

QUARTER NOTES

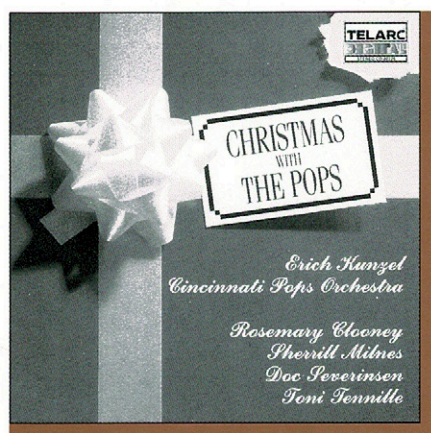
VOLUME 4, NO. 3

THE TELARC INTERNATIONAL NEWSLETTER

FALL/HOLIDAY 1990

CHRISTMAS WITH THE POPS — A MUSICAL GIFT FROM ERICH KUNZEL

by Jan C. Snow



▲CHRISTMAS WITH THE POPS
Erich Kunzel/Cincinnati Pops Orchestra
(CD-80226, CS-30226)
Available Oct. 1 [70:15]

It's true. The red velvet Christmas of Dickens persists only in greeting card illustrations, and the sound that prompts the question "Do You Hear What I Hear?" is probably the rumble of traffic on the interstate.

Our stockings are left by the VCR with care, and snacks for Santa (low-calorie seltzer and an oat bran muffin, perhaps?) are set atop the TV. Much of what we once treasured has slid away from us, but the music—the glorious and happy music of the Christmas season—remains. With that music, we celebrate the present and connect with the past.

From the very sacred to the decidedly secular, *Christmas With The Pops* (CD-80226, CS-30226), a musical gift from Erich Kunzel and the Cincinnati Pops, ties it all up in one merry package. And like a holiday reunion that draws together an extended family, this recording combines the talents of an astonishing array of artists.

Among the traditional carols on the recording, "Deck the Halls" is one of the oldest, probably originating in Wales during the 1500s. Sung by the May Festival Chorus, the rollicking tune captures the joy of holiday preparations. Also sung by the chorus are "O Holy Night," the work of nineteenth-

SPECIAL BONUS!

YOUR 1991
COMPLETE CATALOG
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century theater composer Adolphe Adam, and that most enduring of all carols, "Silent Night," written in 1818 in the tiny town of Oberndorf, Austria.

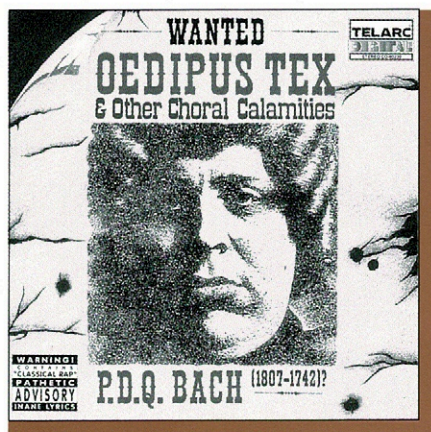
The First Presbyterian Church of Fort Thomas Bell Choir is heard, appropriately enough, on the enchanting Ukrainian favorite, "Carol of the Bells," as well as "Angels We Have Heard on High." Bells of another sort ring out in that favorite for orchestra, Leroy Anderson's "Sleigh Ride."

As the composers of these tunes are present in their work, so the talented arrangers who contributed to this recording are as much a part of the assemblage as the performers. Tommy Newsom of *The Tonight Show* has set two carols—"Hark! The Herald Angels Sing" and "O Come, All Ye Faithful"—for brass chorale with organ and percussion. The resultant sound is rich and potent as Christmas wassail.

(continued on page 11)

WANTED! PROFESSOR PETER SCHICKELE: ARMED & OUTRAGEOUS

by Jan C. Snow



You'd think the folks who pass out the Grammy Awards would have better sense. Giving a Grammy for Best Comedy Recording of the Year to Peter Schickele (*aka* Professor Schickele, *aka* the world's leading and only authority on the music of P.D.Q. Bach) for his first Telarc release, *P.D.Q. Bach: 1712 Overture and Other Musical Assaults*, is probably the *worst* thing they could have done. They should have known it would only encourage him.

Now Professor Schickele (*aka* Peter Schickele, *aka* etc., etc., and who cares?) has gone and recorded yet another dubious disc for Telarc. And unless somebody does something about it, *Oedipus Tex and Other Choral Calamities* will be released to the world at large just about any day now.

◀P.D.Q. BACH
Oedipus Tex & Other Choral Calamities
(CD-80239, CS-30239) Available Oct. 1
[64:29]

The title work, *Oedipus Tex* (S. 150), a heretofore deservedly unknown oratorio by the minuscule master of Wein-am-Rhein, was "discovered" by Schickele for the sesquicentennial of Texas. "I am able to accept commissions for P.D.Q. Bach discoveries," explains Schickele. "It's sort of like paying a shadey underworld guy to 'find' hubcaps for a '78 Chevy. You just say what you want and he says, 'We can get that for you...' (Just don't ask how.)"

Regardless of the suspect musicological methods used to obtain the piece, the work is not without musical interest (though it, like Professor Schickele, appears to be sadly lacking in principles). The piece is written in what Schickele says can only be described as your basic Country and Western baroque style. The duet between Oedipus Tex ("my friends just call me Ed") and the woman

(continued on page 2)



you might describe as his love interest, Billie Jo Casta, is a catchy tune worthy of *Nashville Now*.

"This piece proves once again," says Schickele, "that P.D.Q. Bach was just ahead of his time and that he deserves much of the credit given to Hank Snow and all the other pioneers of country music." Included in the instrumentation is a keyboard harmonica, a thoroughly authentic touch, Schickele maintains, since "keyboard harmonicas were popular among cowboys who had gone to conservatories."

Country and Western isn't the only twentieth-century musical genre anticipated by the P.D.Q. Bach works on this recording. *Classical Rap* (S. 1-2-3), performed by Grandmaster Flab and the Hoople Funkharmonic, says it all...in rhyme, of course.

The piece deals with the trials and tribulations of that underpitted class of urban dwellers known as "Yuppies" (derived from the German "juppische"). This sample quatrain adequately captures the tenor (or possibly the baritone) of the lyrics, which were translated from the original and updated by Schickele himself:

"I'm doing pretty well for myself right now/I'm pulling down about eighty thou/My wife makes forty (she's a Vassar grad)/Hey, for a woman that's not half bad."

Although P.D.Q. Bach's entire *oeuvre* has been described as a musical joke, and not a very tasteful one at that, the *Knock, Knock* choral cantata

(S. 4/1) really is. The four movements—Recitative and chorus: "Knock, knock"; Recitative and chorus: "How many psychiatrists"; Recitative and chorus: "What is the question"; and Recitative and chorus: "So this guy"—are settings of some of the composer's favorite jokes, an effort on his part to better remember them from one party to the next. The title, explains Professor Schickele, is in the tradition of naming cantatas by the first line of the text.

Finishing off the repertoire (in more ways than one) is the *Birthday Ode to "Big Daddy" Bach* (S. 100), written by the last and least of Johann Sebastian's sons in celebration of the 100th anniversary of the great man's birth. Fortunately, he did not live to hear it.

(In keeping with the new awareness and growing concern for the environment, Schickele assures us this recording contains 100 percent recycled musical ideas. But we knew that when we heard it.)

Professor Schickele (aka you know...) shoulders both the credit and the blame for having discovered more than eighty scores by P.D.Q. Bach. And for twenty-five years, he has toured the country, bringing his discoveries to the public in live performances, regardless of everything the critics have said during that time.

While his dedication to music education is unflagging, his energy is not, and Peter/Professor Schickele will cease touring P.D.Q. Bach concerts as of April 1991 to allow one or



▲ P.D.Q. BACH: *1712 Overture & Other Musical Assaults* (CD-80210, CS-30210) September 1989 [63:08]

both of them to pursue other musical projects. "I plan to continue to make recordings and I plan to continue to discover the occasional P.D.Q. Bach piece," says Schickele. "What I'm doing is taking an indefinite sabbatical from P.D.Q. Bach touring. I may go back to it and I may not. I'm not making any promises either way."

Either way, someone's bound to be disappointed. □

Believe it or not, Jan C. Snow (aka Jan C. Snow) was a student of Peter Schickele's when he taught at the Juilliard School of Music, which may or may not explain a thing or two about her.

iFiesta!

ERICH KUNZEL
CELEBRATES HIS 30TH
TELARC RELEASE

by Robert Derwae



▲ *iFIESTA!*
Erich Kunzel/Cincinnati Pops Orchestra
(CD-80235, CS-30235)
Available Nov. 1 [75:02]

During the past few years American pop music performers have been aggressively rummaging through Third World musics in search of new and invigorating melodies, harmonies and rhythms. While some have looked to Africa and the Orient for inspiration, a large majority has found stimulation in Latin music. And that's neither surprising nor new; for nearly a century American music has periodically harvested the spirited rhythms and engaging melodies of Latin music and enriched itself immeasurably in the process.

No recording demonstrates the extent of that musical borrowing more pleasurably and with more festive brilliance than *iFiesta!*, the latest release by the Cincinnati Pops Orchestra and, notably, the thirtieth collaboration between Maestro Kunzel & the Cincinnati Pops and Telarc. The selections serve as a virtual survey of the influence of Latin music on American pop.


iFiesta! covers a lot of ground, ranging as far back as shortly after World War I when the folk melody "Jarabe Tapatio" became popular as "The Mexican Hat Dance" and including such hits from the 1920s as "Cielito Lindo (Ay, Ay, Ay)" and Manuel Ponce's lovely song "Estrellita (The Little Star)." But the most significant Latin song published during the Roaring Twenties was Cuban composer Ernesto Lecuona's "Siboney," a favorite and often recycled number that paved the way for such Cuban dances as the rumba and the chachachá.

The majority of selections are from the decades when Latin music was most popular—the '30s, '40s, and '50s—and include such hits as "Granada," "Tico-Tico (No Fubá)," "El Cumbanchero," "Bésame Mucho," "Sweet and Gentle" and "Brazil." The Spanish tune "Españí Cañi," a particularly rousing number composed by Spanish bandleader Pascual Marquina for his band to play at bullfights in Madrid, is also included and paired with Monterde's classic music of bullfighting "La Virgen de la Macarena" with Doc Severinsen on trumpet.

Sometimes songwriters adapted, rather than simply adopted, Latin music for the American market, creating songs that aren't purely Latin, but fun nonetheless. Included here are such examples as the 1933 hit "Carioca," "South of the Border (Down

Mexico Way)," the rock and roll million-selling instrumental "Tequila," and Barry Manilow's "Copacabana." The fascination with Latin music also yielded parodies and novelty numbers, the most famous of which is "Chiquita Banana," which was published in 1946 and used for many years as an advertising jingle.

At the beginning of this year some thought the latest Latin fad might be a sultry dance associated with a song titled "Lambada," but the European hit fizzled in America. So the most recent Latin music craze remains the Brazilian bossa nova, which thirty years ago yielded such hits as Antonio Carlos Jobim and João Gilberto's "Desafinado" and Jobim's lilting, wistful "The Girl From Ipanema."

That's *iFiesta!*, the highlights of Latin music's periodic invigoration of American Pop, performed by Maestro Kunzel and the Cincinnati Pops Orchestra with arrangements by Carmen Dragon, Morton Gould, Tommy Newsom, Richard Hayman and others. The aural tour touches on the tango, the rumba, the samba, the mambo, the chachachá, the bossa nova and the lambada, and the playing is lively, the arrangements imaginative and the sound gorgeous. Say "adiós" to those beloved but scratchy records by Xavier Cugat and Perez Prado and say "buenos días" to *iFiesta!* 

A REGAL NEW RECORDING FROM THE EMPIRE BRASS

by Jan C. Snow



▲ **ROYAL BRASS:** *Transcriptions for brass from the Renaissance & Baroque Empire Brass (CD-80257, CS-30257) Available Dec. 1*

Some things simply speak of rank. On stage, screen or even in real life, catch the muted rustle of silk-lined velvet or a glimpse of black-on-white ermine and you know right away who you're dealing with. And without a doubt, the most prominent sonic trapping of nobility is the sound of brass.

There's just no escaping the royal connotation of a fanfare. "We had to have some trumpet fanfares on this record," jokes Sam Pilafian, tuba player and a founding member of the Empire Brass. "Otherwise the king and queen couldn't



ever come in. They'd be sitting in the hallway all day waiting to make an entrance."

Those two seventeenth-century fanfares for trumpet, one of which is familiar to modern ears as the opening of Hollywood composer Bill Conti's theme for the film *Rocky*, exemplify the regal tone of *Royal Brass*, a collection of Renaissance and Baroque music performed by the five members of the Empire Brass: Rolf Smedvig and Jeffrey Curnow, trumpets; Eric Ruske, horn; Scott Hartman, trombone; and Sam Pilafian, tuba. Cincinnati percussionist Richard Jensen assists on many selections.

Though much of it is from the same period, the repertoire on this new recording offers several important contrasts to that of the ensemble's 1989 disc, *Music of Gabrieli* (CD-80204). "That music was made to be heard in cathedrals," says Pilafian. "This is music made to be danced to or played for secular celebrations and ceremonies. This is also smaller music

in terms of the space for which it was written and the instrumentation."

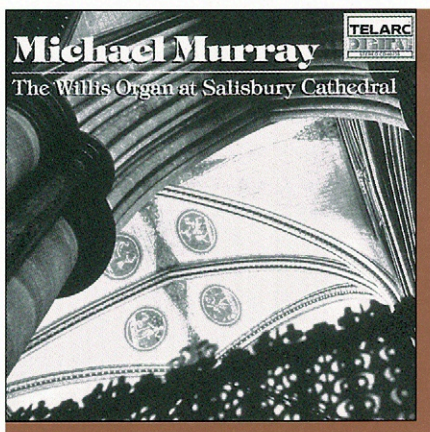
What this music is not, for the most part, is music originally written for brass. It is transcribed in the innovative manner that has become one of the group's hallmarks. "It's really sort of a team effort," says Pilafian. "The arrangements are not by individuals so much as by the Empire Brass, and also Rolf's father (noted West Coast teacher and composer, Egil Smedvig)."

Among the dozen composers represented are the familiar names of Handel, Albinoni, Palestrina, J.S. Bach and Domenico Scarlatti. Selections range from a *Canzon á 6* by Priuli to a Froberger organ toccata. Dance tunes of the day include a *Sarabande* by Pezel, two suites of Elizabethan dances by Holborne, and a *Paduana* and *Galliard* by Schein. Perhaps the most famous piece on the disc

(continued on page 6)

THE WILLIS ORGAN AT SALISBURY CATHEDRAL

by Valerie D. Thorson



Michael Murray is a seasoned world traveler. He has played organ recitals in Berlin, Paris, Vienna, Bern, Amsterdam, Milan, the Middle East, and this December will play for the first time in Suntory Hall in Tokyo, Japan. For Telarc, he has recorded in major cities across the U.S. as well as in locations such as Toulouse, France (for the all-Franck album released last February), and Salisbury, England (for the newly-released recording on the historic Willis organ at Salisbury Cathedral).

What does he enjoy most about traveling? Well, of course there are all the regular reasons like

◀ **THE WILLIS ORGAN AT SALISBURY CATHEDRAL:** DUPRÉ: *Triptyque* MENDELSSOHN: *Sonata No. 2* DURUFLÉ: *Scherzo Op. 2* Michael Murray, Organ (CD-80255) Available Dec. 1 [58:58]

enjoying the sightseeing, renewing acquaintances with old friends and making new ones. But the longer he speaks about travel, the more it becomes apparent that there is one thing he enjoys above all the rest—"I love airplanes," he confides. Not just airplanes, but everything connected with them—airports, flight reservations (he always makes his own), and even the shuttle rides to and from the airport! "It's some kind of obsession, I guess."

The new CD gives all of us the chance to enjoy, if not a plane ride, a vicarious journey to centuries-old Salisbury Cathedral, where Murray has recorded a marvelously varied recital on one of the most beautiful pipe organs in the world, built in 1876 by Henry Willis. Willis was one of the most famous of the nineteenth-century English organ

(continued on page 6)

A FEW NOTES BETWEEN FRIENDS

by Jan C. Snow

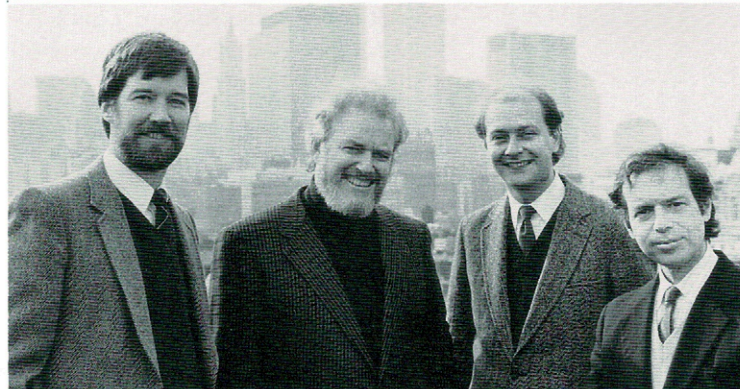
Chamber music has, almost by definition, an aura of intimacy about it. Historically, it has often played the role of a congenial entertainment, an evening's diversion among gentlefolk or the musical "dessert," if you will, to a fine dinner. Today, while few of us repair to the drawing room for such post-prandial activity and professionalism is the rule, the very best chamber playing maintains that quality of music shared by a group of close friends.

"We really enjoy making music together," says William Preucil, violinist with the Cleveland Quartet. The newest member of the ensemble, Preucil joined the Quartet in July of 1989. The fall and winter preceding, he traveled to Rochester, New York, where the group is in residence at the Eastman School of Music, to play with the Quartet on several occasions.

"We found that we were musically and personally compatible," Preucil says of those trial sessions with violinist Peter Salaff, violist James Dunham and cellist Paul Katz. "If there hadn't been that sort of chemistry between the four of us, we might not have gone ahead with it."

The Cleveland Quartet first performed publicly at the Marlboro Festival in 1969 and takes its name from an early association with the Cleveland Institute of Music. In the intervening years, the quartet has developed an international reputation and compiled an extensive discography, the most recent addition to which is its Telarc recording of Schubert's *Trout* Quintet and Quartet in A minor (CD-80225), the first to be made with the ensemble's current membership.

It is not, however, Preucil's first with Telarc. "I was with the Atlanta Symphony, so I'm probably on twenty or more Telarc CDs already, including the *Missa solemnis* (2CD-80150), where I had some solo playing," he says. "It's a little different with the Quartet, but I'm comfortable working with the people at Telarc. They're the best in the business."




(l to r) Cleveland Quartet members James Dunham, Paul Katz, new member William Preucil and Peter Salaff

Joining the ensemble on the *Trout* is bassist James VanDemark, known to his friends—among them the musicians of the quartet—as "J.B." Long an associate of the Cleveland Quartet, VanDemark has performed and recorded with the ensemble. He, too, is on the faculty at Eastman and some years ago, persuaded Katz to take him on as a student, the only double bass player Katz has ever taught.

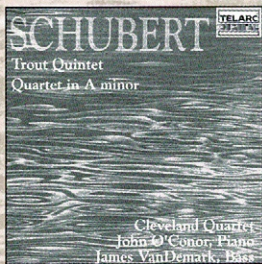
This circle of friends is further extended to take in pianist John O'Connor. "We met him through Telarc," says Preucil, "and played with him several times during the year. He is a delight—not only musically but personally."

The recording itself, says Preucil, could not have gone more smoothly. "This group has a very good individual and collective sense of humor,

so there were definitely some lighter moments," he says, "but basically, it was just down to the business of enjoying making music together."

Which, of course, is what it's all about. 

SCHUBERT



◀ **SCHUBERT**
"Trout" Quintet
Quartet
in A minor
Cleveland
Quartet
James Van
Demark, bass
John O'Connor,
piano
(CD-80225)
Available Dec. 1
[72:55]

"After so much solo playing, it was really a joy to play chamber music with a quartet like this one," said pianist John O'Connor of his experience performing last January with the talented Cleveland Quartet. O'Connor, acclaimed for his continuing series of the Beethoven Piano Sonatas on Telarc and for his recent release of the Mozart Piano Concertos No. 21 and No. 27 (CD-80219) took a break from his busy solo career to join the Quartet in performances of Schubert's


lively *Trout* Quintet in two concerts in Rye, New York, and Providence, Rhode Island, before committing it to CD. "It was really the essence of chamber music," recalls O'Connor of the recording sessions. "Five people getting together to make beautiful music and having a great deal of fun—and the microphones just happened to be there!"

Telarc captured the *Trout* in the hall Jack Renner believes to be one of the finest in the world for recording chamber music—beautiful Mechanics Hall in Worcester, Massachusetts. Also recorded was the darkly lovely *Quartet in A Minor*.

Franz Schubert would surely find himself in agreement with O'Connor's above-expressed remark if he were alive to hear it, for it mirrors Schubert's own life-long enjoyment of casual music making among friends. In fact, it was in precisely such circumstances that the *Trout* Quintet was written, in the summer of 1819. Schubert was on vacation in Upper Austria, staying in the home of a close friend, baritone Johann Michael Vogl. Much time was spent in the

evenings with Schubert and his host's family performing songs and piano pieces which Schubert had written, in particular "Die Forelle," (The Trout) a song which Schubert had composed two years earlier. When a local amateur musician commissioned him to write a quintet, it is not surprising that Schubert chose "Die Forelle" as the basis for a charming and joyful set of variations. The *Trout* remains Schubert's most popular chamber work.


In contrast to the Quintet, the String Quartet in A Minor was written in the space of two months near the end of Schubert's life, in 1824. Listening to its hauntingly beautiful melodies, it is easy to understand why Franz Schubert remains known as the "Master of Song."

This disc promises to be a real treat for music lovers everywhere. So invite some friends over for dinner, and then sit back and unwind as you listen to this CD. You'll recapture the conviviality of a truly "Schubertian" evening! 

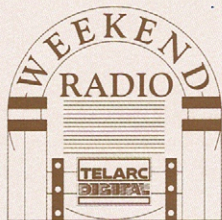
—VDT

LETTERS

David V. Pittenger

has suggested we list all the track numbers on every recording in *Quarter Notes*. As much as we'd like to, our editorial space is limited. Each issue covers about fifteen Telarc, and three DMP recordings... **John W. Breen** of Reston, Virginia, wondered why we didn't list the selections on the Oscar Peterson recording in our Summer *Quarter Notes*. We simply didn't know. The Trio recorded enough material for three full albums, the contents of which were in development at press time... To those of you who requested we print the total playing time of each disc in *Quarter Notes*, thank you! Starting with this issue you'll find the TT listed (if we know it) in brackets next to the picture of the disc. As always, we strive to give our listeners the maximum amount of listening pleasure on each disc... to **James Smith III** of Williston, North Dakota, in answer to your question, there are thirty Erich Kunzel/Cincinnati Pops recordings in the Telarc catalog through 1990, with five planned for next year. Check your record shop at the beginning of February for your spy recording... To **Michael Alan Conti**, who suggested we do a recording in Surround Sound: our Spies, *By Way of the World* (CD-83305, CS-33305) uses the Shure HTS System, Stereosurround®, a first on CD. Stereosurround is completely compatible with all similar decoding systems... and finally, a few readers have written to ask us if Jack Renner and Robert Woods *actually* write their own columns in *Quarter Notes*. They wouldn't have it any other way. 

—GTR



NEWS FLASH!!!!

Beginning the first week in October, Telarc will sponsor the national broadcasts of "Weekend Radio," produced by Cleveland station WCLV-FM. The program, featuring a mixture of crossover, light classical and comedy, will be hosted by Robert Conrad, commentator for The Cleveland Orchestra broadcasts. Hear Jan C. Snow, contributing editor to **Quarter Notes**, on her regular feature, *Marginal Considerations*, a weekly humorous commentary.


ROYAL BRASS

(continued from page 4)

is Mouret's "Rondeau" from *Première Suite de Symphonies* which PBS devotees will recognize as the theme for *Masterpiece Theatre*.

In addition to recording and teaching—the ensemble is the faculty quintet-in-residence at Boston University—the Empire Brass tours extensively. "We started 1990 in Zurich," says Pilafian. "We brought in the New Year with the Tonhalle Orchestra." They also visited Hong Kong and Taiwan last season and played numerous recitals in the States.


The group recently appeared with the orchestras of Saint Louis, Philadelphia and Cincinnati, and this fall spent a month in Japan, followed by a tour of the West Coast. After that? "I don't even know where we go after that," says Pilafian. "I can't keep up with it."

Chances are the Empire Brass, as befits the ensemble's name, can be counted on to extend its realm, continuing its peaceful conquest of the known musical world. 

MICHAEL MURRAY

(continued from page 4)

builders, and the four-manual Salisbury instrument has remained virtually unchanged, tonally, since its inception. Murray says that the organ's authenticity and great beauty of sound were the most important factors in deciding what the repertoire would be for this recording. "When it's a mixed program such as this one, I try to include pieces that show off as many of the instrument's strong points as possible—in this case, it was easy, because the voicing is so fine and so delicate—all the sounds are lovely."

The final piece on the program (which balances three French, three English and three German selections) has a special significance. The *Triptyque*, Op. 51, by Marcel Dupré has only been recorded once before—by Dupré himself, almost thirty-five years ago. Why hasn't it been recorded since then? "It's terribly difficult," says Murray, "especially the pedal part. Understandably, it can scare people off. But it's wonderfully constructed and very expressive. The first movement is a set of variations, and Dupré is very specific about the sounds that he wants. They are all present, and *beautifully* present, on the Salisbury organ." 

1991 CATALOG INDEX

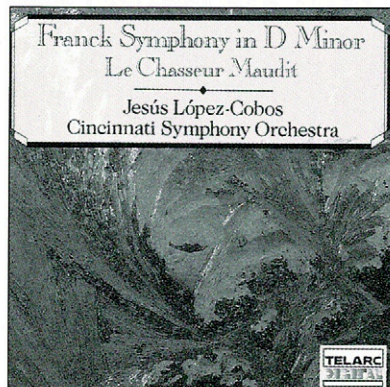
Following is a brief composer index to accompany the Telarc 1991 Catalog especially for our *Quarter Notes* readers. Space limitations dictate that this list could not be as exhaustive as we would have liked, but you should find it useful to locate the catalog page(s) upon which the desired composer is represented.

Composer	Page(s)
Bach	4, 10, 12
Barber	6
Bartók	9
Beethoven	—Symphonies 7
	—Piano Concertos 11
	—Piano Sonatas 11
	—Other Works 3, 4, 9, 12
Berlioz	4, 7, 10
Bernstein	4
Bizet	6
Borodin	5, 6, 8
Brahms	4, 9, 11
Brass Music	8
Britten	4, 9
Bruckner	6
Busoni	11
Chopin	11
Copland	2, 3, 5
Debussy	6, 8
Durufle	4
Dvořák	9
Elgar	7
Falla	6
Fauré	4
Field	11
Franck	6, 10
Gabrieli	8
Gershwin	2, 3
Grieg	6
Grofé	2
Handel	4
Haydn	5
Hindemith	3, 4
Holst	8, 9
Janáček	9
Jazz	12
Jongen	10
Liszt	2
Mahler	6
Mendelssohn	7, 8
Moussorgsky	10
Mozart	—Symphonies 5
	—Piano Concertos 11
	—Choral Works 4
	—Other Music 5, 9, 12
Orff	5
Organ Music	10
Pachelbel	6
P. D. Q. Bach	9
Pops	2, 3
Poulenc	4, 10
Prokofiev	3, 9, 11
Rachmaninoff	4, 9, 11
Ravel	6, 8
Respighi	5
Rheinberger	10
Rimsky-Korsakov	5, 6, 8, 10
Rock/Pop	12
Rodgers & Hammerstein	2
Saint-Saëns	10
Schubert	4, 7, 8
Schumann	7
Shostakovich	3, 10
Sibelius	3
Smetana	8
Strauss, Johann	3
Strauss, Richard	9
Stravinsky	5, 10
Tchaikovsky	3, 5, 6, 7, 9, 10, 11
Vaughan Williams	6, 8, 9
Verdi	4
Vivaldi	4, 7
Wagner	10
Walton	4, 9

PREVIEWS

FRANCK

In February, Telarc released the complete Masterworks for Organ (2CD-80234, with Michael Murray) by César Franck, whose talent for improvisation at the organ was so brilliant that Franz Liszt is said to have compared it to that of J.S. Bach. Now Maestro Jesús López-Cobos and the Cincinnati Symphony Orchestra give us the opportunity to hear another aspect of the great Belgian composer's work, in their recording for Telarc of Franck's only published symphony and his compelling tone poem, *Le chasseur maudit*. This is all most appropriate, as 1990 is the year in which we mark the centennial of Franck's death.




▲ **FRANCK:** *D minor Symphony* *Le chasseur maudit*. Jesús López-Cobos Cincinnati Symphony Orchestra (CD-80247) Available Nov. 1 [54:31]

A very private, religious man who spent more time teaching and improvising than he did composing, Franck is known today for only a small group of compositions. The two presented on this disc were both written within the last decade of his life. At its first hearing in Paris, the *Symphony in D minor* had many detractors. Franck employed the English horn in the main theme of the second movement, which caused an outcry among critics who claimed that Haydn and Beethoven had never used an English horn in their symphonies. (Actually, Haydn did, in his *Symphony No. 22*). Today, of course, the *Symphony in D minor* is both well-regarded and an established part of the orchestral repertoire.

The second piece on this disc, *Le chasseur maudit* (*The Accursed Huntsman*), is based upon the horrific story of a hunter who, rather than resting on the Sabbath, calls out his hounds and lackeys and "takes to the

hills." No sooner has the chase begun, with blasts on the hunting horns, than he is deserted by his followers, his horse refuses to move, and we hear him cursed (in the trombones and tuba). The hunter becomes the hunted; chased forever by grisly demons.

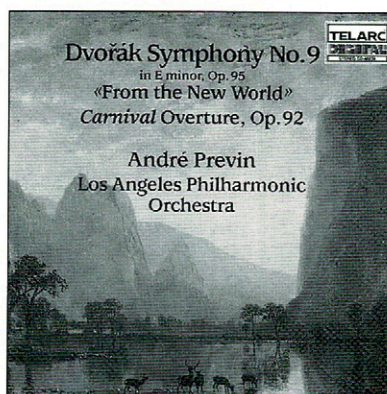
The Cincinnatians make the most of the beautiful melodies in Franck's symphony as well as the chilling terror of the huntsman in this marvelous tone poem. 

—VDT

DVOŘÁK

In an "Overview" of available recordings of the Dvořák symphonies in the *American Record Guide*, CD-80173 (*Dvořák Symphony No. 7, My Home—Overture*; André Previn and the Los Angeles Philharmonic) is called "so beautiful it melts down all resistance... (it) remains...the best available." *Fanfare* describes the performance as: "...expansive, refined, and elegantly molded."

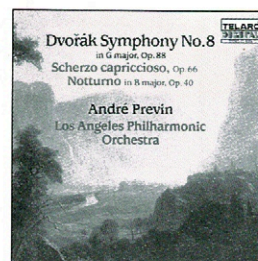
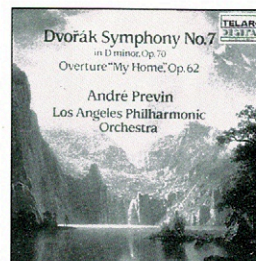
The second Dvořák recording for Telarc by Previn and Los Angeles, of *Symphony No. 8, Scherzo capriccioso* and *Notturmo for Strings* (CD-80206), received a no less commendatory account in *Stereophile*: "...André Previn and the LAPO give us the sunlight of late afternoon, with a roseate glow informing



▲ **DVOŘÁK:** *Symphony No. 9 "From The New World," Carnival Overture* André Previn/Los Angeles Philharmonic (CD-80238) Available Oct. 1 [50:33]


their insightful performance." And in *Billboard*: "...the orchestra and conductor are of one mind here—making beautiful music together, with more than a little help from the Telarc crew."

Now the same conductor and orchestra give us a powerful rendition of the Czech composer's most popular symphony, the Ninth ("From the New World"), as well as his merry *Carnival Overture*.



▲ *Symphony No. 7 with Overture, My Home* (CD-80173), and *Symphony No. 8 with Scherzo capriccioso and Notturmo for Strings* (CD-80206) are also available on Telarc.

Symphony No. 9 has always aroused controversy regarding just how "American" a work it is. Dvořák composed it in 1893 while he was living in New York City, engaged as the Director of the short-lived National Conservatory. He believed that America wanted him to create a "national music." Just as he was writing the final pages of the Ninth *Symphony*, he made a comment to the *New York Herald* that he "was now satisfied that the future of music in this country must be founded upon what are called Negro melodies." This comment, and others like it, led critics and writers to claim that the melodies of the Ninth *Symphony* showed strong evidence of ethnic influence, thus making the *Symphony* a truly "American" one.

Whether or not this *Symphony* is an American one, it is certainly a favorite with American audiences—and this performance by André Previn and the LAPO may well make CD-80238 one of America's favorite Telarc discs! 

—VDT

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.

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BACH, BEETHOVEN & THE BATON OF ROBERT SHAW

Two New Choral Recordings from Atlanta

by Nick Jones

For Robert Shaw, retirement as Music Director of the Atlanta Symphony Orchestra has certainly not meant a lapse into inactivity. His guest-conducting schedule has mushroomed, capped by a recent return to conduct The Cleveland Orchestra and Chorus after many years' absence. The Robert Shaw Institute continues to foster excellence in choral singing on both sides of the Atlantic. Two recent Telarc releases by the Robert Shaw Festival Singers (the Rachmaninoff *Vespers*, CD-80172, and a collection of a *cappella* choruses by Poulenc, CD-80236) attest to the vitality of his annual festival in southern France. And Mr. Shaw continues to conduct concerts and make recordings with the Atlanta Symphony and its award-winning Chorus.



◀ *BACH: Mass in B minor. Robert Shaw Atlanta Symphony Orchestra and Chamber Chorus Sylvia McNair, soprano; Delores Ziegler, soprano; Marietta Simpson, mezzo-soprano; John Aler, tenor; William Stone, baritone; Thomas Paul, bass (2CD-80233) Available Nov. 1 [117:51]*

Coming up are a pair of new choral recordings from Shaw and his Atlanta forces, dedicated to music by Bach and Beethoven. Bach's *Mass in B minor* (Telarc CD-80233, a double CD set) is among the towering monuments of Western music, perhaps the most extensive setting of the Latin Mass ever composed. Assembled near the end of his life using earlier works as well as new additions, it represents Bach's summation of his choral art. Some scholars have argued that its various parts were never meant to be performed together in one sitting, but the *B minor Mass* continues to have great emotional appeal for modern audiences.

Robert Shaw's first performances of the work were in the 1940s. He recorded it on 78-RPM records in 1947 (the work's first complete recording) and again on LP records in 1960, for which he won his first Grammy award. In 1962 he performed it in the Soviet Union to packed houses, which responded with tearful, joyous applause. A Soviet bureaucrat said, "Within three minutes after you had begun to sing, people forgot that you were Americans or performers, and that they were in a concert hall... It was like one heart talking to another heart—or more like Bach's heart was talking to all of us." Having presented the *B minor Mass* five times over the years in Atlanta, Mr. Shaw now updates his interpretation for digital compact disc.

In keeping with the nature of Bach's music, Mr. Shaw employs a reduced contingent from the Atlanta Symphony Orchestra, about twenty-five players. Most of the wind players and several of the strings are heard in solos during the work's various arias and ensembles. Choral forces are confined to the sixty voices

of the ASO Chamber Chorus, selected with more sopranos than usual because of this work's frequent use of five-part writing with two soprano parts.

The six vocal soloists find themselves with more singing to do than in the usual *B minor Mass* performance, because Mr. Shaw frequently uses them in the choral movements as *concertists*, an ensemble of soloists in place of the full chorus. Taking his cue from some of the "concerto-style" Leipzig cantatas of Bach, he uses the entire Chamber Chorus when the full orchestra is called for and concertists when Bach's instrumentation is reduced. In eight-part choruses, the soloists are supplemented by additional concertists drawn from the chorus.


Equally impressive is the *Mass in C major* (CD-80248) composed by Beethoven about sixty years later. Long overshadowed by the mighty *Missa solemnis*, this work is a gem in its own right, with thundering choruses, limpid solos, and brilliant fugues. Written as a successor to the great choral masses of Haydn's maturity, it was composed during the same period as the *Violin Concerto* and the *Fifth Symphony*.

Here Mr. Shaw calls for full orchestra and all two hundred voices of the Atlanta Symphony Orchestra Chorus, with four vocal soloists. All the extremes of mood and dynamics are captured by Telarc's digital mastery.

The *C major Mass* is joined on this compact disc by two rarely heard Beethoven works for chorus and orchestra. The sublime *Elegiac Song* is a memorial piece written after the death of a friend's wife. The poem by an unknown hand expresses grief nobly borne: "Gently, gently as you lived, so have you come to your end." Originally composed for four soloists and string quartet, the piece lends itself well to performance by chorus and string orchestra.



◀ *BEETHOVEN: Mass in C major, Elegiac Song, Calm Sea and Prosperous Voyage. Robert Shaw/Atlanta Symphony Orchestra and Chorus Henriette Schellenberg, soprano; Marietta Simpson, mezzo-soprano; Jon Humphrey, tenor; Myron Myers, bass (CD-80248) Available Dec. 1 [63:16]*

Beethoven pulls out the full Romantic palette for *Calm Sea and Prosperous Voyage*, a setting of the same pair of Goethe poems that was later to inspire a concert overture by Mendelssohn. Hopeless, becalmed torpor is contrasted with swift, virile action, as a ship's crew exults in the rising wind that will speed them to a happy completion of their voyage. 

ARTIST PROFILE

YOEL LEVI

by Valerie D. Thorson



"I think it's going to be a great recording!" said Maestro **Yoel Levi** when he was asked to comment on the upcoming Telarc release of Sibelius' Symphonies No. 1 and No. 5 with the Atlanta Symphony Orchestra. There was laughter in his voice, deprecating his own exuberance, inviting the listener to chuckle with him. When speaking with this charming and articulate man, one can sense the confidence and the pride with which he undertakes his work. In his third season as Music Director for the ASO, he has nothing but praise for the orchestra and for the high degree of professionalism which it has attained. "Every time we rehearse, we start at a higher point. The players are listening with greater awareness, producing a more beautiful and elegant sound."

If one reads what the critics have to say, that praise is not misplaced. The Atlantans toured last spring to outstanding reviews, with a Carnegie Hall performance for a grand finale. Veteran *New York Times* concert goer and critic Bernard Holland was quick to acknowledge the players' finesse: "Long a respectable ensemble, the Atlanta on this occasion showed signs of becoming an exceptional one. Its constituent sections sounded opulent and precisely prepared..."

Yoel Levi and the ASO have made four recordings on Telarc (the new Sibelius will be number five), and reviewers have been generous with their praise. Here's a sampling of their comments on CD-80215 (Shostakovich Symphonies No. 5 and No. 9):

In the *Los Angeles Times*, Herbert Glass calls Levi's readings "...bright-toned, clean-textured and exhilarating...Levi's rhythms spring..." In *Symphony* magazine, James Miller opines: "Levi manages to walk a tight line between sobriety and brilliance, giving the symphony (No. 5) weight without shortchanging its flashiness." And even in the rarefied atmosphere of the U.K.'s *Gramophone*, reviewer Michael Oliver cannot restrain his enthusiasm: "Yoel Levi is obviously a very fine conductor indeed, and the Atlanta Symphony Orchestra play like heroes... These are performances of the very greatest distinction, backed by a recording of beautiful lucidity. I do urge you to hear them."

Levi is a youthful maestro. Born in Romania in 1950, he moved with his family to Israel shortly thereafter. His musical education began there, and was furthered in Siena, Rome, Holland and London. In 1978, he was the recipient of First Prize in the Conductors' International Competition in Besancon, France. He then came to Cleveland, holding the post of Resident Conductor of The Cleveland Orchestra until 1984, under the Music Directorship of Lorin Maazel. (Christoph von Dohnányi assumed the position of Music Director of The Cleveland Orchestra in September, 1984). Although he claims that no one teacher or colleague has exerted the strongest influence on his style, Levi keeps coming back to those six years in Cleveland with Maazel as being a marvelous and formative experience, and the first real turning point in his career. "To be with Lorin Maazel, one of the greatest talents of our day, and The Cleveland Orchestra—that was a very special situation," he admits. "And I think the next real turning point was becoming Music Director of Atlanta. So these were the two very important, significant steps."

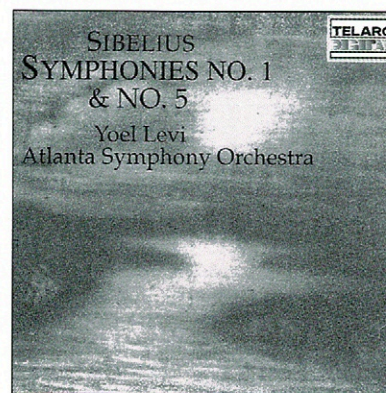
And what of the future—what will be the next most significant step for Levi? He continues to be in great demand as a guest conductor for major orchestras both in the U.S. and abroad, and has the busy schedule to prove it. He and the ASO will continue to make recordings for Telarc: "I'm really excited about the recordings we're making now. The level of playing of the orchestra is so high—it's really tremendous."

Whatever orchestra he may be conducting, whatever part of the world he may be in, it's clear that his thoughts are always on his home orchestra, Atlanta, and that he has a definite goal in mind: "My ambition is to make it one of the top orchestras of the world." **QN**

PREVIEWS

SIBELIUS

In their fifth recording for Telarc, Maestro Levi and the ASO take you to the land of forest and fjord—the homeland of Jean Sibelius. Sibelius is certainly best-known for his stirring tone poem, *Finlandia*; so much so that until fairly recently, American audiences heard very little else of his music. Fortunately, that is no longer the case. Sibelius is programmed regularly now by major orchestras, enabling many more of us to hear his magnificent symphonic repertoire.



▲ *SIBELIUS: Symphonies No. 1 & No. 5 Yoel Levi/Atlanta Symphony Orchestra (CD-80246) Available Nov. 1 [70:05]*

Although Jean Sibelius has been strongly identified with Finnish nationalism, he actually received his musical training and background in Germany (he studied composition in Berlin). Nevertheless, it became apparent even in his earliest compositions that Sibelius was developing his own style, rich in melody and often steeped in the folklore of his native country.

The pairing of the two symphonies on this disc presents stunning contrasts for the listener in color and mood. The First Symphony, composed in 1898-99, is much more traditional in structure and darker in feeling, with a beautiful plaintive theme first heard on the clarinet in the opening movement, and echoed by the strings in the last movement. The Fifth, the most popular of the composer's later works, is innovative in form and brilliant in orchestration, particularly in the final movement where the brasses provide a thrilling and thundering climax to the work. **QN**

—VDT

dmp[®] A NEW TRADITION IN JAZZ

by Donald Elfman

Brassworks, by pianist Garry Dial and saxophonist/flutist Dick Oatts, places the music of the leaders and their quartet in a frame created by a twelve-piece brass ensemble.



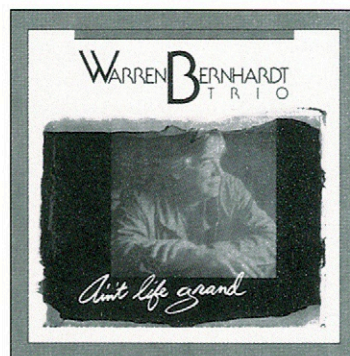
◀ **DIAL & OATTS**
Brassworks
(CD477, CS477)
Available Oct. 1
[60:39]

The trumpets, French horns and trombones—played by some of the top players in the field—provide a rich cushion with, and against which, the quartet members improvise. The arrangements and conducting are done by Rich DeRosa whom Dial credits with “great ideas for making the music better without trying to change what we had already written.”

There are a beautiful and different variety of textures and feelings here. The sound of brass is somehow quintessentially American—a nostalgic sound that’s reminiscent of some bygone time when brass bands celebrated holidays—but it’s bigger and bolder and certainly more complex for our current era. And the quartet members play with startling intensity but also with direct and simply stated emotion.

Garry Dial and Dick Oatts have become vital and creative composers and players. They cite as inspiration, here, the late Mel Lewis, with whom they both worked. *Brassworks* is dedicated to his memory and one tune—*The Tailor*—is a heartfelt and gorgeous ballad that Oatts wrote with Mel in mind. It’s a distinctive section of an album that’s made up of many such moments.

A piano trio for the '90s—that’s what DMP is calling the new Warren Bernhardt trio. *Ain’t Life Grand*, the newest Warren Bernhardt collection for DMP, takes one of the most long-lived jazz settings—the piano, bass and drums trio—and infuses it with new life and inspiration. The prodigious abilities of the leader provide the focus but the music works because of the brilliant communicative interplay among all three musicians. This is not a PIANO-plus-bass-and-drums album but a *real* trio.



◀ **WARREN BERNHARDT**
Ain't Life Grand
(CD478, CS478)
Available Nov. 1
[60:42]

Jay Anderson, the bassist, is of course, on the aforementioned *Brassworks* session as well as on the newest recording by the Telarc group Spies. Danny Gottlieb is most noted for his inventive drumming in the group of guitarist Pat Metheny. The music they play is a mixture of the new and the traditional. Some of the highlights include: “Sweet Gardenia,” the lovely ballad that Warren dedicates to Billie Holiday; “Everything I Love,” the Cole Porter classic that Warren offers as a salute to pianist Ahmad Jamal; “Au Bord De L’Eau,” a gorgeous arrangement of a song by French composer Gabriel Fauré; “Blue Lake,” Warren’s original, a song of environmental concern dedicated to an endangered lake that is dear to the composer’s heart; and “Sara’s Touch,” an enchanting tune by Mike Mainieri, one of the members of the popular contemporary jazz group Steps Ahead.

Ain’t Life Grand is a joyous celebration of the pleasures of music, the importance of friendship, and the mysteries of life. As we move toward the next century, it is important to realize that sounds like these can be a part of taking us there. QN



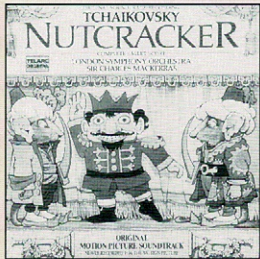
Keith Foley’s *Music For Christmas* is an album of discovery—of the history of the Christmas musical tradition and of new ways to realize that music. Foley arranges, programs, and performs music for what he calls “that most modern of instruments,” the synthesizer. He presents a wealth of music—thirty six

◀ **KEITH FOLEY: Music For Christmas**
(CD452, CS452) [61:46]

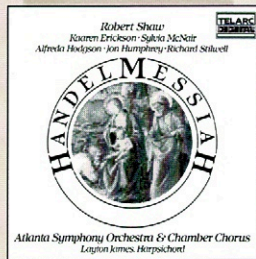
melodies in all—from France, Germany, Italy, England, Czechoslovakia, and Moravia, and from such diverse composers as Bach, Mendelssohn, Franck, Britten, and Pachelbel. This is not a collection of gimmicky sounds and purposeful distortions but rather a host of wonderful songs and carols tastefully transformed by a new sonic world. And it reflects the warmest feelings of the season. *Music For Christmas* is a most fascinating holiday listening experience. QN



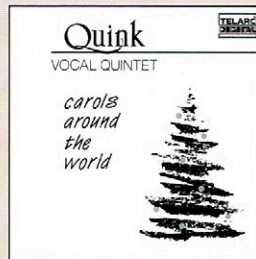
CHRISTMAS
WITH
THE POPS



CD-80140, CS-30140
2CD-80137, 2CS-30137
(Complete Ballet)



CD-80103, CS-30103
2CD-80093 (Complete)



CD-80202, CS-30202



CD-80087, CS-30087

(continued from page 1)

The most special holiday presents are those unique offerings, the one-of-a-kind treasures that are "just right." Such a gift is Newsom's arrangement of Mel Torme's "The Christmas Song." The mellow flugelhorn solo is played by Doc Severinsen and is the only recorded performance by him on that instrument.

Another special gift is that of the great Sherrill Milnes singing the beloved African-American Christmas song, "Go Tell It On The Mountain." "Walking in the Air," musical magic from the award-winning animated British film *The Snowman*, is sung with charming simplicity by boy soprano Stephen Van Dyck.


A handful of brightly colored Christmas candies, Bruce Healey's medley of secular favorites—"Santa Claus is Coming to Town," "Here Comes Santa Claus," "Rudolph the Red-Nosed

Reindeer," "Frosty the Snowman" and "Jingle Bells"—is performed by the Cincinnati School for Creative & Performing Arts Children's Choir. The same talented youngsters lend their voices to the 1962 Hit Parade selection, "Do You Hear What I Hear?"

Fully nine of the melodies on this recording—among them "The First Noel," "O Tannenbaum" and "God Rest Ye Merry, Gentlemen"—were arranged for orchestra by the late Carmen Dragon. In keeping with the traditions of family that surround our celebrations, Dragon's arrangement of "Christmas Waltz" is sung here by his daughter-in-law, Toni Tennille.

Christmas may be the only time we wax nostalgic for the lovely inconvenience of snowy weather. Examples of that harmless irrationality are "Winter Wonderland" and, of course, "White Christmas." Composed by Irving

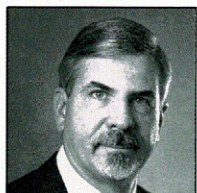
Berlin in 1940, "White Christmas" was heard in the 1942 film *Holiday Inn* and was the title song for a 1953 film featuring Rosemary Clooney, who sings the song here, as well as "Have Yourself a Merry Little Christmas" from MGM's *Meet Me in St. Louis*.

Those of us who celebrate in tender climes may dream briefly of a white Christmas, but then we get on with it and just put twinkle-lights and artificial snow on the palm trees. And no matter what the weather wherever we are, when we hear the music of Christmas, we smell again the sweet, sharp scent of evergreen and feel the softness of a silent snowfall. The music brings out the Christmas that is in us all. 

Arts writer Jan C. Snow is a contributing editor of *Quarter Notes*. Her favorite Christmas carol, because she likes singing the descant on the refrain, is "Angels We Have Heard on High."

PUBLISHER'S CORNER

BY JACK L. RENNER
CHAIRMAN



USING RPG ACOUSTICAL MATERIALS TO HELP CREATE "CONTROLLABLE" CONTROL ROOMS.

The use of acoustical materials in helping smooth out frequency response and control reflections in on-location control rooms (as well as permanent studios, concert halls, and home listening rooms) is absolutely essential. Over the years this has not always meant the use of sophisticated "purpose-built" materials, but also included such diverse items as blankets, foam rubber sheets, moving pads, carpeting, etc. Recently, however, after extensive experimentation with a variety of commercially available portable acoustical treatment products, we have settled on those made by RPG, Inc. of Largo, Maryland. These provide a diverse, effective means of tailoring the listening area of control rooms to provide smoother frequency response and reduce early reflections in a manner which has provided us with a much more consistent sounding listening position from room to room than ever before. By establishing what RPG creator Dr. Peter D'Antonio refers to as an RFZ™—a reflection-free zone—at the listening area, my colleagues and I are hearing, more than ever before, playback from the monitors which arrives at the key listening position with a minimum of interference from room boundary interaction. According to Dr. D'Antonio, a minimum delay of 20 milliseconds for the first reflections to arrive at the listening position is ideal, especially if this first reflection is from the rear wall (rather than side walls or ceiling). And it is even more workable, with less aural confusion at the listening area, if the reflections from the back wall are diffused.


The ideal way to diffuse reflections is through the use of RPG Diffusors. Freestanding, with various depth "wells," Diffusors reflect sound back to the listening position in a diffused, integrated manner. This is analogous to the difference of reflecting a beam of light (or several beams of light) through a frosted glass rather than reflecting them

off a mirror—a diffuse, rather than specular, reflection. The RPG Diffusor functions not only as a broad frequency band diffusor, but also is built with a diaphragmatic absorber back which functions nicely as a "bass trap" to help control unwanted low frequency resonances which nearly always occur in listening rooms.

To control side wall and ceiling reflections, RPG Abffussors are used. Shaped much like the Diffusors, the Abffussors are broad-band absorbers, also provide some diffusion, and are used primarily to control lateral and vertical reflections. This is accomplished primarily by placing them fairly close to the speakers.

In addition to using RPG products in control rooms, we have also used them very successfully in certain performing spaces where it was necessary to provide the same kind of control of reflected sound as was described earlier. In addition to providing reflection control in large spaces, judicious use of Diffusors and Abffussors also create a more "performable" space for the musicians in the instrumental and/or choral groups being recorded. By providing controlled diffusion, the performers experience a performing environment which has a greater degree of integration and one in which each performer has a better sense of what is happening throughout the entire group. This helps overcome the helplessness performers often feel on concert stages with highly reflective, but non-diffuse, shells which tend to muddle, to a great extent, the sound being produced within them.

We have used RPG Diffusors and Abffussors very successfully for our work done in Meyerhoff Hall for our Baltimore Symphony recordings and also in Dobris Castle in Czechoslovakia for our recent recordings of Mozart symphonies. Musicians in both locations have commented enthusiastically about the dramatic improvement in the performing space.

RPG materials are not limited in their use to recording studios and concert halls but can be used very effectively in home listening rooms as well. 


COMING...

IN OUR SPRING ISSUE

New Directions

FROM ERICH KUNZEL & THE CINCINNATI POPS... Music from your favorite James Bond movies and other big and small screen spy thrillers... and a taste of the operatic as The Pops Plays Puccini... JOHN O'CONNOR'S sixth Beethoven piano sonatas recording and his second Mozart piano concertos album... THE EMPIRE BRASS takes the "A" Train as they swing to the sounds of Duke Ellington and others. We'll bring you something *Fantastique*, and Schumann's Symphonies No. 2 & No.3 from DAVID ZINMAN & THE BALTIMORE SYMPHONY... *folksy* from Quink Vocal Ensemble... and *heavenly* from Robert Shaw and Atlanta as they perform Dvořák's *Te Deum* and Janáček's *Glagolitic Mass*. Enjoy a Telarc *first* with top guitarists ANGEL ROMERO and his father, CELEDONIO, as they play the Granados 12 Spanish Dances... ROLF SMEDVIG'S *second* solo trumpet recording with the SCOTTISH CHAMBER ORCHESTRA... and HORACIO GUTIÉRREZ' *third* Telarc recording, featuring Brahms Piano Concerto No. 1 & the Tragic Overture.

Plus

Features on artists and behind-the-scenes peeks at Telarc recording sessions. 

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