

QUARTER NOTES

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ERICH KUNZEL TAKES YOU ON A FANTASTIC JOURNEY

by Robert Derwae



▲ *FANTASTIC JOURNEY*
Erich Kunzel/Cincinnati Pops Orchestra
(CD-80231, CS-30231) January 1990

The current *Batman* phenomenon, which began with the mid-1989 release of the blockbuster movie starring Michael Keaton as Batman, and Jack Nicholson as the delightfully perverse Joker, shows no signs of abating. The Batman logo appears to be everywhere — even, with the introduction of Batman cereal, in the breakfast bowl — and the recent appearance of *Batman* on video tape has fanned the flames of interest.

The phenomenon continues with Erich Kunzel and the Cincinnati Pops Orchestra's *Fantastic Journey*, a just-released collection of fantasy genre film scores that features the first-ever recording of *wunderkind* Danny Elfman's Suite from *Batman*. The seven-part work offers thrilling proof that the future of the full-blooded, orchestral film score — as represented on *Fantastic Journey* by such masters as Alex North, Bernard Herrmann, Leith Stevens, John Williams, John Barry, Jerry Goldsmith and others — is in very good hands.

The Suite from *Batman* reflects the movie's dark, brooding subtext as well as its surreal, off-the-wall

aspects. In fact, the latter elements of the music and the entire *Batman* craze inspired the irrepressible Erich Kunzel and the Cincinnati Pops Orchestra to a rare level of zaniness while preparing for the *Fantastic Journey* recording session.

During the first half of the October 13, 1989 Cincinnati Pops subscription concert, Maestro Kunzel, resplendent in the traditional formal garb of conductors, led his red-jacketed troops through several pieces of music that would be recorded a few days hence, including excerpts from such films of the imagination as *Twilight Zone: The Movie*, *Star Trek V: The Final Frontier*, *Poltergeist* and *Star Wars*.

Prior to the last piece in the set, Kunzel bowed to the applause, exited stage right and in a matter of moments returned to lead the orchestra in the world premiere performance of the Suite from the hit movie *Batman* — dressed as the Caped Crusader. Standing on the podium in a flowing, black cape and large, pointy ears he waited for the hooting and laughter to die down and when it did he raised his

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ROLF SMEDVIG RECORDS POPULAR & RARE TRUMPET CONCERTOS

by Jan C. Snow



You could hardly call him a recording rookie. First trumpet of the Empire Brass and former principal trumpet of the Boston Symphony Orchestra, Rolf Smedvig, has certainly survived his share of sessions over the years. Still, this recording is, in a sense, his real debut.

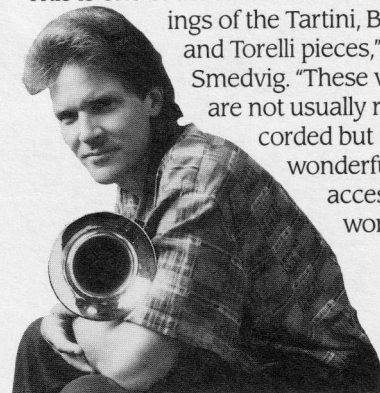
"It's every musician's dream to make a solo recording," says Smedvig. "And Telarc has made that dream come true for me."

Performed with the Scottish Chamber Orchestra, Jahja Ling conducting, the five concertos on the recording (CD-80232, CS-30232) span more than a century. They are Concerto in D by Giuseppe Torelli; Concerto in

◀ *TRUMPET CONCERTOS OF HAYDN, HUMMEL, TORELLI, TARTINI & BELLINI*
Rolf Smedvig, trumpet
Jahja Ling/Scottish Chamber Orchestra
(CD-80232, CS-30232) February 1990

E-flat (No. 53 in the catalogue of Nimos Dounias) by Giuseppe Tartini, originally written for violin and in this transcription transposed to D major; Concerto in E-flat by Joseph Haydn; Concerto in E-flat by Johann Nepomuk Hummel; and Concerto in E-flat by Vincenzo Bellini, a work composed for oboe and strings.

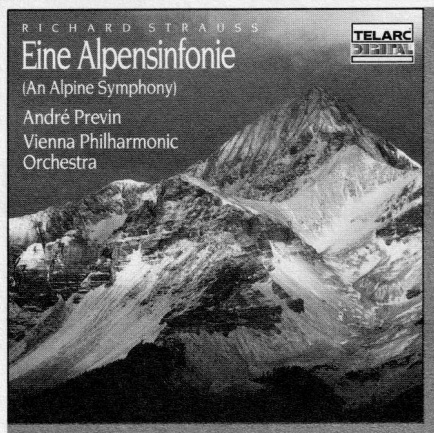
"This is one of the few available recordings of the Tartini, Bellini and Torelli pieces," says Smedvig. "These works are not usually recorded but they're wonderful, accessible works."



(continued on page 10)

SPLENDOR IN THE ALPS

by Valerie Thorson



▲ RICHARD STRAUSS
An Alpine Symphony. André Previn
Vienna Philharmonic Orchestra
(CD-80211) April 1990

Have you ever dreamed of tackling a craggy, majestic mountain peak — of climbing through woods and mountain meadows, by a cold mountain stream — even trekking over a glacier?

Some of you may have accomplished this feat (and, hopefully, made the descent intact). Or you may be like me, a mountaineer more of the “armchair” variety, content merely to imagine the exhilaration of such a climb.


Either way, Telarc has given us all the chance to experience the thrills and terrors of an Alpine expedition, in their new release with André Previn and the Vienna Philharmonic of Richard Strauss’ gigantic orchestral work, *Eine Alpensinfonie* (An Alpine Symphony).

This piece seems “made” for the opulence of Telarc sound. In it, Strauss called for his largest orchestra ever — over 150 players (including an off-stage brass band) — to help evoke the grandeur of an ascent up the Austrian Alps.

The use of the term “Symphony” is misleading, for the piece is actually a “tone poem,” a term that was coined by Strauss to describe his large orchestral compositions which followed a story or “program.” In this case, the story covers an entire twenty-four hours, beginning with the night before the climb and ending with the evening after the descent from the mountain.

There are segments entitled “Hiking Along the Stream,” “At the Waterfall,” “Dangerous Moments,” and “Mists Arise.” Strauss used a total of twenty-two of these titles to help the listener follow his musical story, although this painting in sound really tells the tale on its own. One hears birds fluttering in the trees during the “Woods” section; cowbells for the “In Flowery Meadows;” and for a great thunderstorm on the mountain, we are treated to the sounds of wind and thunder (provided by a “wind machine” and thundersheet — both called for by Strauss in his original score).

This is Telarc Chairman Jack Renner’s third recording experience with the Vienna Philharmonic in the splendid acoustics of the Musikvereinsaal, and he reports that the orchestra’s managers and players are continually astonished at the natural, realistic sound which Telarc achieves. “They say that we make them sound like they really do sound live in that hall, that we give them their own unique personality rather than make them sound just like any other orchestra.” Conductor Previn, too, is full of praise for Telarc. According to Renner: “Mr. Previn turned to me, after listening to a particularly huge, crashing chord, and remarked that it was the best-recorded loud sound he’d ever heard; that it had layers rather than being all squashed together.”

This is a release you won’t want to pass up. The lushness of Strauss’ most enormous orchestral work, played by one of the world’s most distinguished orchestras, led by one of the world’s most eminent conductors, is captured magnificently by the world’s truest sound — Telarc. Get out your hiking boots! 

TRUMPET SPECTACULAR— GET READY FOR DOC, CLASSICAL STYLE

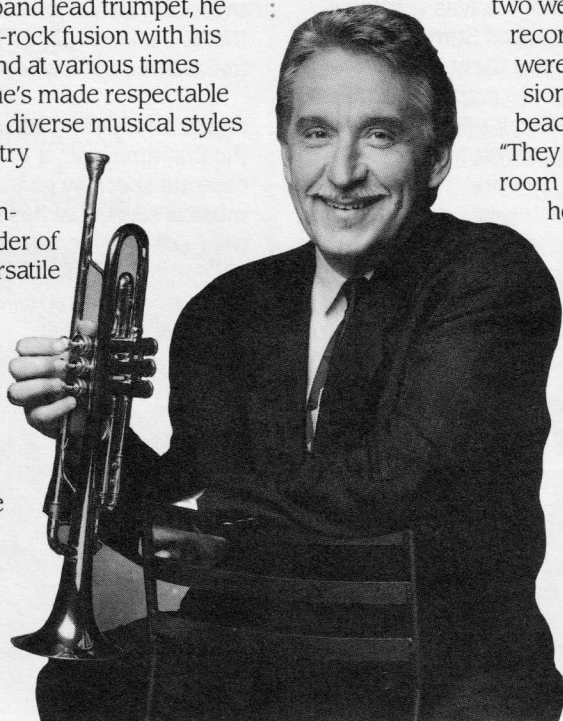
by Robert Derwae



▲ **TRUMPET SPECTACULAR**
Doc Severinsen, trumpet
Erich Kunzel/Cincinnati Pops Orchestra
(CD-80223, CS-30223) March 1990

In a game of word association the name Doc Severinsen would elicit responses like "Tonight Show bandleader," "jazz trumpeter," "flashy dresser," "showman," "quick-witted," and "funny." All those descriptions fit the man who's been the leader of the *Tonight Show* orchestra for more than twenty years, but with Doc there's more than meets the electronic eye. In addition to playing great, big-band lead trumpet, he also performs jazz-rock fusion with his quartet, Xebro, and at various times during his career he's made respectable recordings in such diverse musical styles as Dixieland, country and pop.

Given his responsibilities as the leader of an enormously versatile band and his pre-*Tonight Show* background as a highly sought after studio musician, it shouldn't come as a surprise that Doc easily embraces many different genres. Still, if you mention that he also knows his way around the



classical repertoire for solo trumpet — and not just the easy stuff, but the most demanding music ever written or transcribed for the instrument — you'll get quizzical, if not incredulous, looks.

But it's true, the man can toss off Rimsky-Korsakov's "Flight of the Bumblebee" as easily as an inspired, improvised solo on "I Can't Get Started." Unfortunately, that has been known only by those who have heard him in concert with pops and symphony orchestras during the past few years.

Until now, with the release of *Trumpet Spectacular*, a collection of classical and semi-classical display pieces for trumpet recorded with Erich Kunzel and the Cincinnati Pops Orchestra, the secret is out: Doc Severinsen ranks among the most gifted and multifaceted trumpeters around.

The idea for the recording developed over a late night supper that Doc shared with his old friend Erich Kunzel. "Basically, it was...what if we did this and did that and..." Doc recounted recently. "Someone wrote down some song titles and the next thing I know Erich's up at my house in L.A. and we're finalizing plans for the album."

After the songs had been selected (many of which Doc had learned at the knee of his father, a dentist and talented amateur violinist in Arlington, Oregon) and schedules coordinated, Doc began three months of

intense practicing. The two weeks prior to the recording session were spent in seclusion in a Hawaiian beachfront hotel.

"They gave me a room to practice in," he recalled. "They even put my name on the door. It was the room they kept light bulbs in; I didn't break even one bulb, either."

He flew directly from Hawaii to Cincinnati for rehearsals, a pair of performances

with the Cincinnati Pops Orchestra on September 9 and 10, 1989 and the recording sessions which took place the following two days. Of the first concert, Ray Cooklis, the classical music critic for the *Cincinnati Enquirer*, said, "Severinsen showed he is capable of a lovely singing tone on Schumann's Traumerei and his versions of Rossini's Largo al factotum (from *The Barber of Seville*) and La Danza were 'brilliant and witty.' Of the *Carmen Fantasy* by the Cincinnati Pops Orchestra's Frank Proto, Cooklis said "The evening's musical climax... is a fine showcase for Severinsen's Spanish-bravura mode and a clever and expert orchestral arrangement."

A few changes were made in the program for the September 10th concert in order to ensure that everything slated for the recording sessions would be performed publicly at least once. Mary Ellyn Hutton, writing in the *Cincinnati Post*, said of this concert that "it was a *tour de force* for Severinsen. He blazed through Carnival of Venice, offered a tender Trumpeter's Lullaby and peeled some of the paint off newly refurbished Music Hall in the *Carmen Fantasy*." She also observed that Severinsen's high notes on the Puccini tenor aria medley — which consisted of "Che gelida manina" from *La Bohème*, "Recondita armonia" from *Tosca* and "Nessun dorma!" from *Turandot* — would "turn any tenor green with envy."

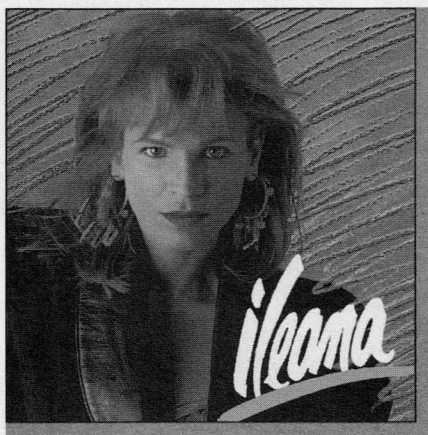
Does this mean the flamboyant entertainer who spells style s-e-q-u-i-n-s is toning down his act, that he's going to start wearing a penguin suit and behaving with the solemn formality expected of classical music performers? Doc? Come on. At the September 11 concert his sartorial collection consisted of, in order of appearance, a black, sequined suit, a brown, tapestry-like outfit and a fire-engine red pajama ensemble. Don't worry, Telarc's newest release is filled with as much verve, color and breathtaking style as Severinsen's closet. And it's the perfect prescription for what ails you. **IN**



◀ You can also hear Doc Severinsen on *The Big Band Hit Parade*, with seven other jazz greats and Erich Kunzel and the Cincinnati Pops Big Band Orchestra (CD-80177, CS-30177)

ILEANA TURNS UP THE HEAT!

by Donald Elfman



▲ ILEANA: — *12 cuts* (CD-85506, CS-35506) January 1990. *Special dance mix of the hot Latin-influenced song "Ay, Ay, Ay"* (DG-15599, CS-35599) March 1990

On the Telarc album *Dancin' In The Street* (CD-85504) — a digital updating of the classic dance music sounds of the 1960s — one of the vocal highlights is the striking and infectious remake of the hit "Loco-Motion." The singer captures the flavor and spirit of the original but also adds a thoroughly contemporary spin, with a rock-solid voice that cuts through and urges the listener to dance.

The possessor of that appealing and individual voice is Ileana (pronounced Eé-lee-ah-na), whom Telarc now presents to the world on her new debut album, entitled simply *Ileana*. Again, it's music that inspires dancing, but this time the songs are new — several of them are written or co-written by Ileana's husband Glen Holland. This is music that will dazzle audiences the way Ileana has since she was seven.

Ileana was born and raised in Puerto Rico. Her parents, Sylvia and Julio Mendez, were the founders of a very popular *salsa* group called "Los Deltas." Ileana got her start singing on their records, at parties and in church. She also performed on local television.

The whole Mendez family was musical. Ileana was the youngest of three sisters. Rose, Nadia,

and Ileana began performing as a trio and soon became Puerto Rico's most popular female group. They worked with Jose Feliciano, Iris Chacon, and other Latin acts as well as winning audiences on the very popular Nydia Caro television show.

In 1981, the sisters moved to Miami to further their career and for the opportunity to sing in English and to a wider audience. They became "The Sound City Girls" and were popular enough to open for acts like The Miami Sound Machine (out of whose ranks came the phenomenally successful Gloria Estefan). But for Ileana, Miami was the place where she met Glen Holland.

"I saw him in a recording studio with another band and thought he was great. We got to know one another and I discovered that he was a wonderful talent and a terrific songwriter. He has supported and guided my career and he's written many of the songs that I perform. I'm very proud of him."

As musical and marital partners, Ileana and Glen created a ten-piece, Miami-based group called Triple Exposure, who gained a following around the city and actually appeared in an episode of the TV hit *Miami Vice*. Working at the Fontainebleu Hilton, they met Gene Dozier who had worked extensively with Gladys Knight, The Whispers, and Jimmy Jam and Terry Lewis (famous for their production on the Janet Jackson albums). He was starting a label called Starworks and he gave them the opportunity to record as a duo in California. They saw moving west as their next important musical move and went in 1988.

California was the beginning of the next major phase of Ileana's career. Her work in studios there and her association with Gene Dozier led to a meeting with Paul Freeman. (He has worked on several projects for Telarc including *Papa Doo Run Run*, an updating of the California beach

sound; *Spies*, a high energy jazz-fusion set; the aforementioned *Dancin' In The Street*, among others). Paul heard Ileana at a studio rehearsing some of Glen's songs and brought her to the attention of Robert Woods at Telarc. Thus was born the "Loco-Motion" track, and, ultimately her solo album, produced by Freeman.

Ileana's musical activities in California have been varied. She was scouted by Disneyland to sing in its spirited top-40 group Krash which proved to be one of the most popular acts at the park. From her success there she was selected to sing on several television programs.

But it is her new album which most excites her. She believes that it is the perfect culmination of years of hard work, learning and experience, but that it's also something more.

"No matter how serious you live your life, no matter how hard you work, you can't forget to have fun along the way. I hope this record reflects but a portion of the living, loving, and having fun I've done."

Ileana is a hot, beautifully produced dance album that accents her youthful and sensual voice, as well as the rhythmic grooves of her Latin background. The album combines pulsating sounds of the best contemporary dance music with Telarc's engineering wizardry. Says Ileana, "I believe it's not just another dance record. We've combined different musical elements — Latin, jazz, fusion, rock, and more — over a hip dance groove. And added to that is the latest digital technology to make this a sonically superior record."

Because of the dance orientation, Telarc is releasing, for the first time ever, a 12" dance mix and cassette specially geared to the explosive musical scene that has emerged from dance clubs everywhere. These are hypnotic and rhythmic new songs of love and passion with some fiery horn work, effective use of synthesizers and other electronics, and, above all, the stunning, sexy, and highly charged singing of Ileana.

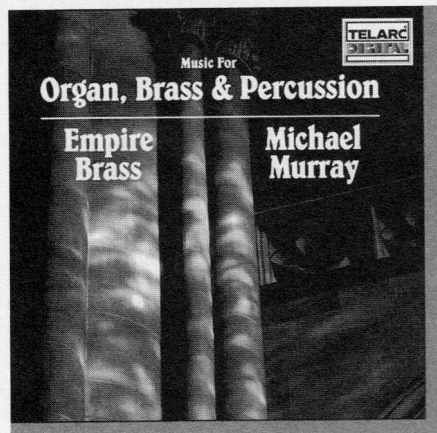
"I'm most often moved by emotion in singing. I've loved and been influenced by Stevie Wonder, Whitney Houston, Chaka Khan, and of course many contemporary singers. But I think I've done something different."

It's clearly something new for Telarc, but the beauty and unique talents of this special lady make the path exciting, challenging, and filled with surprise. □



MUSIC FOR ORGAN, BRASS AND PERCUSSION CREATES HEAVEN ON EARTH

by Jan C. Snow



▲ *MUSIC FOR ORGAN, BRASS & PERCUSSION: Empire Brass / Michael Murray, organ (CD-80218, CS-30218) February 1990*

Organ and brass is a special occasion kind of sound, a purple velvet and gold braid kind of sound that conjures up visions of both earthly pomp and celestial glory. "There's no doubt about it," says Empire Brass first trumpet Rolf Smedvig. "When you're dealing with ten fingers and ten lips, you can make quite a sound."

That sound has appealed to composers throughout the history of Western music, composers from Claudio Monteverdi to Alan Hovhaness, for instance, whose works are the chronological bookends of the repertoire presented on *Music for Organ, Brass & Percussion* (CD-80218, CS-30218).

A collaboration of two exclusive Telarc artists, the Empire Brass and organist Michael Murray, the recording adds to their talents those of eight additional brass players and percussionists, dramatically increasing the number of fingers and lips (as well as feet) at work on the dozen pieces.

"When we added the additional players, all the people we've worked with from the Boston Symphony, the decibel level went up at least fifty percent," says Smedvig. In the acoustic of the Church of the Advent on Boston's Beacon Hill, where the sessions were held, this made it difficult for the musicians to play with the kind of precision they were accustomed to.

"Robert Woods immediately stepped in and conducted through the more difficult sections of the larger works," says Smedvig. "I knew he was a great record producer but I had no clue that he could actually wave a stick — and do it very well. I was impressed with the way he handled the group."

Central to the choice of the recording venue was the Advent organ, completed in 1936 and long recognized as one of America's greatest Aeolian-Skinner installations. The instrument, Murray writes in his liner notes, "continues to delight player and listener alike with its well-blended foundations and choruses and its smoothly voiced, yet fiery, reeds."

The pieces on the recording range from brilliant favorites such as Purcell's *Voluntary on the Doxology* and the *Trumpet Voluntary* of Jeremiah Clarke to the mystical *Prayer of St. Gregory* by Hovhaness. There are works of sacred inspiration, including Sigfrid Karg-Elert's setting of the Lutheran chorale *Nun danket alle Gott*, and secular pieces such as the three selections from Telemann's *Heldenmusik*.

Most unusual among the dozen, Smedvig and Murray agree, is *Suite Française* by Francis Poulenc. The original is scored for brass and continuo, which Poulenc notes may be either piano or harpsichord but here is played by the organ.

"It's a wonderful piece of music," says Murray, "and, as far as I know, has never been done this way before. I have to say I think it works very well." □

BARRY GORDON PLAYS MUSIC FROM THE HEART

by Donald Elfman



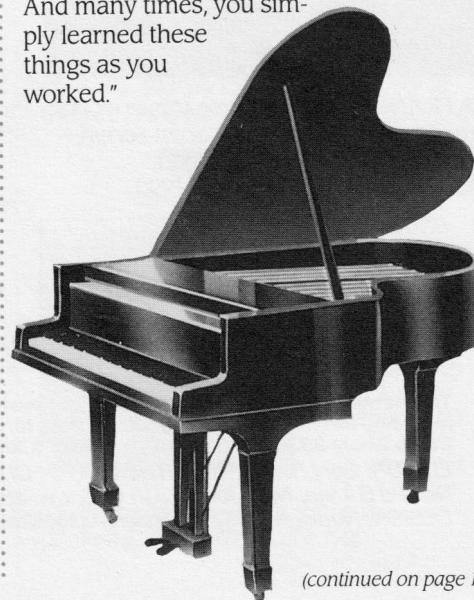
▲ *DISTANT SONGS: Barry Gordon, piano (CD-85507, CS-35507) November 1989*

Barry Gordon's debut recording is called *Distant Songs*, perhaps because, as he says, the music seems to come from some far-off place in his dreams. But one listen to the music confirms that it actually comes from a much closer and identifiable place — the heart. Strikingly simple and romantic, *Distant Songs* presents the pure, unadorned sound of Barry at the keyboard. And yet somehow the music is also sophisticated and accomplished. It is the rich and tasty fruit of a life spent playing and performing in an extraordinarily wide variety of settings.

Born and raised in New York, Barry Gordon began piano study at age six. His father was a drummer and the two often played together at home, tackling jazz tunes and standards at what Barry remembers as breakneck tempos.

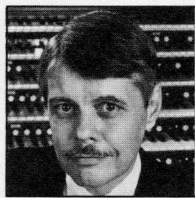
As a teenager, Barry worked at resorts in New York's Catskill

Mountains. "This was an incredible training ground," recalls Barry. "As a pianist you had to have a repertoire a mile long — from American popular music of all periods to ethnic dances and folk music. And many times, you simply learned these things as you worked."



(continued on page 11)

ARTIST PROFILE



For **Michael Murray**, his latest project for Telarc was a dream come true. "I had wanted to record the twelve Franck

masterpieces for many years," he recalls, "but the thought of doing them all at one time, and on a period organ such as Franck wrote for, hadn't seemed practicable. Then, after a concert I gave in Portland, Oregon, two organ buffs came up to me, at different times, and made suggestions that immediately jelled. One said he really enjoyed owning 'complete' sets of composers' works on CD, and the other said he thought it would be wonderful for us to record some Franck on a Cavaillé-Coll organ in France. When I proposed the idea of a complete Franck to Robert Woods, we discussed it at length and eventually decided to do the project at St. Sernin Basilica in Toulouse."



▲ **FRANCK: The Complete Masterworks For Organ / The Organ at Saint Sernin, France.** Michael Murray, organ (CD-80234) 2 CD. February 1990

The basilica, which also happens to be the largest and perhaps most beautiful Romanesque church in Europe, possesses an unaltered Cavaillé-Coll organ of great size in a wonderful acoustical setting. "Actually," says Murray, "some people call it the most beautiful organ in the world." It happened that the organ's 100-year existence was being celebrated in 1989, when the recording sessions took place, and that the 100th anniversary of Franck's death occurs in 1990, when the 2-CD set is to be released, allowing Telarc and Murray to honor a dual centennial.

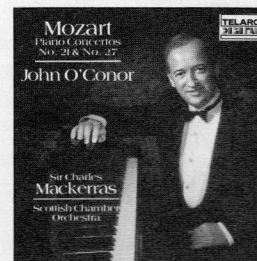
Murray's special fondness for Franck's music goes back to his second year of living in Paris as a student of Marcel Dupré. "That whole year was devoted to Franck," Murray says, "because I wanted to learn the Franck tradition that Dupré had from his own master, Guilmant." Guilmant and Franck had been friends, and at a time when Franck's music was neglected by contemporaries, Guilmant played it all for the composer privately and noted down every remark Franck made to him about tempo, phrasing, and registration, posing dozens of questions to Franck in an effort to learn exactly how the composer wanted his works played. Dupré in turn inherited this tradition in 1907-1908 during his final year of study with Guilmant.

"I also had the wonderful privilege of playing one of Franck's greatest compositions, the B-minor Chorale, in his own church, the Basilica of St. Clotilde," Murray adds. "It was unforgettable. It was late on a cold November night in Paris, and the church was empty and pitch black except for the little lamp in the organ loft. I remember listening to those marvelous sonorities echoing down the nave, and thinking about Franck sitting at that organ, in that very place, improvising and composing so magnificently..." 

PREVIEWS

MOZART

We at Telarc have been so pleased and thrilled with Irish pianist John O'Connor's traversal of the Beethoven Piano Sonatas, that we wanted to document his insightful interpretations of two of the greatest and most popular of Mozart's concertos for the piano, Nos. 21 and 27. Teaming him



◀ **MOZART: Piano Concerto No. 21 in C major, K.467; Piano Concerto No. 27 in B-flat major, K.595;** John O'Connor, piano; Sir Charles Mackerras Scottish Chamber Orchestra

Chamber Orchestra (CD-80219) March 1990

with Sir Charles Mackerras, our resident Mozart conductor, whose cycle of the Mozart symphonies has met with great success and rave reviews, seemed a natural choice. The Scottish Chamber Orchestra is new to Telarc, and proved the ideal partner, sensitive and complementary to O'Connor's style.

Interpretive questions always creep up in Mozart concerti. Cadenzas, ornamentation — what is "authentic?" What makes the most musical sense? Based upon extensive research, O'Connor and Mackerras take a middle course, using some ornamentation (without going overboard!); and using Mozart's own cadenzas in the 27th concerto, and cadenzas of O'Connor's invention for the 21st Concerto, since Mozart left none for this work.

These concertos may sound a bit different from the performances you've heard before; cleaner, more stately and elegant. This is especially true of the 21st Concerto's slow movement, the famous *Elvira Madigan* theme, beautifully and movingly performed by O'Connor and the SCO. You'll hear these old favorites with new ears! 

—WCB

EVERYTHING YOU HEAR IS TRUE. 

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 CONTRIBUTING EDITORS: William C. Baxter, Robert Derwae, Donald Elfman, Nick Jones, Jan C. Snow, and Valerie D. Thorson
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SHOSTAKOVICH

"Psst! Big things are happening in Atlanta." That's the word on the street in orchestral circles. Since Maestro Yoel Levi, former Resident Conductor of The Cleveland Orchestra, took the baton from Robert Shaw in 1988, the orchestra has soared to even higher



◀ **SHOSTAKOVICH:**
Symphony No. 5
Symphony No. 9
Yoel Levi/Atlanta
Symphony
Orchestra
(CD-80215)
February 1990

heights. His rave reviews speak for themselves: "Levi lived up to his promise...and then some...in merely three days and five rehearsals, the new conductor brought the orchestra to a higher level than anyone can recall on an ASO opening night.... With Levi at the helm, every concert holds the promise of a transcendent adventure." (— Derrick Henry, *Musical America*)

This is evidenced in dramatic fashion with their latest release from Telarc: Shostakovich's *Symphony No. 5*, a tremendously powerful twentieth century standard; and *Symphony No. 9*, a lighthearted, mercurial work, both on the same disc. That's more than seventy-five minutes of music, a generous coupling unmatched by any other Shostakovich release!

The Fifth was written after a harsh rebuke Shostakovich received in the Party newspaper, *Pravda*, criticising him for using "modernist formalism" and accusing him of writing music for "intellectuals," rather than for the People. Shostakovich responded to this public humiliation with the Fifth *Symphony*, an accessible, patriotic-sounding work which sacrificed nothing in artistic terms. It has been one of this century's most popular concert works. At the premiere, the audience was moved to tears.

The Ninth is a much different work, light in style, and gay in outlook. It has even been called "Haydn-esque" by some. Its apparent frivolity appalled some listeners, coming as it did at the end of World War II, when a jubilant mood of victory was sweeping the country. Nevertheless it is a delightful

work, bouncy and succinct, with not a note out of place or superfluous.

The Atlantans are turning many a head (and ear!) these days. Critics say they are outplaying many of the so-called "Big Five" orchestras: Listen, and decide for yourself. [LN]
—WCB

BIZET

The three works on this disc span Bizet's creative life. It is fascinating to hear the *Symphony in C* (written when Bizet was seventeen years old and a student at the Paris Conservatoire) alongside two of his suave, tuneful, mature works for the stage. It is the similarities rather than the differences which strike the ears of the listener.

The *Symphony in C* is a wonderful composition — spontaneous, fresh, and amazingly free of youthful doubts and hesitations. Its essential character is lyrical, with the emphasis more on melody than on development, on gracefulness rather than structure.



◀ **BIZET:**
Symphony No. 1
in C Major;
L'arlésienne
Suite No. 1
Carmen Suite
No. 2. Jesús
López-Cobos
Cincinnati
Symphony
Orchestra
(CD-80224)
April 1990

The music for the *L'arlésienne Suite No. 1* as well as for *Carmen* was composed near the end of Bizet's life. The four movements from the *L'arlésienne* incidental music (extracted for concert performance from the original score written for Alphonse Daudet's play, *L'arlésienne — The Girl from Arles*) are inventive, expressive, and completely natural. Their charm lies in their details of melody, orchestration, and harmony.

Although the *L'arlésienne Suite* was an enormous hit with its first-time listeners, the opera *Carmen* fared less well with critics and the public when it premiered in 1875 in Paris. The plot was considered obscene, and the music was dismissed as "too Wagnerian," and even "lacking in melody."(!)

Today, of course, Bizet is justly famous for his operatic masterpiece, with its compelling har-

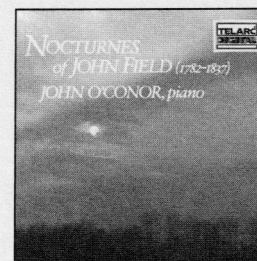
monies, haunting lyricism and vivid orchestration.

This release marks the fourth collaboration between Maestro Jesús López-Cobos, conducting the Cincinnati Symphony Orchestra, and Telarc. [LN]

—VDT

FIELD

Irish pianist John O'Connor, who has won tremendous accolades from the critics for his Beethoven Sonata cycle on Telarc, finds new scope for his remarkable abilities in these romantic piano pieces composed by one of his own countrymen, John Field (1782-1837).



◀ **FIELD:**
Nocturnes
John O'Connor,
piano
(CD-80199)
January 1990

Field was the leading Irish musician of his time and one of the greatest pianists of the first four decades of the nineteenth century. He was the originator of the "Nocturne" (literally, "Night-piece"), a type of short, poetic piano piece (later adopted and popularized by Chopin) with a singing style. Each one of the fifteen Nocturnes on this disc evokes a single mood which is immediately captured and projected to the listener.

The lyrical nature of this music enables O'Connor and Telarc, in the beautiful acoustics of Mechanics Hall, Worcester, Massachusetts, to fully explore the variety of the piano's tonal colors. [LN]

—VDT



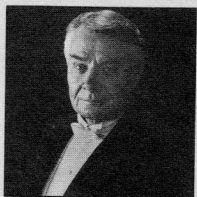
◀ **MOZART:**
Symphony No. 19
in E-flat major
Symphony No. 20
in D major
Symphony No. 21
in A major
Symphony No. 22
in C major
Symphony No. 23
in D major

Sir Charles Mackerras/Prague Chamber Orchestra. (CD-80217) March 1990

(continued on page 8)

PREVIEWS

RACHMANINOFF by Valerie Thorson



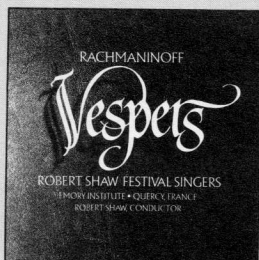
"One forgets — if he ever knew — how intimately and deeply the *emotional communications* of music are bound up in *sheer sound*."

— Robert Shaw

Atlanta, Georgia, January 31, 1990

In his twenty-first release for Telarc, Robert Shaw, the "Dean of American choral conductors," has presented us with a stunning new dimension in his choral recordings.

The Rachmaninoff *Vespers* setting, a lush and powerful work for unaccompanied voices, was recorded last summer in the spacious acoustic of the Church of St. Pierre, in Gramat, France, during the second annual Robert Shaw Institute of Music Choral Festival. The sixty choristers,



◀ **RACHMANINOFF: *Vespers* (All-Night Vigil), Op. 37**
Robert Shaw
Robert Shaw
Festival Singers
(CD-80172)
March 1990

selected by Robert Shaw from across the United States, participated in an intensive rehearsal / study period which culminated in performances in historic French churches of the south-central region.

The results of their work left all who were involved moved and astounded. Telarc President Robert Woods (who once sang under Shaw) remarked that in all his choral experience, he had never heard anything so completely captivating as these singers in this setting. Chairman and Chief Recording Engineer Jack Renner's eyes lit up when he recalled the recording sessions: "You should have been standing there, in the midst of all that glorious sound."


Mr. Shaw, asked for his own comments on this truly remarkable collaboration, responded warmly:

"I think it is true that no one who has performed — or heard — choral music mainly in the concert halls of the United States is prepared for the emotional impact of the sounds generated by the great choral repertoire in the architectural and acoustical ambience for which they were written."

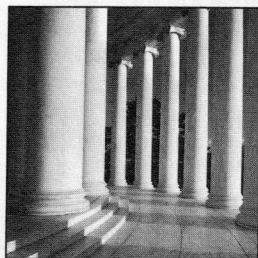
"Within the first few seconds of our first "on-site" rehearsal the tears began to flow; and though we were able to finish the first number, it simply was impossible to continue until members of the Festival Chorus, staff and conductors had some minutes to reassemble their emotions and techniques."

"In American auditoria one occasionally hears performances of the great choral repertoire for which he may have solid intellectual respect — but that is not the same thing. Our sensations and responses were of a nature and intensity which only such suspect terms as 'revelation' and 'conversion' approach. We found ourselves singing 'in tongues.' Our emotional disturbances were so profound that technical exactitudes paled beside them — though they, too, were refined."

"On reflection, one realizes that the composer surely had *these sounds* in mind when he wrote what he wrote. One realizes, too, that it is possible to satisfy all the intellectual properties of performance — pitch, rhythm, articulation, balance, style — and still have a monstrously flattened two-dimensional representation of a musical sculpture — or a bud that fails to open into a flower."

With this recording, Robert Shaw has created not just a single blossom, but an entire musical garden for the listener to cherish forever. 

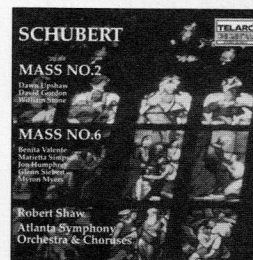
SCHUMANN



◀ **SCHUMANN: *Symphony No. 1 in B-flat Major "Spring"***
Symphony No. 4 in D Minor
David Zinman
Baltimore Symphony Orchestra (CD-80230)
April 1990

SCHUBERT

Franz Schubert's art songs, crafted of beautiful melodies and apt, artistic accompaniments, are a delight for music lovers. Fewer listeners know his equally fine choral music, in which a high place must be reserved for the six Masses, spanning his composing career from age 17 through his final year.



◀ **SCHUBERT: *Mass No. 2 in G Major***
Robert Shaw / Atlanta Symphony Orchestra and Chamber Chorus
Dawn Upshaw
David Gordon
William Stone.

Mass No. 6 in E-flat Major
Robert Shaw
Atlanta Symphony Orchestra and Chorus
Benita Valente / Marietta Simpson / Jon Humphrey / Glenn Siebert / Myron Myers
(CD-80212) January 1990

Robert Shaw and the Atlanta Symphony Orchestra have completed a new recording of the best-known of them, the first recording featuring both the ASO Chorus and the Chamber Chorus. Mass No. 2 in G Major was recorded in December 1988 with three soloists and the sixty-voice ASO Chamber Chorus. It dates from 1815, when Schubert was just out of school and working as a teacher, having to snatch time for composition after hours. This is a lyrical and intimate work, written to be performed with strings and organ in the neighborhood church where he had grown up.

Quite different is the last of his Masses, which Telarc recorded in February 1989 in Atlanta with five soloists and the 200 voices of the ASO Chorus. Composed after Schubert had been bowled over by the experience of the Beethoven Ninth Symphony, the Mass No. 6 in E-flat uses larger orchestral and choral forces. Contrapuntal writing is much more common, a response to Beethoven's grand choral fugues, but the music is by no means imitation Beethoven. The fugal writing is full of bouncy syncopations and daring harmonic turns, and lovely Schubert melodies abound in the lyrical sections. 

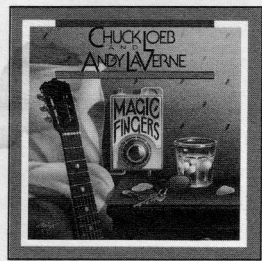
—NJ

dmp TAKES JAZZ IMPROVISATION INTO THE '90S

by Donald Elfman

Spirited and inventive improvisation in the best possible sonic setting continue to provide the framework for DMP. The label soars into the 1990s with the same dedication to contemporary jazz talent and simple, direct recording, but also with some very intriguing debuts and with some surprises.

Guitarist Chuck Loeb and pianist Andy LaVerne came together musically in the Stan Getz group of the late 1970s and early 1980s. The great saxophonist provided the springboard for both to grow as distinctive soloists and individual composers. The two grew musically and personally, but later chose different professional paths.



▲ **CHUCK LOEB & ANDY LAVERNE:** *Magic Fingers* (CD472, CS472) January 1990

Chuck sought work in the studios, worked in commercials and ad jingles, and played with successful commercial groups like Steps Ahead (which featured Michael Brecker). Andy played straight-ahead jazz piano and explored what he calls his "jazz piano lineage" — the music of Thelonious Monk, Bill Evans, Errol Garner, Dave Brubeck, Bud Powell, etc. But neither musician forgot the special experience and friendship, and both retained a desire to work together in a contemporary setting.

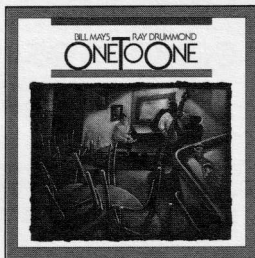
Magic Fingers finds Chuck and Andy at the helm of a solid, hot young band that includes Dave Weckl (from the Chick Corea band) on drums, Will Lee (from the Letterman TV show band) on bass, and Chuck's wife Carmen Cuesta on vocals. The band plays eleven tunes — originals by Chuck and Andy and a hip new version of the classic Rascals' tune "Groovin'." This is Andy's third outing for DMP (hear also *Liquid Silver*, CD449 and *Jazz Piano Lin-*

age, CD463.) Chuck makes his debut as a leader. (He played on Bob Mintzer's *Urban Contours*, CD467.) Both agree that this is a warm and personal session and more fun than either can remember. *Magic Fingers* was released on January 29.

In March, intimate communication is once again at the core. This time, however, it is simple, unadorned, acoustic music played by piano and bass.

Bill Mays, pianist and composer, brings a wealth of diversity and stylistic influences to his playing, having played and recorded with countless musicians in New York and Los Angeles. Born and raised in California, he's worked with Art Pepper, Gerry Mulligan, Frank Sinatra and Sarah Vaughan, to name but a few, and has led ensembles, composed and arranged, and worked in the Hollywood studios.

Ray Drummond has played bass with a virtual "who's-who" of jazz musicians. His driving lines, colorful solos, and distinctive tone have enhanced the groups of Wynton Marsalis, Betty Carter, Dexter Gordon, and many more.



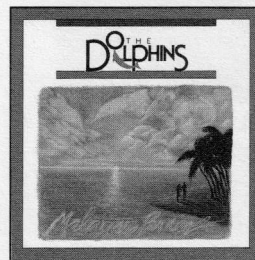
▲ **BILL MAYS & RAY DRUMMOND:** *One To One* (CD473, CS473) March 1990

Commitment to music and brilliant interplay define *One To One*, the new album. The program is mostly classic American standards with two Mays originals thrown in for good measure. This is truly a magical meeting. Says Bill, "I really love the feel of Ray's beat, and his natural sound.... He really *listens!*" And Ray is equally enthusiastic. "There was magic apparent from the first note we played. And that magic has been captured!"

There is, of course, a third partner here. Tom Jung — engineer,

co-producer, founder of DMP — has preserved the intimacy and directness of these sessions. Says Bill, "He really heard the music." *One To One* hits the stores on March 26.


One of Dave Brubeck's talented offspring is the co-leader of a group that makes its recording debut in April. The Dolphins — the creation of drummer Dan Brubeck and composer / keyboardist Vinnie Martucci — have been playing what they call "new electric jazz" for nearly three years now. As residents of the Woodstock, New York area, they have, with guitarist Mike DeMicco and bassist Rob Leon, created a broad spectrum of instrumental colors as they've appeared in many performances, sharing the stage with the likes of Spyro Gyra, Larry Carlton, and Stanley Jordan.



▲ **THE DOLPHINS:** *Malayan Breeze* (CD474, CS474) April 1990

Martucci, with his background including work with Livingston Taylor and a new music workshop called the Creative Music Studio, brings a unique perspective to his playing and writing. And, of course, Brubeck has been specially influenced by his father and from a stint with one of the most original of all rock groups, The Band. He's also played in a group with his brother, Chris, on trombone and another DMP artist, Andy LaVerne, on piano.

The Dolphins are a vital and energetic new band that has what Martucci believes is "something beyond what you hear from your average fusion bands." They have the edge and the electric power to clearly benefit from the DMP approach. "We're all excited about the chance to hear our music in a whole new way," says Brubeck, "and, of course, to have other people hear it too."

Malayan Breeze debuts on April 23. 

LETTERS

What is **your** Telarc story? We'd like to hear from you, too. Please write to us (address is on page 6).

—Ed.

ALSO SPRACH ZARATHUSTRA RATES A 6.9 ON THE RICHTER SCALE



October 17, 1989,
San Francisco, CA

"That day I was bartending when a friend brought in your CD, *Time Warp* (CD-80106), because he wanted me to hear the first selection, *Also sprach Zarathustra*, with full orchestra and synthesizer. I put it on and he told me to make sure I didn't put on the volume too loud (but why listen to it on low), so it was up pretty loud. Just as the first chords of *Also sprach* played the whole building began shaking. Boy was I impressed! I said, 'My God! This is incredible!' and he said, 'No it's not, you idiot, it's an earthquake!' I can't describe the feeling of the ground shaking accompanied by the tympani in *Also sprach*."

"Needless to say, I have been a little leery to play the CD again...at least until the aftershocks abate. Thank you for a truly sonic earth-shaking experience!"

—James Cvitanich,
San Francisco, CA

In the Fall/Holiday 1989 issue of *Quarter Notes* in the *Happy Trails* article, we incorrectly reported *Duel in the Sun* starred John Wayne. Joseph C. Trpcic of Canoga Park, California, wrote to inform us the leading man was Gregory Peck. Thanks, pardner!

—Ed.

FANTASTIC JOURNEY

(continued from page 1)

baton. At that point the orchestra members stood up and removed their jackets, revealing white t-shirts emblazoned with bright yellow, stylized Batman logos.

The Orchestra dug into Danny Elfman's expressive score with a splendid performance, but Kunzel had one final trick up his sleeve. During the delicately-scored *Bat Cave* section a giant bat with a three foot wingspan and blinking red eyes flew back and forth above the orchestra before finally landing dangerously close to the harp. The fun-loving showmanship delighted the audience but, more importantly, it put the orchestra in the perfect mood for the recording session on October 16.

As you listen to *Fantastic Journey* the music from such movies as *The Day The Earth Stood Still*, *War of The Worlds*, *Explorers*, *The Black Hole*, *Moonwalker*, and *Dragonslayer* will make it hard not to project favorite cinematic scenes in your mind's eye. And while you listen to Danny Elfman's exciting suite from *Batman* try not to imagine a dignified conductor standing in front of a sold-out Music Hall in Cincinnati, dressed in a Halloween costume and directing a crack pops orchestra attired in t-shirts. I dare you. 

Robert Derwae is a Cleveland-based freelance music critic.

TRUMPET CONCERTOS

(continued from page 1)

Conversely, the Haydn and Hummel trumpet concertos have been done many times. "This is repertoire that absolutely every trumpet player knows and wants to play," says Smedvig. "I've been waiting years to record these, to have an opportunity to express myself musically on what you might call the instrument's 'war horse' concertos."

Although this is his first solo recording, Smedvig has a long history as a solo performer, a history that begins with one of the works on this recording. He made his debut in 1966, performing the Haydn concerto with the Seattle Symphony when he was just twelve years old.

Born to musical parents (his mother was a member of the Seattle Symphony, his father is a teacher and composer), he says he doesn't recall a time when he didn't play the trumpet. "I literally don't remember the first time I picked up the instrument," he says. "It's as if I were born with the thing in my hand, although there must have been a starting point."

He first went to Tanglewood to study in the Boston University Young Artists program the summer after his debut with the Seattle Symphony, and by the time he was nineteen he was assistant principal trumpet of the Boston Symphony. A short six seasons later he became principal trumpet of the BSO, one of the youngest musicians to hold such a position.


In spite of a busy schedule with the Empire Brass and teaching commitments at Boston University and Tanglewood, Smedvig now plays about thirty solo engagements a year. He rang in 1990 with New Year's Eve and New Year's Day concerts with Vienna's Tonnehalle Orchestra, doing double duty as guest soloist and conductor.

"I'm really interested in doing that sort of thing," he says. "I've done this with several orchestras now and it's been very successful." As for any potential language barriers, Smedvig says he's managed to learn enough to get by. "I can stop and start an orchestra in German, Spanish and Japanese."

There were no problems, language or otherwise, in recording the trumpet concertos. All five pieces were recorded in just two days, July 3 and 4, at the Glasgow Town Hall.

"I had never played with the Scottish Chamber Orchestra before," Smedvig says, "and we really hit it off musically right from the start. It was a very enjoyable experience working with that group. They're really enthusiastic."

"The acoustics in the hall in Glasgow are absolutely wonderful," he adds, "and the amazing thing is that Jack Renner was able to capture that sound within five minutes. I have gone into recordings where it took the engineers hours to get the right sound."

He was more than satisfied with the results. "What I heard on playback was thrilling," says Smedvig. "It really sounds the way I hope I sound." 

TELARC INTERNATIONAL NOMINATED FOR EIGHT GRAMMY AWARDS

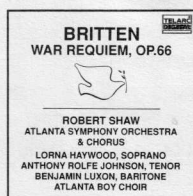


Telarc, winner of seventeen Grammy awards since 1980, has been nominated for eight Grammys for 1989. They are:



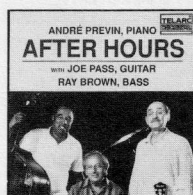
1. Best Classical Album of 1989
BUSONI: Piano Concerto in C Major
Garrick Ohlsson, Piano, Christoph von Dohnányi

The Cleveland Orchestra / Men's Chorus



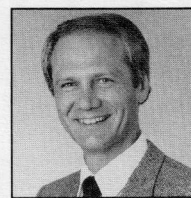
2. Best Choral Performance (Non-Operatic)
BRITTEN:
War Requiem
Robert Shaw / Atlanta Symphony Orchestra & Chorus, Haywood / Johnson / Luxon Atlanta Boy Choir

3. Best Engineered Recording
Jack Renner, engineer
BRITTEN: *War Requiem*. Robert Shaw Atlanta Symphony Orchestra & Chorus, Haywood / Johnson Luxon / Atlanta Boy Choir



4. Best Jazz Instrumental Performance, Soloist
André Previn
After Hours (with Joe Pass and Ray Brown)

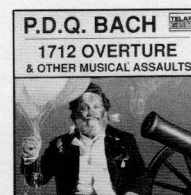
5. Best Jazz Instrumental Performance, Group
André Previn, Joe Pass, Ray Brown
After Hours




6. Classical Producer of the Year
Robert Woods
Consistently outstanding creativity and achievements throughout the qualifying period.



7. Best Recording for Children
A Disney Spectacular
Erich Kunzel Cincinnati Pops Orchestra



8. Best Comedy Recording
P.D.Q. Bach: *1712 Overture & Other Musical Assaults*
Professor Peter Schickele, Greater Hoople Area Off-Season Philharmonic

The Grammy winners were announced in Los Angeles on "The 32nd Annual Grammy Awards Show," on Wednesday, February 21. 

BARRY GORDON

(continued from page 5)

After formal study at the Manhattan School of Music, (while there he played in jazz and Latin groups and studied orchestration and ensemble performance) and for a period of time at Juilliard, where he had the good fortune to study with American composer David Diamond, Barry turned his talents to the recording studios of New York.

"I've done a little bit — often more than a little bit — of everything. Commercials, jingles, television, movies, conducting and arranging for singers — you name it. I've got a long list of credits."

The list is not only long, it's exceedingly diverse. He has written and played jingles for such clients as Campbell's Soup, Macy's, and *People Magazine*. He has played on the soundtracks of *Star 80*, *Lean On Me*, and *The Muppets Take Manhattan*. Television shows that have featured his work include *Dynasty*, *The Equalizer*, *The CBS Morning Show*, and *The Love Boat*. And Barry has worked in a variety of capaci-

ties; musical director, vocal coach, conductor, arranger, as well as concept originator with many of the most popular singers. On this impressive list are Diana Ross, Laura Branigan, Tony Bennett, Billy Eckstine, Gladys Knight, Helen O'Connell and more.

Barry has always had a strong desire to communicate and share intimate emotional expression, technical and professional artistry. Through what he calls "my desire to share what I have learned with gifted people," Barry created in 1978 a facility called The New York School For Jingle Singing. The purpose was to impart to music students the special knowledge that would enable them to function and earn a living in commercial music.

Vast experience and an intense need to communicate have led Barry Gordon to his debut album. He was playing piano and synthesizers with the Empire Brass on their recording of music from *West Side Story*, (CD-80159, CS-30159) when Robert Woods and Elaine Martone of Telarc discovered his very personal talents. They recorded him at the San Luis Rey Mission in southern

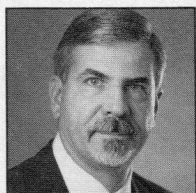
California, on a beautiful Hamburg Steinway piano. This exquisite structure from the late 1800s provided a perfect environment — both acoustically and emotionally — for the creation of the songs that make up this intimate recording.

Barry notes that some of the songs were written on the spot because of the feelings aroused by the setting. "When I say written on the spot, what I mean is that I had the melodic framework, but the mission gave me the impetus to 'improvise' the voicings and colorings."

Beautifully composed melodies, with the intelligence and freedom of improvisation, that's *Distant Songs*. Apart from the current "new age" music, the songs have a melodic structure and a virtuoso sophistication that set them apart. These are songs about many kinds of love; for others, for the planet, for music, and about the simple, unabashed need to express that love. As with the best of love songs, these transcend their particular subject — wife, daughter, place, time, season — and become glowing universal expressions that speak directly to and from the heart. 

PUBLISHER'S CORNER

BY JACK L. RENNER
CHAIRMAN



In this column, I will write on various subjects which I am asked about on a regular basis.

1) HIGH PERFORMANCE AUDIO CABLE. As you can tell from reading the technical notes in our CD booklets, we have been using high performance cable in all or a large part of the signal path for some time now, starting at the microphones and going right through to the digital tape machines. This even includes our primary mixing console which is wired with Monster Cable. Our basic cable is Monster Cable and at times we supplement this with MIT and cable wire. Many of you are probably wondering why we go to the expense and trouble. For a number of years, I firmly believed that "high performance" cables were a cure for which there was no disease. No more. Four years ago, I had an opportunity to evaluate high performance cables under controlled conditions. It took about thirty seconds for my skepticism to vanish! There was a very *hearable* difference and, believe me, the difference was definitely positive. Improvements — evident to everyone present — were deeper, tighter bass, more detail in the mid-range without an increase in harshness, an extended, more "airy" top end and an increase in dimensionality of the sound. In short, the kinds of improvements which anyone would want to have in audio playback quality. It was analogous to cleaning a window which has a slight haze on it.

My evaluation continued in earnest after the initial tests with even more encouraging results and I soon became a convert. I have listened several times to explanations by cable designers as to why these cables work as they do, and while I understand the principles of physics involved, my *real* con-

cern is in the sound. I quickly learned that different models and brands of cables even *sound* different from one another!

I have also listened to the "nay-sayers" who claim that "cable is cable is cable" and that high performance cable is a sham and a rip-off. I refuse to participate in that debate; I know what my ears tell me. It is my firm belief that the use of high performance cable by Telarc is just one more area where we are leading the way on the "cutting edge" of technology.

2) 18-BIT, 128 TIMES OVERSAMPLING A TO D, used by Telarc for the past year. The entire recording world working in digital is searching for the perfect Analog to Digital converter. The obvious question this begs is that if the final product is 16 bit, 44.1k sampling rate, why go to the trouble of "overdoing" at the initial recording stages? As you may know, each bit in a digital recording system produces 6 dB of level. With a 16-bit system, 96 dB is the theoretical dynamic range. Slight losses occur in the signal path because of system noise, etc., so that the useful practical dynamic range ends up in the 93 dB area. With an 18-bit system, the theoretical range becomes 108 dB, and more nearly approaches the *real* dynamic range of a full symphony orchestra. Even though the final product gets shortened to 16-bit, the advantage an 18-bit system provides when making the master tape *does* translate to the final product. This takes place because an 18-bit system, having wider dynamic range, allows greater headroom on peaks and is theoretically capable of a 12 dB quieter, cleaner signal on low level passages.

One hundred twenty-eight times oversampling also contributes to cleaner, quieter recordings, with improved dynamic range even when translated to a 44.1k sampling rate. Because filtering occurs at the upper frequency range of all digital converters and is necessary in order to avoid frequency and amplitude distortion, shifting the digital filtering upward allows the process to take place at a frequency much, much higher than the useful audio range (upper limit of 20k) thereby shifting everything out of the range where the most noise occurs.

While it might appear to be overkill, 128 times oversampling works well mathematically and contributes to a quieter, cleaner signal in the final product.

3) LONG PLAYING RECORDS — LPs. I am often asked why we don't make LPs anymore.

At Telarc we firmly believe the CD is sonically superior. As playback electronics have improved during the short history of the CD, it is always amusing to me how much "better" people feel the CDs sound! The fact of the matter is that the sound of CDs hasn't changed; only the Digital-to-Analog converters in CD players have improved!

I realize I am "preaching to the converted" since most of you are probably confirmed CD listeners.

In future columns, I would be pleased to respond to other subjects about which you might be curious. Please write and let me know what those subjects are. ☐



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