audiophile sound that Telarc enjoys today) and also for Columbia Records. His interpretations of music from *My Fair Lady* was the best-selling jazz album of its time and his collection of Harold Arlen songs won a Grammy Award.

"I've never stopped listening to jazz, but I missed the guys. I missed playing with the jazz guys," says Previn. "They're the best people in the world, and I decided I wanted to have that pleasure again."

One of "the guys" he missed was Ray Brown, who had actually been the bassist on many of Previn's

classic sessions, both jazz and soundtrack work. Ray has been providing rock-solid foundations and an individual solo sound since his days in the Dizzy Gillespie band of the 1940's. Since then, his career has taken him into work on films and television, to accompanying many of the great vocalists and instrumentalists, including Ella Fitzgerald and Oscar Peterson, and to some very successful recent recordings leading his own swinging groups.

Joe Pass has graced countless jazz performances and recordings and is a favorite with musicians and audiences. He, too, has played in a wide variety of settings, including, most notably, remarkable duets with Ella (always a high point of the "First Lady's" recent shows). It was the fluid and lightly swinging guitar of Joe Pass that most lately inspired André Previn to make *After Hours*. (continued on page 10)

After Hours with André Previn, Joe Pass & Ray Brown: There'll Never Be Another You; I Only Have Eyes For You; What Am I Here For; Limehouse Blues; All The Things You Are; Honeysuckle Rose; I Got It Bad And That Ain't Good; Smoke Gets In Your Eyes; Cotton Tail; Laura; One For Bunz (CD-83302, CS-33302) September 1989



Joe Pass, guitar (top left), Ray Brown, bass (top right) join André Previn (seated at piano) for the late-night recording session.

PHOTO: Tom Zimmeroff



The 'Definitive Nine' Are Now Complete

by James Badal

Christoph von Dohnányi made his Cleveland Orchestra debut in December of 1981 at a time when the ensemble was deeply involved in the search for a successor to out-going music director Lorin Maazel. Both management and the musicians themselves were sufficiently impressed with the exciting guest's initial appearance to pursue him actively, and after a couple of months of intense negotiations, Dohnányi became The Cleveland Orchestra's sixth music director in March 1982. Equally impressed with the quality of the ensemble under his baton, Telarc set up a preliminary meeting with the conductor when he and his wife, soprano Anja Silja, arrived in town for a whistle stop series of appearances the following August. The original alliance between Telarc and the orchestra had been forged during Maazel's tenure, and a continuing relationship seemed ideal for both parties: on the one hand, a respected conductor whose recordings embraced little of the standard repertoire and, on the other, a company beginning to move away from the sonic spectaculars with which it had built its reputation. (Besides this Beethoven cycle, Dohnányi's Telarc catalogue currently includes works by Busoni, Mendelssohn, Schubert and Tchaikovsky.)

Though primarily known in the United States at that time as an opera conductor and a dedicated exponent of contemporary music with several significant Henze premieres to his credit, Dohnányi's initial post-appointment appearances with The Cleveland Orchestra featured two of the most enduring and popular works from the standard repertoire: Beethoven's Symphony No. 3 and Symphony No. 8. Telarc subsequently became the first label to document the new partnership when it recorded both works at Severance Hall in October of 1983. Thus, even before Dohnányi officially took up his duties at the start of the 1984-1985 season, his Telarc Beethoven cycle had begun.

Recording a set of Beethoven symphonies with a major conductor and ensemble demands careful preparation from everyone involved. Resisting the

urge to rush the cycle to completion, Telarc waited until each symphony had in turn appeared as part of the orchestra's regular concert schedule. Recording sessions invariably followed public performance, the entire undertaking lasting over five years.

In his conversations about music, especially as work on this Beethoven series neared completion, Dohnányi reflected on the forces and influences and the study and thought which have molded his approach to these masterpieces. He was born in Berlin on September 9, 1929 to Hans and Christine (Bonhoeffer) von Dohnányi, and as a boy growing up in the 1930's, he began his own personal Beethoven odyssey in the old Philharmonie listening to the Berlin Philharmonic under Wilhelm Furtwängler. Though Dohnányi still acknowledges the legendary giant as "the greatest in his time" and "my first real adventure in music and concert going," today he remains critical of the interpretive excesses which characterized Furtwängler's Beethoven. "I heard all the Beethovens, of course, many times in live concerts with him. I don't agree at all with his picturing of the structure." Yet in the great conductor's fierce dedication, Dohnányi found a lasting inspiration. "When you do Beethoven, you have to believe that you are right. And Furtwängler was one of those persons, even if he did things in a totally different way than other people, you somehow believed in it. By being convinced himself, he was convincing."

Among the many other conductors, both famous and forgotten, he has subsequently heard perform Beethoven, either in the concert hall or on record, Dohnányi singles out two whose approach to the symphonies more nearly parallels his own: George Szell and René Leibowitz. Of Szell, his illustrious predecessor at the Cleveland helm from 1946 to 1970, Dohnányi remarks, "I admire him as one of the greatest in his time. It's very interesting," he reflects, "because Szell's work here was always very important to me. Even before I was in touch with The Cleveland Orchestra,

I was always following what he did, listening to his concerts when he came and so on; because, you know, he tried to be so close to what was written." Similarly, René Leibowitz's fidelity to the score, especially in matters of tempo, excites Dohnányi's admiration. Though hardly remembered by today's general music public, Dohnányi praises the great French musician as "one of the most important Beethoven conductors."

As a performer, Dohnányi approaches the Beethoven symphonies with a sound combination of scholarship and practical musicianship. His preparation begins with a careful study of the composer's autographed scores or their facsimiles, as well as the original performance materials housed in the archive of Vienna's Musikverein — documents to which he attaches special importance since they invariably contain corrections and adjustments in Beethoven's own hand. In checking specific details, he also consults various printed editions including such curiosities as Carl Czerny's four hand piano reductions.

One of Dohnányi's principal concerns remains establishing the proper balance between the 18th and 19th century elements in Beethoven's style. Unlike Furtwängler who stood firmly in the late Romantic tradition, Dohnányi stresses the 18th century side of Beethoven's music; hence, his decisions in such technical matters as repeats and tempi are governed by his sense of proportion and balance.

In the matter of repeats, he remains generous, though he does not automatically take them all. For him a particularly lengthy development and coda in the great sonata movements virtually demand the exposition repeat,

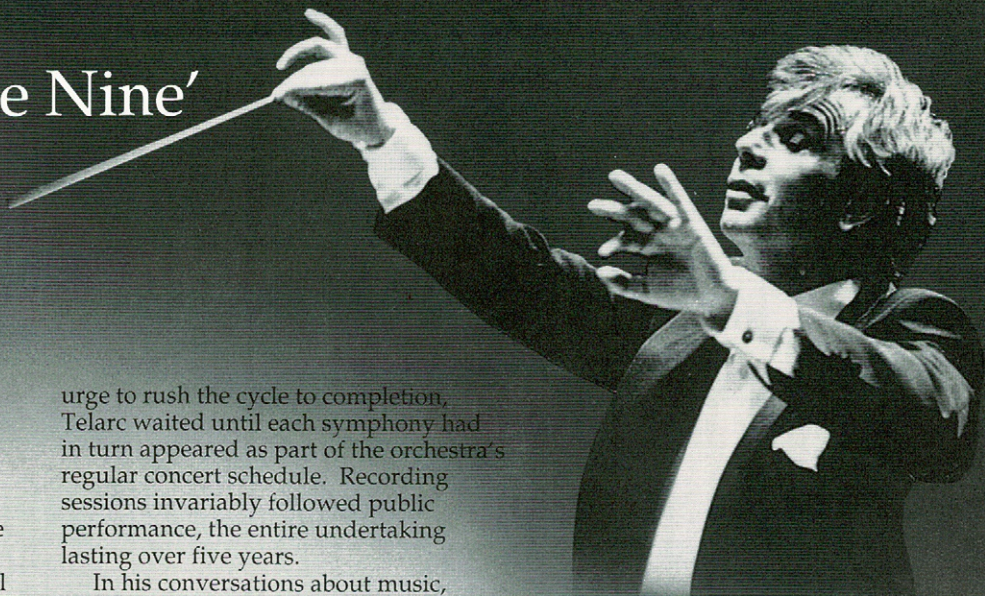


PHOTO: © 1984 Greg Lewis

Dohnányi's

Beethoven, What The Critics Say

The Third (Eroica) ... From the start (it) telegraphed Mr. Dohnányi's intentions: Pointed, crisp, precise, quickly paced, fervent ...

— *The New York Times*

The Fifth ... the reading has an inner strength that keeps the pulse and momentum alive in every bar. Telarc's conception of orchestral sound is complementary to this orchestra's performance style.

— *The Philadelphia Inquirer*

The Sixth (Pastoral) ...

From a strictly sonic viewpoint ... comfortably surpasses all previous versions. ... the magnificent Cleveland Orchestra plays this glorious music with truly stunning sonority.

— *Audio Magazine*

The Seventh ... top notch Beethoven ... beautifully performed and recorded. I hope your system can handle this CD, at full orchestra volume.

— *Digital Audio & Compact Disc Review*

The Eighth ... Dohnányi... approaches it more sedately, giving greater scope to the intrinsic darkness and weight. His broad, inflected performance has sufficient lightness and contour, and even a touch of requisite sarcasm.

— *Opus*

The Ninth (Choral) ... The Clevelanders meet the vast challenge of this symphony. This is a wonderful performance.

— *High Performance Review*

Overall ... Dohnányi's Beethoven cycle for the Telarc label has been, to date, consistent — splendid in terms of sonics, lean and bracing in interpretation.

— *The Christian Science Monitor*

The Beethoven Complete Symphonies set is on 5 compact discs in two double jewel cases, with an 88 page booklet and a slipcase for storage. Many retailers will merchandise the set in the long box shown.



PHOTO: Dina Rossi

a philosophy which yields not only such "standard" repeats as in the first movement of Symphony No. 5, but the rarely heard exposition repeat in the opening movement of the "Eroica" as well.

Dohnányi acknowledges the problems surrounding Beethoven's still controversial metronome markings, and he is conversant with all phases of the various arguments such as the alleged unreliability of Beethoven's metronome. Unlike those conductors who have ignored them entirely, he argues the composer's tempo indications should be seriously considered, hence his admiration for Leibowitz. It remains, he admits, a tremendous technical challenge to realize some of Beethoven's markings in performance, but he feels a conductor is at least obliged to try — even if practical considerations or an (continued on page 11)

An "Heroic" Journey Comes Full Circle

by Allen Cohen

Little did Maestro Christoph von Dohnányi and the members of The Cleveland Orchestra realize just how prophetic their first recording under the auspices of the emerging Cleveland-based Telarc label would prove to be. Selected for this initial recording was Beethoven's Symphony No. 3, the "Eroica." Collectors and critics everywhere embraced the results. This partnership, started in October 1983,

was the beginning of a long-range venture.

Telarc, Dohnányi and The Cleveland Orchestra have recorded the nine great symphonies of Beethoven with the dignity and artistry befitting them. This is not another perfunctory run-through. Instead, these recordings represent the culmination of years of study and re-evaluation on the part of Maestro Dohnányi. The Cleveland/Dohnányi/Telarc relationship is symbiotic, each party urging the others on to new aesthetic plateaus. These are recordings to cherish and to return to, again and again. ♡

Musings

by Robert Woods

Sonic Bane

It has always been Telarc's policy never to complain to a reviewer or a customer who says something less than complimentary about a Telarc release. In my fledgling days as a performer I received good advice about reviews. First, take the worst review and the rave review (big assumption, I realize) and throw them out. Then sift through the remaining reviews for threads of commonality and therein lies the valid criticism.

Some criticisms really do gripe me a bit and since this is a loosely structured column, there is one of them I'd like to get off my chest.

The Cincinnati Bass Drum: It seems like there are some folks out there that think we're sadistic and like to record this instrument grossly out of proportion — we've even been accused (horror of horrors) of separately miking it! Anybody who knew how much time I've spent, while producing recordings in Cincinnati, trying to get the bass drum under control wouldn't say that.

Cincinnati's Music Hall is a fabulous old structure; built in 1878, it has never been altered. The stage floor is about twice the size of most concert hall stages which makes it great for the operas and ballets that are presented there as well. Further, that wonderful floor is solid seasoned wood nailed down to a massive wooden substructure supported by huge wooden beams. When the orchestra plays on that stage all the wonderful architecture underneath it becomes an integral part of the developing sound and its projection into the hall.

The bass drum sits at the back of the orchestra with the rest of the percussion and all you have to do is barely tap the thing; by the time the sound reaches the front of the stage (and consequently, our mikes) it has grown to gargantuan proportions compared to the player's intent. I wish I had a nickel for every time I've had to ask for less from the player that has the difficult task of keeping it under control. We always try to get the same percussionist since he's been through the rigors of keeping the beat in balance.

Remember, too, the frequencies of playback (continued on page 11)

Happy Trails

by Jan C. Snow

Stand up. (Go ahead...) Now, widen your stance a little, and, real slow, hook your thumbs in your belt, kinda tough like. Now, squint your eyes all up and look 'way off into the distance. Can you see it? Sure, you can. It's the American West.

There's not one of us that can't summon up that strong streak of cowpoke lurking beneath our city-slicker exteriors. We've all spent so much time out in the sage brush drivin' cattle and chasin' hombres, let alone ridin' off into the sunset, that it's part of us, even if we've never been west of Indianapolis.

"After *Round-Up* (CD-80141, CS-30141) came out in early 1987, we got so many letters from everybody who'd bought the album asking 'why didn't you include this?' and 'how come you left this out?' that it was easy," says Robert Woods, producer of the new Erich Kunzel/Cincinnati Pops Western collection. "To do *Happy Trails*, which is subtitled '*Round-Up 2*,' we just took everybody's letters, and from their requests put the preliminary list together."

There certainly was no dearth of material from which to choose. The Western has been a Hollywood staple from the start of the movie industry. Tinseltown is represented by film music stretching from *Duel in the Sun* (1946) starring John Wayne to Henry Mancini's *Sunset* (1988), an intriguing tale of Hollywood as it was gearing up for the sound era.

In the late '50's and early '60's our television screens were practically taken over by tall men with taller hats: Wyatt Earp, Matt Dillon, Bat Masterson, and the epitome of the romantic loner, Paladin. Their theme songs and others of this era are included in a medley arranged by Richard Hayman.

Roy Rogers, quintessential good guy of the wide-open spaces, who sang "Happy Trails" to us every week for years, does so again in a special appearance on this recording, and Gene Autry, another favorite white hat, recites "*The Cowboy Code*." In all, *Happy Trails* presents 29 pieces of Western musical memorabilia.

Like the rest of us, baritone Sherrill Milnes, who sings three selections on the



HAPPY TRAILS: (Round-Up 2) More Western themes including "The Good, the Bad and the Ugly," "Lonesome Dove," "Ghost Riders in the Sky" and a herd more! Erich Kunzel / Cincinnati Pops Orchestra / Gene Autry / Sherrill Milnes / Roy Rogers. CD-80191, CS-30191) October 1989.

recording, is really a cowboy at heart. "Sherrill loves anything cowboy and was right in his element singing this kind of music," says Woods. "People probably don't remember, but Sherrill was the voice on the famous Marlboro cigarette commercial, back in the days when we had cigarette commercials on television."

A stampeding herd of cattle, captured by Telarc's Michael Bishop in northern Arizona, sets the scene at the beginning of the recording. "It opens with a barely discernible rumble, off in the distance," says Bishop. "The sound gets closer and closer until the cattle are stampeding directly over you." Via all-digital sound effects specially recorded by Bishop for this project, the listener also experiences a runaway steam engine and a classic saloon brawl.

To enhance the mood for the concerts at Cincinnati's Music Hall that preceded the recording of *Happy Trails*, both audience and orchestra were invited to dress in Western garb. Live cattle were installed in the foyer, a 12-foot ox was parked outside in front of the hall and the corporate sponsor for the evening was, believe it or not, United Dairy Farmers. "That was totally accidental," says Woods. "Really."

Jan C. Snow wanted to be a cowgirl when she grew up until she discovered she was afraid of horses.

EVERYTHING YOU HEAR IS TRUE TELARC DIGITAL

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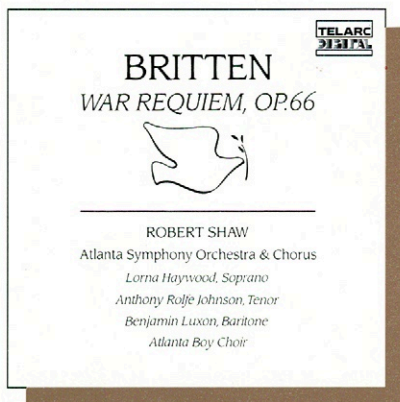
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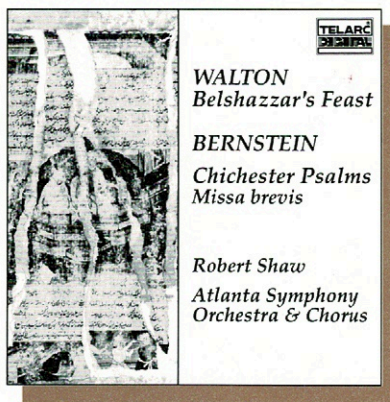
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Grammy Award-Winning Team Releases Four Modern Choral Works

by Nick Jones



BRITTEN: *War Requiem, Op. 66* / Shaw / Atlanta Symphony Orchestra & Chorus / Haywood / Johnson / Luxon / Atlanta Boy Choir. (CD-80157, 2 CD) July 1989



WALTON: *Belshazzar's Feast*.
BERNSTEIN: *Chichester Psalms* / *Missa brevis* (world premiere). Shaw / Atlanta Symphony Orchestra & Chorus / Ragin / Stone. (CD-80181) November 1989

In November, Telarc will release a new recording of choral compositions by Leonard Bernstein and Sir William Walton, performed by the Atlanta Symphony Orchestra and Chorus under the baton of Robert Shaw (CD-80181). This will bring to 29 the number of choral-orchestral masterpieces and collections performed by Maestro Shaw and his Atlanta forces for Telarc. It has now been eleven years since this collaboration began. During that period the relationship has been a very special one for both organizations.

Telarc and the ASO enjoy working together. Over the years they have evolved a confident relationship and great respect for each other's abilities. The orchestra admires Telarc's informal professionalism and the innovative way it has kept abreast of new technology such as digital taping, direct-metal mastering and compact discs. Telarc's Jack Renner and Robert Woods, both musicians themselves, made the initial approach to Atlanta because of the international renown of Robert Shaw's choral performances. (Woods once sang with Shaw in Cleveland.) The association of these two organizations promises many more fine Robert Shaw choral recordings in the future.

Current fruits of that collaboration include last July's release of Benjamin Britten's *War Requiem* (CD-80157) and the new Bernstein-Walton recording (CD-80181). Both Bernstein's *Chichester Psalms* and Walton's *Belshazzar's Feast* were written for British choral festivals and reflect the strong history of choral singing in the

British Isles. Both are bright and brassy combinations of the 20th century sounds, jazzy rhythms and deep religious feeling. An added bonus on this CD is the inclusion of the premiere recording of Bernstein's *Missa brevis*, a work commissioned by Shaw and the ASO and first performed at their concerts in April, 1988.

Belshazzar's Feast, Walton's only oratorio, was composed in 1931. It tells the Old Testament story of the Babylonian captivity of the Israelites. The ASO Chorus and baritone William Stone set the scene with harsh prophecy and homesick longing, working up to the oratorio's glittering centerpiece, the Babylonian king's triumphant banquet at which pagan idols are paraded through the hall to be venerated. For this sequence Walton's writing rivals in glory that of the Berlioz *Requiem*, with groups of extra brass instruments sounding from stage right and left. At the premiere the composer made use of additional brass players already hired to play the music of Berlioz in the same festival. Robert Shaw and his Atlanta brass players are spectacularly equal to the challenge, giving another spine-tingling performance to match their previous work in the Berlioz and Verdi *Requiem*s.

Leonard Bernstein has spent much of his composing career exploring his attitudes and response to the Jewish faith of his forefathers. With a keen artistic sense for combining disparate materials, he has created a series of sometimes controversial works that throw new light on modern religious expression.

Confronting tradition in his 1965 *Chichester Psalms*, Bernstein answered the commission from an Anglican cathedral with Psalms to be sung in the original Hebrew language. The work also marks his personal affirmation of traditional tonality in music, after his previous experiments with twelve-tone writing. In the central movement, a touchingly simple solo rendition of the *23rd Psalm* (by male alto Derek Lee Ragin) is interrupted by a jaggedly dissonant male chorus setting of verses from *Psalm 2*, "Why do heathen rage?" The work opens with a jubilant shout of "Urah, hanevel, v' chinor!" (Awake, psaltery and harp!), which introduces *Psalm 100*, "Make a joyful noise unto the Lord." The finale serenely presents *Psalm 131* and concludes with a chorale version in modern harmonies of the first verse from *Psalm 133* —

*Behold how good
And how pleasant it is,
For bretheren to dwell
Together in unity.*

The new *Missa brevis* came at the suggestion of Robert Shaw (made long ago in the days of the Robert Shaw Chorale). Shaw was impressed with Bernstein's music for the 1955 production of Lillian Hellman's play about Joan of Arc, *The Lark*. These choral pieces of incidental music were scored for countertenor and six other parts, either soloist or small choral sections. Looking for American compositions to perform on a tour of the Soviet Union, Shaw suggested to Bernstein that this music could be adapted to produce an admirable Mass setting. The suggestion was renewed years later when the ASO commissioned a new choral work from Bernstein.

About half the original lyrics for *The Lark* could be retained intact, as they were portions of the Mass text in Latin. The other half were French choruses that could be given new Latin words to complete the work. *Missa brevis* was premiered and recorded by the entire ASO Chorus of 200 voices, divided into three women's parts above the solo (Ragin again) and three men's parts below. The only accompaniment is percussion, primarily drums and chimes. The short work (about nine minutes) projects a contemporary sound while suggesting the musical styles of Joan's medieval time. Shaw has said, "It has Bernstein's vigor, and it has his metric excitement, and it has his skills at the interweaving of contrapuntal voices. It is so concise that I think it would find wonderful audience response. ...It certainly will find a number of hearings and performances among those congregations and those choir conductors and church choir musicians who are interested in contemporary sounds in their worship services."

The rather theatrical concept of Bernstein's (continued on page 10)

TOM JUNG ON **dmp**

by Donald Elfman



"We started the label with the intention of pushing the limits of digital technology and getting back to recording basics at the same time."

Tom Jung (the 'J' is pronounced as in jazz) has always had one goal in his more than twenty-five year career in recording — to find a way to get the music from the musician to the listeners in as real and direct a way as possible. To that end he constantly strives to capture 'real' sound from the moment the recording process begins to the time that it comes through the speakers. The fruits of his experiments, research, studies, and intense listening, can be found on the incredible jazz recordings of the DMP (Digital Music Products) label. Owned and operated by Tom Jung and family, the label has met with extraordinary critical acclaim as well as commercial success. It is now on the verge of a new, expanded presence as it joins in a special licensing and distribution arrangement with the Telarc International family.

The DMP success story is a fitting reward for a man who has spent so many years in the recording industry. After starting as a disc cutter in his home state of Minnesota, Tom moved to field recording and then to studio work. During that early period, he recorded everything from polka bands, to large choirs, to hit rock 'n' roll songs.

In 1969, Tom, a producer friend, and some business partners built a state-of-the-art studio called Studio 80 and in 1977 recorded his first digital sessions after 3M approached him to field test a prototype of their first digital recorder. He recorded two albums on the Sound 80 label, one by Flim and the BB's (who were later to become one of DMP's biggest successes) and one by the St. Paul Chamber Orchestra. The latter

won the Grammy Award, in 1979, for "Best Chamber Music Performance."

Tom Jung's career began to flourish — both as a free-lance engineer and as a pioneering champion of digital technology. He moved to New York and worked on recording projects with jazz musicians Earl Klugh and Grover Washington, and soul singer Gloria Gaynor. He organized the first digital pop remote recording for Billy Joel's *Songs In The Attic* LP, and digitally engineered a number of film soundtracks including *Annie*, *The Cotton Club*, *Jagged Edge*, and *Dressed To Kill*.

Continued experiments with the digital medium and frustrations with the recording industry's "more is better" use of multi-tracking gave Tom a dream — to start an all digital label where he could utilize his knowledge of the technology, adopt a more direct approach (using fewer microphones), record live-to-digital two-track, and release jazz recordings on the compact disc. Thanks to the connections he had made along the way and a never ending quest for the most life-like sound possible, the dream came true in 1982.

DMP began with and still concentrates on contemporary jazz with Tom producing and engineering sessions with studio musicians that he met through his work. Says Tom, "The label's policy is to discover promising new musicians who compose and perform with the extended range and depth of digital audio in mind."

The first two DMP releases were *Trio*, by Warren Bernhardt, a sensitive and lyrical pianist very much influenced by the late jazz great Bill Evans; and *Tricycle*, by the aforementioned Flim and the BB's, of whom Tom says, "I don't think there's anybody that really sounds like them. The band comes off as four guys having a real good time making music they like to play."

The critics focused their attention on the recording quality of these first releases and helped launch DMP's reputation for audio excellence. This reputation was further built because of the attention Tom paid to the recording equipment he selected and used. It was also clear that he had an ear for talented musicians with a fresh sound. "I think the most important part of what we're doing is the music; the sound is really secondary. If I can bring realism to the music in a recording, I've done my job. But one of the things I'm trying to pay more attention to is finding

really great tunes — those killer numbers that could be standards one day. The rest is all means to an end."

DMP has helped launch the careers of a number of artists who are creating sounds for new, sophisticated audiences.

Los Angeles guitarist/composer Thom Rotella successfully blends virtuosic instrumental techniques with a flair for appealing melodies. He said recently, "Anytime you're recording and hear your instrument clearly, it's inspiring. It makes you want to play better. I realize that with the technology we're now using, we're reaching an audience we might not otherwise reach." *Home Again* (CD469, CS469) is his newest release. (His first for the label, *The Thom Rotella Band* (CD460, CS460) was a favorite on contemporary jazz radio.)

Another player who works very well in the DMP digital world is saxophonist Bob Mintzer. His latest for the label, *Urban Contours*, (CD467, CS467) once again finds him at the helm of an impressive big band of all-stars. Bob has acknowledged Tom Jung's "masterful engineering and musical input" and DMP's "strikingly honest representation of my work."

Tom Jung states, "Nothing is more exciting to me than standing in front of a big band. Just the sound pressure — eight or ten brass blowing you right square in the face — is extremely difficult to duplicate on a recording. I'm gonna keep working on that."

Tom Jung does keep working on clearing that path between sound and listener. He does it not only by using fewer microphones and recording live to digital two-track, but also by eagerly researching developments in converting and transferring music to digital data. In the meantime, he has a label that has garnered awards and reached a significant disc-buying public.

Tom says proudly, "We've crossed the line from being a digital music label to being a music label that happens to record digitally." 🐾





MANFREDO FEST: *Jungle Cat* (CD470, CS470) September 1989

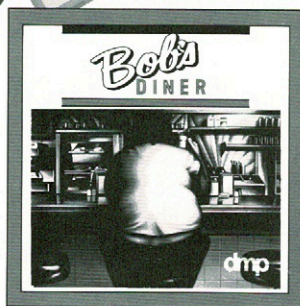
The musics of the world are reaching beyond national boundaries and finding sophisticated audiences with ears open. Recent times have seen success for artists from Africa, Morocco and Bulgaria.

Brazil is a country whose music is currently enjoying increased attention thanks to new radio formats (like *the wave*) and the interest of rock and jazz musicians such as David Byrne (of the Talking Heads), Pat Metheny and Wayne Shorter.

Manfredo Fest is one of the most creative Brazilian pianists and composers and his new DMP recording, *Jungle Cat*, further explores the unique way he combines the rhythmic and harmonic vocabularies of jazz and Afro-Brazilian sounds with the elegant precision of the classics. Every piece becomes a sort of vivid tone poem of the spirit.

Jungle Cat presents intriguing and varied evidence of Manfredo's talents as pianist, composer, interpreter, and leader. He plays sterling versions of classics like *Slaughter On Tenth Avenue*, bossa-nova standards like

(continued on page 10)



BOB'S DINER (CD471, CS471) October 1989

Tom Jung is always delighted when he discovers artists who make music that can well be served by the technologies of his first-class label.

"During the set-up for DMP's latest Bob Mintzer recording" (*Urban Contours*, CD467, CS467), says Jung, "I overheard lead trombonist Bob Smith playing around at the piano. What I heard was something special which prompted me to ask what the material was. The answer: a tune for Bob's Diner, a band he was in the process of assembling."

Bob's Diner, the self-titled debut on DMP, is that unique blend of fresh and familiar music that steps out in front of the technology. It is the creation of trombonist Bob Smith and drummer Howie Gordon, neither of whom are newcomers to recording. Smith has worked and recorded with the likes of Herbie Mann, Earl Klugh, Janis Ian, Phoebe Snow and Barbra Streisand. Gordon has worked behind Cab Calloway, Gloria Loring and Lionel Hampton. (continued on page 10)

DMP. A New Feature for Telarc Fans.

Here's a new, regular addition to *Quarter Notes*. We think you'll enjoy Previews of DMP Label Contemporary Jazz Releases. If you would like a DMP Catalog, just drop us a note. — Ed.

Is DMP a New Name To You?

A Taste of DMP (CD466, CS466) gives you the opportunity to sample the works of some of the musicians who record on DMP. And the opportunity to hear the life-like direct to digital recording technology that has made DMP the favorite label of contemporary jazz fans and audiophiles alike.

THOM ROTELLA — An inventive guitarist/composer from Los Angeles; a favorite of jazz radio.

WARREN BERNHARDT — His recordings demonstrate both his classical training and a jazz technique reminiscent of the graceful lyricism of Bill Evans.

FLIM & THE BB'S — This band won *Digital Audio's* Number One CD Jazz Award three years in a row.

MANFREDO FEST — A talented Brazilian composer and pianist.

BILLY BARBER — Flim & The BB's keyboardist-composer makes music that Digital calls "... a mixture of classical influences, soft jazz, and fusion ... remarkable ... lovely music."

GERRY NIEWOOD — Renowned for his solo sax work with the Chuck Mangione Quartet.

JAY LEONHARDT — a bassist extraordinaire who has also written and sung a collection of witty, intelligent songs.

JOHN TROPEA — has played guitar in an intriguing variety of settings — for Paul Simon, Laura Nyro, etc. — and has recorded a session for DMP that Fanfare called "... climbing up to heaven jazz fusion that's as funky as the average person can stand."

JOE BECK — Virtuoso guitar work, Joe was Miles Davis' first guitar player.

BOB MINTZER — A renowned New York jazz saxophonist and big band leader. His 18 piece band includes some of NY's finest session players.

DIAL AND OATTS — Garry Dial on piano and Dick Oatts on saxophone have worked with a number of jazz artists — Red Rodney, Mel Lewis, Flim & The BB's — but together they lead a sizzling jazz quartet whose first album on DMP saw them supported by a lush string orchestra.

ANDY LAVERNE — A pianist's pianist with a broad spectrum of influences and styles.

previews

Levi Marks ASO Appointment With Two Telarc Recordings

by Richard E. Rodda



Yoel Levi, new Music Director for the Atlanta Symphony.

In 1982, when Telarc was emerging as the industry leader in digital sound and compact discs were rare and eagerly sought after, conductor Louis Lane and the Atlanta Symphony Orchestra recorded Aaron Copland's *Rodeo*, *Appalachian Spring* and *Fanfare*

for the *Common Man* (CD-80078). It became the standard for sonic excellence and was a classical best-seller for months. The *Fanfare* may well have been used to demonstrate sound equipment in more homes and audio stores than any recording in history.



COPLAND: *Third Symphony* / *Music for the Theatre*. Levi / Atlanta (CD-80201)

Now Telarc has returned to Atlanta for its most recent recording of the music of Copland. The *Third Symphony* is a work combining the jazz influence of America in the Roaring Twenties with the melodious folk style of the composer's most famous music (its last movement contains the orchestral version of the *Fanfare*), and the vibrant *Music for the Theatre*, one of the pieces that established Copland as this country's leading composer. This performance marks the first recording of the Atlanta Symphony with its new Music Director, Yoel Levi. After serving for six years on the staff of The Cleveland Orchestra, Levi guest



HINDEMITH: *Mathis der Maler* / *Symphonic Metamorphosis* / *Nobilissima visione*. Levi / Atlanta (CD-80195)

conducted many of the world's great orchestras before beginning his tenure in Atlanta in August 1988. With The Cleveland Orchestra, he made critically acclaimed recordings for Telarc of Sibelius' *Symphony No. 2* and *Finlandia* (CD-80095) and excerpts from Prokofiev's *Romeo and Juliet* (CD-80089).

Also new from Levi and Atlanta is a recording of three brilliant symphonic masterworks by Paul Hindemith: *Mathis der Maler*, *Nobilissima visione* and *Symphonic Metamorphosis of Themes by Weber* (CD-80195). This release joins an earlier, Grammy Award-winning recording in the Telarc catalog of the music of Hindemith by the Atlanta Symphony and Chorus conducted by Robert Shaw (*When Lilacs Last in the Dooryard Bloom'd*, CD-80132). Each of the pieces on the new Levi/Atlanta recording grew from a stage work by Hindemith, and the music is filled with the vitality and direct emotional appeal of theater. Each is also a sonic showpiece, utilizing the full range and power of the symphony orchestra. Indeed, for many audio buffs, the dazzling percussion display of the exotic *Turandot* scherzo or the thrilling *March* from the *Symphonic Metamorphosis* could well become the demonstration cut to alternate with the *Fanfare for the Common Man*.

Telarc and the Atlanta Symphony Orchestra have been offering listeners state-of-the-art sound and performance ever since the 1978 release of the legendary Stravinsky *Firebird* (CD-80039). These new issues of music by Copland and Hindemith from Yoel Levi and Atlanta continue that tradition of excellence.

Richard Rodda is a frequent note writer for Telarc.



Quink

VOCAL ENSEMBLE



QUINK VOCAL ENSEMBLE: *Renaissance Madrigals* (CD-80209) July 1989; *Carols Around the World* (CD-80202, CS-30202) September 1989

During Telarc's first ten years, they helped establish and develop the careers of several orchestras, conductors and artists. The latest find goes by the unusual name of *Quink*.

What does *Quink* mean? According to the group, it doesn't have a specific meaning, but it comes from the Dutch words "kwinkelcren," meaning "the singing of birds" and "kwinkslag," meaning "a joke." In that context, their name is a perfect description for their art: beautiful, but fun, music.

An a cappella vocal quintet from Holland, Quink has been making friends and fans through their stimulating concert tours of Europe and America. They have made three previous recordings, but they were on a label so small that many people, including music critics, have never heard of them. Those who have heard them are enthusiastic and vocal in their ardor.

Telarc's first two Quink recordings showcase a wide range of their talent. Their first release is a program of Renaissance madrigals. Madrigals are unaccompanied part-songs which flourished in Italy during the 16th century. Madrigals rose to prominence during the Italian Renaissance creating masterpieces of music and poetry.

Quink's second Telarc recording is a program of Christmas music entitled *Carols Around the World* (CD-80202, CS-30202). It features Christmas music from the 16th century to the present, including works by Walton, Britten and Ives, as well as unusual arrangements of traditional carols. It is available on compact disc as well as cassette. — JWE

artist profile

John O'Connor

by William C. Baxter

In October, Telarc proudly released the fourth in a series of the Piano Sonatas of Beethoven, as played by Irish pianist John O'Connor.

"John, can you play a little something for us?" asked Robert Woods at a promotional event at a local mall celebrating Telarc's 10th anniversary. "Uh...I suppose so," came the reply. So with no notice, no rehearsal, much noise and many distractions (not to mention live radio coverage!), John O'Connor sat at the keyboard to play.

What followed was nothing short of phenomenal. The entire audience, musician and non-musician alike, were completely enthralled by the sounds emanating from the piano under his hands. When he had finished playing, the audience, still mesmerized, remained silent for a few moments as the impact of what had happened sank in. The applause then began quietly, growing like an avalanche to redefine the term "thunderous applause." Here, in a most unlikely place and time, listeners had just had an unexpectedly deep and real musical experience.

That's what happens when John O'Connor speaks through his instrument. The soft-spoken, engaging pianist is equally enchanting in conversation, in his lilting Irish accent, showing a warm, friendly personality and genuine interest in others. He gives one the feeling that they are the only person in the room with him. Perhaps it is this quality which caused a writer in Vienna to exclaim, "John O'Connor has everything it takes to be a pianist of the highest rank; above all, personality."

But that personality never gets in the way of the composer's intentions. He is such an intelligent artist, that in a world of flashy, showy virtuosos, he stands apart with his non-intrusive approach, allowing the voice of the composer, rather than that of O'Connor, to be heard. Today so many young pianists are merely trying to make a name for themselves. As a result they "burn out" early in their careers. O'Connor was warned about this by his great teacher. "Wilhelm Kempff once said to me," he relates, "'Don't become a shooting star, like so many young artists who are famous when they are 22 and forgotten before they are 30.' I thought he was crazy to say that,



PHOTO © 1989 Peter Schaff

because I was 26 at the time, and hardly famous yet."

But now at age 42, his career has endured while others have long since been forgotten. He was the first Irish pianist to win an international competition, The Beethoven in Vienna, in 1973. Mr. O'Connor went on to win First Prize in the Bösendorfer Piano Competition, launching a career noted for its thoughtful and poetic approach combined with a naturally flowing technique. He has captivated audiences the world over on every continent (except Antarctica!). Everywhere the response has been in accord...

"... a pianist of charm and poise. His playing is as fresh and natural as breathing." — *Japan Times*

"Poetry, majesty, mystery and nobility are all served in equal measure ... Highest possible recommendation."

— *San Francisco Chronicle*

"John O'Connor demonstrated quickly that he is a major international talent who certainly deserves a place in our musical life ... He sings at the keyboard like a bard of old."

— *Chicago Sun-Times*

"Astonishing Irish Pianist ... Here is a player of enormous strength who brings out the fire and delicacy of each composer and points sudden change of dynamics with great skill."

— *London Daily Telegraph*

"Pianist Enchants Concert Audience..."

— *London Observer*

"Impeccable technique and musicality ... it would be hard to imagine better performances."

— *London Sunday Times*

"... a sensitive, intelligent purebred pianist. One was awed before the mastery of his style and the perfection of his phrasing."

— *Le Guide Musical, Paris*

"I have never heard, and never expect to hear, Beethoven played with greater force and understanding than by John O'Connor."

— *Irish Press, Dublin*

But through all these plaudits and accolades, John O'Connor remains humbly down-to-earth. With a twinkle in his eye,

his quick Irish wit and the ability to not take himself too seriously, he is most refreshing in a world of "prima donna" musical soloists. As he related to Allan Kozinn in *The New York Times*, "When we recorded the *Appassionata* ... it was an incredibly hot day, but it was going well until a mosquito landed on my finger. I kept playing, and I thought, 'He wouldn't dare.' But he did bite me, and the sound crew, which was monitoring the session over speakers in the basement of the church, suddenly heard an explosion of expletives. The things people don't know about recording sessions." 🐛



BEETHOVEN: Piano Sonatas, Vol. IV, Op. 2, Nos. 1-3. John O'Connor (CD-80214) October 1989

Of the three sonatas that mark the beginning of the cycle of thirty-two that Beethoven was to compose in his lifetime, and which became so important in his oeuvre, little is known. They were composed about 1795, just after his period of study with Haydn in Vienna, from whom he learned a great deal.

The First Sonata exemplifies the tension and drama which Beethoven was able to create in just the first few measures. The Second is more lyrical, full of traditional contrapuntal passages with a few surprises. The Sonata No. 3 is characterized by its virtuosity, making full use of new pianistic techniques. It is a work of fire and brilliance.

Recorded in Mechanics Hall in Worcester, Mass. (personally selected for its acoustics by Jack Renner), this release shows the early genius of Beethoven while foreshadowing things to come.

— WCB

Bob's DINER

(continued from page 7)

But Bob's Diner is something else again. It's a beautiful mixture of the spirit of jazz improvisation, the joyous sounds and feelings of rhythm and blues, and the appealing harmonies and production quality of the best rock and roll. It calls to mind groups like the Crusaders (thanks to the saxophone/trombone lead voicings) and Steely Dan (the rich, intelligent melodies and smart production). Yet the tunes — like the infectious and very exciting *Rain*, the funky *Closing Time*, the pretty *Mary Ellen* (and nine more), plus the brilliant, life-like DMP sound, make Bob's Diner sound and feel very new indeed.

The other members of "the Diner" — Ed Alstrom on keyboards, Mark Lampariello on guitar and guitar/synthesizer, Rich Syracuse on bass, and Jerry Vivino on saxophones — offer a warm, "lived-in" sound and an ease with the group's various approaches. One tune, the catchy, reggae-like *Cherry Coke*, features some enchanting singing by John Henderson.

Bob's Diner is finally a new and appealing step for DMP. As Bob Smith says, "It's music that you've somehow heard forever and will hear for the first time, new and different." — DE

MANFREDO FEST JUNGLE CAT

(continued from page 7)

No More Blues and *O Morro* (both by Antonio Carlos Jobim), the gorgeous *Bridges* by Milton Nascimento and several originals including tunes that Manfredo wrote with his wife Lili.

The Manfredo Fest band — Paul Socolow on bass, Portinho (pronounced Por-teen-yo) on drums, and Cyro Baptista on percussion, achieve a living, working sound that is soulful, relaxed, and family-like. Manfredo says, "The band was able to take some risks and play with a great deal of freedom."

On two tracks — *Slaughter On Tenth Avenue* and *Stella By Starlight* — the band is joined by Claudio Roditi, yet another Brazilian in the U.S. jazz community, who plays glowing and inventive trumpet solos.

Once again, Manfredo is teamed up with DMP head Tom Jung who helped to produce and engineer the kind of recording for which the label is justly recognized. Manfredo and Tom share a twenty year association which even predates their first DMP outing, *Braziliana* (CD459) (which George Shearing called "a breakthrough recording").

Jungle Cat is a soaring and joyous celebration of an authentic and talented musician of the world. — DE

After Hours

(continued from page 1)

"If you're going to make a record in this genre after more than a quarter century, having Joe Pass and Ray Brown is the best insurance policy you can have."

It's an insurance policy that plays handsome dividends despite what might be seen as a hefty risk — the tunes are virtually improvised from start to finish.

"There were no preparations, arrangements, or intercuts," says Previn. "Much like I used to do in the old days, I was working on instinct."

The setting was Pasadena's Ambassador Auditorium, and much of the recording was done "after hours" — when jazz is often played in clubs. This added to the very comfortable, late-night groove that these giants were able to create.

After some anecdotes about musicians and reminiscing on old times, the three began to call out suggestions for tunes. When one was agreed upon, the players briefly discussed chord changes and then proceeded to make music.

That's the way the session went and the results are masterly. In the grandest tradition of trios (Nat King Cole, Art Tatum) the group subtly and delicately explores these tunes and allows them to breathe. Songs that you thought you knew are re-imagined and re-worked, and emerge as new creations. And though the tunes are strictly in the American mainstream — Jerome Kern's *Smoke Gets In Your Eyes* and *All The Things You Are*; Duke Ellington's *I Got It Bad And That Ain't Good* and *Cotton Tail*; and Dubin and Warren's *I Only Have Eyes For You* — the improvisations sail clearly into new, cool waters.

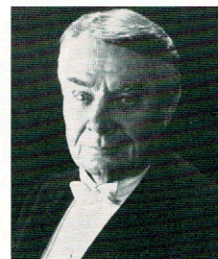
Fats Waller's *Honeysuckle Rose* is a perfect example of the level of sterling invention. Forget the square, corny, show-biz arrangements you've heard by singers good and bad. Previn and company give the tune new accents and new phrasing and show it to be an intricate and joyous masterwork.

The only tune on the collection that is not a pop or jazz standard came about with even less preparation. In between songs the three were sort of noodling a blues, unaware that the recording equipment was still on. When they heard it later they liked the playing and the spirit and decided to leave it as a closer for the set. Previn named it *One For Bunz* after his nickname for his wife, Heather.

After Hours is like that. It's loose and relaxed but very intimate and warm, like the conversation of old friends into the wee hours of the morning. And because it's these three friends, it's also professional and inherently musical. ♣

Atlanta Symphony

(continued from page 5)



Robert Shaw

"Kaddish" Symphony, 20th-century human rebellion against God perceived as increasingly aloof, found further dramatic expression in his "theater piece" of 1971, *Mass*. Much in that work seems influenced by

another 20th-century masterwork for chorus and orchestra, the 1961 *War Requiem* of Benjamin Britten. As in *Mass*, Britten's final message, too, comes down to the simplicity of an unaccompanied chorale, preceded by an emotional scene and a peaceful resolution led by boys' voices. While he did not find it necessary to go so far as using costumes and dance, Britten anticipated Bernstein in setting a complete Latin text, in his case the *Mass for the Dead* or *Requiem*, and intercutting it with modern poetry that challenges the relevance of traditional religion.

Britten's concern was warfare, and he chose the antiwar poetry of Wilfred Owen, a British soldier killed just before the end of World War I. The poems are set for tenor and baritone soloists (Anthony Rolfe Johnson and Benjamin Luxon) who, through Owen's words, take on the character of soldiers caught up in the nightmare of trench warfare. They betray a variety of responses to their situation: pity, outrage, grief, despair, black humor, irony and, in the end, the embrace of former enemies at death. The composer's chamber accompaniment for these poems is shrill and spare. With masterful economy he sets his hellish scenes, suggesting shells whistling overhead, bugles echoing near and far, men living with mud, blood and misery.

In contrast, the traditional Latin words of the *Requiem* are sung by soprano Lorna Haywood and the ASO Chorus, accompanied by the full orchestra. Those portions dealing with innocence and sacrifice are given to a choir of young boys, isolated and pure in the distance. To achieve this effect, Telarc recorded the Atlanta Boy Choir in the top balcony at the rear of Atlanta's Symphony Hall. A special platform was built over the seats to hold the portable organ that accompanies these passages.

Here then is exciting music from three of our finest contemporary composers, in splendid performances from a great conductor and the musical organization he built, all recorded with the spectacular digital clarity for which Telarc is famous.

Nick Jones is Program Annotator for the Atlanta Symphony Orchestra and a frequent note writer for Telarc.

The 'Definitive Nine'

(continued from page 3)

individual interpreter's temperament and taste ultimately dictate a tempo different from the composer's. Dohnányi sums up this personal credo on pacing with a pragmatic and succinct, "Don't take the slow movements too slowly; don't take the fast ones too fast."

His concern for balance and proportion in Beethoven also affirms his approach to relationships between tempi within a movement, as, for example, is demonstrated in Symphony No. 9. "In the slow movement of the Ninth Symphony, Beethoven writes 60 and 63; you can't do 40 and 78. Somehow you have to keep the relationship between these metronome markings."

In these technical questions, a conductor must have the knowledge and experience to make his own decisions and the courage to stick by them. In this regard Dohnányi recalls the counsel of his grandfather Ernő von Dohnányi, the noted composer-conductor-teacher. "I remember very well when my grandfather talked to me about Beethoven. He said, 'You will find out you can do as much research as you want. Finally, you have to make up your own mind. There's no rule except taste.'"

Whenever Dohnányi discusses Beethoven, the phrase "get close to" occurs frequently, and it quickly becomes apparent that he means far more than allegiance to the printed page. A major component in his approach to Beethoven involves getting close to the man and understanding him as a product of his time — an artist who lived through and responded to the political turmoil of the French Revolution, Metternich and Napoleon.

"Beethoven in his day was as exciting as Schoenberg was in his day, and as strange for many people," asserts Dohnányi. For him the ultimate challenge is to communicate the composer's spiritual message and that sense of excitement to contemporary audiences who may be overly familiar and comfortable with his music and whose ears may have grown accustomed to the sounds of Bartók and Stravinsky. Such a goal demands the sort of total conviction and dedication Dohnányi first learned from Furtwängler in the old Berlin Philharmonie. "There has been a time when musicians said, 'We just have to serve the composer; we are just an instrument.' No! If you are an instrument, it is not enough. The instrument has to have its own personality, and I think Beethoven nowadays, especially nowadays, needs partnership. This music needs contemporary partnership; it doesn't need slaves." 🐾

previews

Class Brass

by Jan C. Snow

Modern mathematics notwithstanding, there are times when the whole *is* greater than the mere sum of the parts, regardless of what the numbers seem to say.

In the case of *Class Brass* (CD-80220, CS-30220), the parts are scored for the five members of the Empire Brass. "The idea," says tuba player Sam Pilafian, "was to find orchestral pieces that would really cook down, that could actually be reduced to five instruments."

Factor in the superb blend of the ensemble and the very special acoustic of the Berkshire Performing Arts Center, a former field house (four basketball courts in size) where the recording was made, and the result is music the ear wants to believe was made by many more than five people. "You get all these overtones," says Pilafian, "and a huge group sound out of this small number of people, as if the music goes back out to the original number of parts."

In most cases the pieces included in the collection are ones which have notable brass parts in their original orchestral scoring. "A famous trumpet solo or a big brass section would bring us to a piece," says Pilafian, "but some of them are scores we've always wanted to play."

The arrangements, all specially done for this recording, were written principally by Rolf Smedvig (the ensemble's first trumpet player), Pilafian and Egil Smedvig, a West coast teacher and composer who, not



incidentally, is Rolf's father. Percussionists Richard Jensen of the Cincinnati Symphony Orchestra and Arthur Press of the Boston Symphony Orchestra assisted on the recording.

Virtually everyone will find a personal favorite in this repertoire. Among the beloved and familiar pieces recorded for the CD are "Anitra's Dance" from *Peer Gynt*, Dvořák's *Slavonic Dance No. 8*, Brahms' *Hungarian Dance No. 5* and from *Pictures at an Exhibition*, "The Great Gate of Kiev."

For dance buffs, there are selections taken from *Swan Lake*, *The Nutcracker*, *Rodeo*, *Appalachian Spring* and Prokofiev's *Romeo and Juliet*. Opera fans will enjoy "The Grand March" from *Aida*, "March of the Toreadors" from *Carmen* and "Dance of the Comedians" from *The Bartered Bride*.

Additional repertoire includes *Procession of the Nobles* by Rimsky-Korsakov, Faure's *Pavane* and Ravel's *Pavane for a Dead Princess*, *Estancia* by Ginastera, and excerpts from Prokofiev's *Lieutenant Kije* and Borodin's *Polovtsian Dances*.

We're always looking for new audiences," says Pilafian, "people who, because of their love of a certain piece of music, will listen and be introduced to our brass medium. This recording is a great way of doing that." 🐾

Musings

(continued from page 4)

systems most likely to be out of balance are at the low end of the range typically exhibiting some bass boost. Playing recordings in a small, well-sealed room can actually pressurize the low frequencies and make them even more dominant. Because of the way Telarc records, we will not (like some of our major label competition who shall remain nameless) artificially roll off the lowest bass frequencies. In other words, if your system, by design or setup, isn't relatively flat from top to bottom, there is little chance the lowest bass will sound in proportion.

We feel the way we make our recordings is as accurate and honest as possible. We hope you and your woofers agree. So, we'll just continue to throw out the worst and the best comments and see what lands in the middle. 🐾

Winter Forecast.

Clear and cold.
Followed by a heat spell!



Distant Songs:
Barry Gordon,
piano
(CD-85507,
CS-35507)
November 1989

Ileana.
(CD-85506,
CS-35506)
January 1990



Barry Gordon's piano debut is like the quietly falling snow. And with the way she sings, Ileana melts that snow away with a hot new dance album. Read more about these unique recordings, and the stories behind our newest Telarc artists, in our *Winter Quarter Notes*.

Publisher's corner

by Jack Renner

On Location In Europe: What A Difference!

I am writing this as my wife, Carol, and I are sealed in an airplane at London's Heathrow Airport, waiting while the ground crew repairs a defective engine. Having spent 7 of the last 9 weeks in Europe (including three trans-Atlantic round trips) on various recording projects, I am anxious to get home.

The long hours spent getting from place to place is one of the dramatic differences between recording in the States and Europe. In Europe, additional time is needed, not only for travel, but also for the longer recording time. I always allow a full day after arriving in Europe before doing any critical listening to allow my hearing to recover from pressurized airplanes.

In Europe recording venues are quite different from those in America. In London (the classical recording center of the world), recording is not done in concert halls because, with the exception of Royal Albert Hall, they are not acoustically acceptable. Sessions take place in town halls (Watford, Walthamstow), churches (All Saints-Tooting, St. Barnabas, St. John's-Smith Square) and in Abbey Road Studio One. Located in noisy areas, they present a real challenge to producing recordings free from background noise as Telarc buyers have come to expect. Recording in Vienna does mean recording in one of the world's finest concert halls, the Musikvereinsaal. And, in Prague, we record in the ballroom of a beautiful 17th century castle.

Recording sessions in Europe are far less demanding than in the States. Union regulations prevail in both places but there are major differences. In the States, two three-hour sessions are generally required to complete an hour-plus CD. But American Federation of Musicians rules require that musicians have a 20 minute break each hour and perform no longer than an hour without a break. Six hours of "scheduled time" translates to four hours of recording! In Europe, twelve hours of "scheduled time" is needed to record the same amount of music, as only one 20 minute break is used in each three hour session. The extra time is used to rehearse — usually the orchestra, conductor (and soloist) may be performing the music together for the first time. When this happens the


added session or rehearsal time is useful from a technical standpoint. For example, it is a perfect opportunity to field-test new microphones or other new equipment. It was during a long rehearsal in London that I came to appreciate the value of high performance audio cables. In the States, a work is rehearsed and performed in concert prior to recording.

The added recording sessions in Europe naturally means more time on location. With the Vienna Philharmonic, the twelve hour recording time often spreads over a week to accommodate the orchestra's performance schedule. In the States, we often complete a project in one day with two recording sessions.


Being on location in Europe brings

other complications as well. For example, moving equipment across borders with complicated customs procedures. It also means dealing with a variety of electrical voltages, foreign languages when communicating with the musicians, and living customs. For example, many European hotel rooms have showers with no shower curtains!

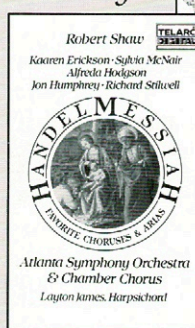
Working in Europe, while time-consuming, is a rich cultural experience. People are often eager to be friendly and helpful, in spite of the language barrier. One quickly comes to realize that you can feel "at home" most any place, and the world is a small place for Telarc — a world-class label. ☺




New Cassettes from Telarc on TDK SA-Type II Tape — just in time for the holidays.



The Many Moods of Christmas
Robert Shaw
Atlanta Symphony Orchestra & Chorus



Robert Shaw
Karen Erickson-Sylvia McNair
Alfreda Hodgson
Jon Humphrey - Richard Stilwell
HANDEL: MESSIAH
FAVORITE CHORUSES & SOLOS
Atlanta Symphony Orchestra
& Chamber Chorus
Leyton James, Harpsichord



TCHAIKOVSKY
NUTCRACKER
LONDON SYMPHONY ORCHESTRA
SIR CHARLES MACKERRAS
FAVORITE EXCERPTS
ORIGINAL SOUNDTRACK RECORDING

The Many Moods of Christmas: Robert Shaw / Atlanta Symphony Orchestra and Chorus (CS-30087) September 1989

HANDEL: Messiah-highlights: Robert Shaw / Atlanta Symphony Orchestra and Chorus (CS-30103) September 1989

TCHAIKOVSKY: Nutcracker-highlights: Sir Charles Mackerras / London Symphony Orchestra (CS-30140) September 1989

Welcome **dmf** Fans.
For NEW **dmf** releases, see pages 6 and 7.



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