

QUARTER NOTES

VOLUME 5, NO. 1

THE TELARC INTERNATIONAL NEWSLETTER

SPRING 1991

SOLVING THE MYSTERIES OF BOND AND BEYOND

by Jan C. Snow



▲ *BOND AND BEYOND*
Erich Kunzel/Cincinnati Pops Orchestra
(CD-80251, CS-30251)
Available Feb. 1 [61:22]

Putting together a Cincinnati Pops recording such as *Bond And Beyond* is not unlike completing an elegant puzzle, the sort of intellectual exercise Bond himself might find amusing. Far from simple, getting all of the pieces to fall into the right places is a challenge worthy of the redoubtable 007.

The initial concept was a straightforward one. "There's no doubt that our Erich Kunzel/Cincinnati Pops projects are the biggest things that we do," says Telarc president Robert Woods, "and we hear more from those customers than we do from other people. The idea of a collection of James Bond themes has been suggested a number of times over the years."

The James Bond films so popular in and around the '70s were notable for outstanding scores, popularized by some of the top artists of the day. Pop and film composers as stellar as Paul McCartney ("Live and Let Die"), Marvin Hamlisch ("Nobody Does It Better" from *The Spy Who Loved Me*), and Bill Conti ("For Your Eyes Only") contributed to the series. Add to those music written by John Barry for *Goldfinger*, *Octopussy*, and *From Russia*

with Love, plus the compelling electric guitar *leitmotif* that was the musical personification of Agent 007.

In spite of the quality of the music, however, closer examination of the idea revealed that limiting the recording to James Bond themes alone would yield insufficient material. The question then became how best to expand the concept.

"We wanted to find music from projects that were of a similar ilk to the James Bond type of movie," says Woods, "and that led us into *The Untouchables*, for example." Besides Bond and Elliot Ness, movie sleuths and heroes Shaft, Rambo, Axel Foley (*Beverly Hills Cop*), Dick Tracy and the enigmatic Darkman are represented on the recording.

The trail then led from the silver screen to the small screen. From the gumshoe shows of television come the themes from "Dragnet," "Peter Gunn," "Perry Mason," "Mission Impossible," "Miami Vice," "Hillstreet Blues," "L.A. Law," "Hawaii 5-0" and "The F.B.I."

But too much compatibility could result in a lack of contrast. "These kinds of tunes are going to be a mixture

of action and suspense," says Woods, "meaning a lot of high energy, a lot of loud arrangements. We had to look for some variety in terms of sound."

The trick, he says, is to program the obvious for about two-thirds of the album, and then factor in some material that is less familiar but that fits with the rest of the album.


"There are some nice surprises on this recording," says Woods. "For example, when people see 'Rambo' on the label, they'll think it's some noisy material when in fact, that particular cut is a very quiet ballad." Mixed in with the mostly hard-driving pieces are some dark and sinister things, notably "Woe, the Darkman, Woe," and "Al Capone" from *The Untouchables*, a sort of a razzmatazz '20s dance tune.

Of course, the orchestra can't play music it doesn't have and that's where some real sleuthing comes in. "Availability of the music becomes a big consideration with this kind of a recording," says Mary Judge, head librarian of the Cincinnati Pops. "We need to determine whether or not you can buy the music, what studio it comes from and so on. Then we have to contact arrangers, tell them what Erich wants and make sure that the copyist gets the parts."

Sometimes the search leads to unlikely places. To decide whether or not he wanted to record the themes from *Dick Tracy* and *Darkman*, Maestro Kunzel had to go to the movies. Literally.

The sound tracks weren't available yet and there was no other way to hear the music but to go see the films.

Like Bond thwarting the villain in the eleventh hour, one piece showed up just in the nick of time. "The ink on 'Woe, the Darkman, Woe' was barely dry when we got it," says Judge. "That one was the biggest challenge on this particular recording. The movie had been out for just days when I was calling up and asking for the music. It really came in at the last minute."

Just the kind of suspense you'd expect on a project like this. 

A FIRST FOR TELARC — OPERA AND “DIE WALKÜRE”

by Valerie D. Thorson



▲WAGNER: *Die Walküre, Act I*
Lorin Maazel/Pittsburgh Symphony Orchestra
Susan Dunn/Klaus König/Peter Meven
(CD-80258) Available May 1 [61:10]

The world of opera is one of heightened reality—stories are brought to life not by the spoken word, but by glorious song. It's a situation in which speech alone just isn't enough to express the love, hatred, joy, humor, or anguish of the characters; they simply cry out for the added element of music to communicate their messages to the listener. This "larger-than-life" atmosphere is strengthened by the power of the singers' voices, which makes it possible for them to project the story above the sound of an entire orchestra. Yes, opera is definitely created on a grand scale (no musical pun intended).

Perhaps no other composer so expanded and enlarged upon the scope of the opera than Richard Wagner (1813-1883). In his gigantic four-part "music-

drama" *Der Ring des Nibelungen* (*The Ring of the Nibelungen*), Wagner borrowed stories from old German mythology to create his own epic tale, which encompasses not only the lives, loves, and deaths of several major gods, but the beginning and end of the world as well!


Wagner wrote the *Ring* cycle over a period of more than a quarter of a century, from 1848 to 1874. It began as a sketch for a two-part drama, but in 1852 he expanded it to four, when he recognized that the vast proportions of his story could not be presented in only two segments. The four works making up the cycle are entitled "Das Rheingold" ("The Rhine Gold"), "Die Walküre" ("The Valkyries"), "Siegfried," and "Götterdämmerung" ("The Twilight of the Gods"). In order to unify his monumental work, Wagner employed a compositional technique known as "leitmotif," in which musical motifs, or ideas, are used to identify both characters and entities throughout the drama. Such a technique gave Wagner's orchestra a much larger role than was usual for opera—it could both comment on the action taking place or continue the narration of the story. By playing recognizable motifs, the orchestra could reinforce the visual impact of things or people for the audience. This technique, of course, could only work if the musical ideas were significant enough, and small enough in number, for the audience to remember them for the duration of the drama (experts have catalogued over 100 motifs in the *Ring* cycle!). Finding his present-day orchestra inadequate for his purposes, Wagner greatly increased its size. In order to properly stage his massive works, he constructed a theatre at Bayreuth, Germany, to his own specifications. A complete performance of *Der Ring des Nibelungen* takes about seventeen hours, and is normally done over a period of three days.

As you might imagine, recording these works is both an arduous and a tremendously exciting endeavor. Recently, Telarc

went to Heinz Hall in Pittsburgh to record Act I of "Die Walküre," Wagner's second music-drama in the four-part *Ring* cycle, along with three singers, the Pittsburgh Symphony Orchestra, and Lorin Maazel conducting. Soprano Susan Dunn, tenor Klaus König, and bass Peter Meven all contributed their talents to this outstanding recording, Telarc's first venture into full-scale opera.

The young American soprano Susan Dunn made her first Telarc appearance as the radiant soprano soloist on the Grammy Award-winning album of Verdi's *Requiem* (2CD-80152), with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus. For this recording of "Walküre," Act I, she recreates the role of Sieglinde, in which she made her highly acclaimed debut at New York's Carnegie Hall in 1985. She has sung in major opera houses throughout the world, and is regarded as one of today's finest Verdi sopranos.

Tenor Klaus König is from East Germany, and makes his "Walküre" debut for Telarc in the role of Siegmund, Sieglinde's brother, who saves his sister from her oppressive marriage and helps her to experience her first true feelings of love for another person. No stranger to Wagner's music, König has performed both the composer's *Die Meistersinger* and *Tannhäuser*.

Peter Meven's resonant bass is perfect for the role of Sieglinde's threatening husband, Hunding. An experienced Wagnerian (he has sung all the major bass roles in Wagner's operas), he performed "Walküre" in concert version for the first time under the late Herbert von Karajan. This release promises to be a legendary one for Telarc. With a terrific cast, superb musicians and spectacular sound, we're taking you into opera in a really grand way! 

THE EMPIRE BRASS & FRIENDS EXPLORE CLASSICS OF AMERICAN JAZZ AND POPULAR MUSIC

by Donald Elfman



Photo: Steve DeForest

When the Empire Brass performs in countries throughout the world, its members are frequently asked to play American jazz standards. Audiences in Europe, Scandinavia and Japan have long had an exceeding respect for this special music, and, according to tuba player Sam Pilafian, expect American musicians to know and play it. Fortunately, the Empire Brass, known for its diversity of repertoire, does not disappoint these audiences. It treats jazz with the same dignity and understanding with which it approaches all music.



▲BRAGGIN' IN BRASS:

Music of Duke Ellington, Fats Waller, Jelly Roll Morton, Cole Porter & more
 Empire Brass & friends
 (CD-80249, CS-30249) Available Mar. 1 [57:15]

With the rock-solid assistance of four able rhythm players—guitarist Frank Vignola, pianist Mark Shane, drummer John Gill, and bassist James Singleton—these players demonstrate in both written and improvised passages, the singularity of the tunes and a creative sense of transformation.

The repertoire here is by masters of composition and songwriting. And what a wealth of music it is!


Braggin' In Brass, the newest recording by this sterling group, documents in new, yet traditional ways, the continuing acknowledgement of important music. The players explore seventeen chestnuts from the jazz and popular music repertoire. The program consists of pieces that are broadly familiar as well as tunes that are more esoteric, yet no less appealing. And the arrangements have been created to display virtuoso ensemble playing and individual mastery.

The astonishing writing of Duke Ellington is beautifully expressed in four tunes from his Cotton Club period (essentially the late 1920s and early 1930s)—the colorful *Jungle Nights In Harlem*; the old Rex Stewart (Ellington trumpeter) showpiece *Boy Meets Horn*; the title tune, a *tour de force* of brass virtuosity; and *Slap Happy*, once a feature for Duke's great baritone saxophonist Harry Carney.

Fats Waller, in addition to being a hilarious showman, was an important composer and a brilliant pianist. The Empire Brass and its rhythm cohorts demonstrate why his music deserves to be in collections of major American songs. Here they play one of his best-known gems, *Ain't Misbehavin'*, and a lesser known, but no less significant and eloquent masterpiece, *Black And Blue*. (The lyrics of this tune speak nobly of the predicament of blacks in America in such lines as "my only sin is my skin.")

There are also bold and lively takes on Count Basie's *One O'Clock Jump*, Irving Berlin's *Blues Skies*, Cole Porter's *Leader Of The Big Time Band*, and a great foot-stomping rendition of Jelly Roll Morton's *Black Bottom Stomp* (the first Morton tune ever recorded, in 1928, by his famous band The Red Hot Peppers). In addition, the band plays such well-known standards as *When The Saints Go Marchin' In*, *Boogie Woogie Bugle Boy*, and the old Tommy Dorsey band theme, *I'm Getting Sentimental Over You*.

This is never music for novelty's sake nor does it ever smack of an over-academic approach. Take, for example, the group's treatment of *Skit-Dat-De-Dat*. This splendid tune was introduced by one of the seminal groups of early jazz, The Louis Armstrong Hot Five. (The song's composer was the group's pianist Lil Hardin, Louis' wife.) Drummer John Gill, a diligent student of early jazz, arranged this skillful blend of the essence of the original with the particular talents of this group, most especially, trumpeter Jeffrey Curnow, who has clearly listened to Satchmo. Brass and rhythm play without resorting to florid and gimmicky ornamentation or, on the other hand, the kind of studied execution that robs jazz of its spontaneity.

The Empire Brass has every reason to "brag." It has once again opened up and expanded its repertoire to artistically encompass this extraordinary, rich music. Says Pilafian, "It's really good for the musical diet." 

ARTIST PROFILE

DAVID ZINMAN

by Valerie D. Thorson

David Zinman has been called "the quintessential musician's musician." The esteemed cellist, Yo-Yo Ma, said of him, "I think he has music in his bone marrow." It isn't difficult to understand how he has come to have such an enviable reputation. At fifty-three, and in his sixth year as Music Director of the Baltimore Symphony Orchestra, Zinman is not afraid to put himself on the line about musical ideas—he seems to relish the challenge of finding new things to say. "Any time you can look at the music in your own way, it's good. You have to ask yourself questions about the interpretation. Scholarship and research enable me to do this."


This kind of disciplined, thoughtful preparation pays off in performance. For his Schumann Symphony Cycle on Telarc (Symphonies No. 1 and No. 4 were released last April; No. 2 and No. 3 were just released this January), he's captured the plaudits of critics for his fresh, energetic readings of these somewhat problematic works. In a recent interview for *Gramophone*, Zinman recounts that, although he initially viewed the symphonies in a more Romantic context, he now takes the approach of a revisionist in his interpretation, particularly regarding Schumann's original orchestrations and tempi. "I tried carefully to stay as close to the metronome marks as I could, and to get some sort of transparency as well... The sound of Schumann is in his orchestration. Although I do some retouching in all the symphonies, I tried to do as little as possible. When the orchestra understands what has to be heard, the transparency comes by itself."

His willingness to search for new ideas extends to his relationship with orchestra members. Shunning the image of conductor as dictator, Zinman prefers to give his players the freedom to bring some of their own creativity to the music they perform. But this philosophy doesn't keep him from maintaining control. He is quick to emphasize that musicians want a strong conductor in front of them. "There can be only one interpretation—but you have to give musicians the sense that their ideas are listened to, and

heard, and discussed. I will take suggestions, and if I like them, I may adopt them."

After a recent Telarc recording session in Baltimore (of the Berlioz *Symphonie fantastique*), Zinman commented on how making recordings benefits the orchestra: "Recording gets the word out about what you're doing—it's like a calling card for the orchestra. It also helps in honing skills. The music [being recorded] becomes part of what I call the 'deep-core' repertoire—it stays with the orchestra for a long time, and becomes a tool for learning."

The question of honing skills came up again when Zinman discussed the differences in preparation for recording versus concert performance. "In recording, you have to be prepared for every subtlety—the ear as mike hears everything, so you have to prepare for not making noise, i.e., shuffling chairs or loudly turning pages. The speeds have to be carefully considered. Tempi used in concert often can't work in recording because people can't see you—what works in performance might be vulgar on a recording. And when we're making records for Telarc, we really have to balance. I like recording for Telarc, because it helps the orchestra to learn and be aware of balance. In other recording situations, we know the balance can be fixed for us if something isn't right. Not so with Telarc."

Zinman is very committed to Baltimore and to the orchestra. He is devoting twenty-five weeks to the symphony, an incredible amount of time for any music director in this day and age. He wants to mold the orchestra into a finely-tuned, highly responsive machine. When it reaches that point, says Zinman, "it will be something to stay with forever—like Szell had with Cleveland. The musicians will be a reflection of me and I'll be a reflection of them. It's like having your own instrument." The orchestra, says Zinman, gets "better every year. Quicker every year." He likes being in Baltimore because it allows him the freedom for experimentation—with new repertoire, and with new ideas for concert formats with more audience participation. "We don't have a stuffy tradition in Baltimore. Sometimes having a superstar status makes you a museum-keeper. I don't want to only look at the Rembrandts. I like to do 'off-beat' things—here I have the opportunity." 

PREVIEWS

BERLIOZ


Hector Berlioz, the "red-haired madman," was the ultimate Romantic. His obsessive love for the Irish actress Harriet Smithson, whom he first beheld as Ophelia and as Juliet in productions of Shakespeare's works, was unrequited (well, at first, anyway). This, combined with his adolescent fixation on a local French



▲ *BERLIOZ: Symphonie fantastique Roman Carnival Overture/Les Francs-Juges* David Zinman/Baltimore Symphony Orchestra (CD-80271) Available May 1 [74:12]


beauty, Estelle Duboeuf, and the little pink boots she wore, gave rise to Berlioz's revolutionary *Symphonie fantastique*. A wild and cacophonous trip, especially for 1830, *Symphonie fantastique* still sounds modern and shocking even today. It changed the course of music forever.

Also included on the same disc are two Berlioz overtures, one famous and the other relatively obscure. *The Roman Carnival Overture*, from *Benvenuto Cellini*, has become quite popular in its own right. Parts of *Les Francs-Juges*, an early discarded opera, were salvaged for use in *Symphonie fantastique*. You can hear their common heritage in the Overture to *Les Francs-Juges*.

David Zinman follows the success of his earlier release of the music of Berlioz (CD-80164) with impassioned readings of these works born of Romantic passion. Of the earlier release, Thomas H. Wendel of *High Performance Review* said, "What a [musical] bath! Almost seventy-four minutes of sheer joy: a Berlioz cornucopia. Bravo Telarc, bravo Maestro Zinman (where have you been all my life?) and bravo the Baltimore Symphony Orchestra." 

— WCB

CHOPIN

By popular demand, Telarc reissues its ground-breaking recording of critically acclaimed pianist Malcolm Frager playing the music of Frederic Chopin on the Bösendorfer Imperial Concert Grand Piano, this time with an added bonus: the Op. 58 Sonata in B minor. "...some of the most astonishing reproduction ever achieved on record..." the *Palladium Times*. 



▲ **CHOPIN:** *Malcolm Frager, Piano* Previously released on Telarc CD-80040 as *Malcolm Frager Plays Chopin* New release now includes *B-minor Sonata, Op. 58* (CD-80280) Available Mar. 1 [61:55]

SCHUMANN

Robert Schumann, like Van Gogh and Hemingway, was a tormented soul. But before the pressure became more than he could bear, he gave us many masterful works of great beauty, among them four symphonies. David Zinman and the Baltimore Symphony Orchestra complete their traversal of his symphonies with the release of No. 2 and No. 3, the "Rhenish," together on one disc, captured in Telarc's inimitable, resplendent digital sound.




▲ **SCHUMANN:** *Symphonies No. 2 & No. 3* David Zinman/Baltimore Symphony Orchestra (CD-80182) Available Feb. 1 [69:55]

The accolades for David Zinman and the Baltimore Symphony have been numerous. Joseph McLellan of *The Washington Post* said, "David Zinman's... work on records is outstanding."

James Miller, in *Symphony Magazine*, writes of Schumann Symphonies No. 1 and No. 4 (CD-80230): "...tasteful, light-

hearted, and light-gaited performances... The best news is that Zinman/Baltimore recordings of the Second and Third Symphonies are on the way."

Nikki C. Hasden of *The Chattanooga Times* reiterated what is on the lips of many people in orchestral circles: "David Zinman has been steadily leading his Baltimore Symphony to lofty new heights."

Michael Walsh, writing for *Entertainment Weekly*, perhaps said it best: "In the wrong hands, [Schumann's symphonies] can sound stodgy and sluggish, but Zinman's, fortunately, are the right hands... A joyous disc." 

—WCB

BRAHMS

Following the warm reception of his recording of Brahms' Second Piano Concerto released in February of 1989 (CD-80197), Horacio Gutiérrez completes his traversal of the Brahms piano/orchestral collaborations with this release of the First Concerto. The powerful pianist joins forces again with André Previn and the Royal Philharmonic to produce one of the most sumptuous renditions of this work you're likely to hear. The darkly somber *Tragic Overture* fills out the program.


We could go on about Mr. Gutiérrez's pianistic prowess, but the numerous kudos he has received from the critics are much more eloquently stated. According to Howard Reich of the *Chicago Tribune*, "Anyone who has heard Gutiérrez in concert knows him to be a pianist blessed with a brilliant technique and a gigantic sound... Yet for all the drive and fury of his performance, Gutiérrez never sacrifices the classical clarity essential to Brahms' larger works."



▲ **BRAHMS:** *Piano Concerto No. 1 Tragic Overture* André Previn/Royal Philharmonic Orchestra/Horacio Gutiérrez, Piano (CD-80252) Available Mar. 1 [64:25]

The New York Times music critic, Harold C. Schonberg, has said, "To pianists, the Brahms concertos are Ultimate Tests, and the Brahms Second especially is one of those make-or-break affairs that separates the mere workman from the real artist. In his first recording of the B-flat [Concerto], Horacio Gutiérrez pre-

sents a big, vital, warm-hearted performance... the recorded sound is unusually clear."

To add to the glowing accolades for Gutiérrez's work, William Zagorski of *Fanfare* magazine praises Telarc's sound quality as: "...one of the most euphonious Brahms Seconds I have yet encountered on disc or in concert. In terms of sheer tonal opulence, this Telarc recording will be hard to beat for some time to come." 

—WCB

QUINK


When we last heard from Quink, that delightful Dutch *cappella* singing group with the funny name, they gave us a beautiful holiday recording of *Carols Around the World* (CD-80202, CS-30202). Now they're back, with a new and appealing release (their third for Telarc) of international folk songs. New soprano, Marjolein Koetsier, joins the four other voices of Quink—Machteld van Woerden (soprano), Corrie Pronk (alto), Harry van



▲ **QUINK VOCAL ENSEMBLE:** *Folk Songs of the World* (CD-80275) Available Apr. 1 [63:33]

Berne (tenor), and Kees-Jan de Koning (bass) on this release featuring folk songs from thirteen different countries. Songs from Israel, Scotland, England, France, Spain, the USSR, Germany, and other countries will enchant you with their messages of love or sorrow; poignancy or simple contentment.

Some very well-known composers took a hand at arranging folk songs from their native lands—among them, Ralph Vaughan Williams (whose arrangements appear of "Loch Lomond" and "The Dark-Eyed Sailor"), Max Reger, Arnold Schoenberg, and Bohuslav Martinu. In addition, two beautiful French "Songs of the Auvergne," arranged by Joseph Canteloube, are included.

Folk songs from the world over have always had a universal appeal, and Quink makes these wonderful five-part vocal arrangements especially inviting. 

—VDT

"PIANIST ENCHANTS CONCERT AUDIENCE"

—London Observer

by William C. Baxter



Photo: Clive Barada

Although that headline is from London, it could just as well be from New York, Tokyo, Paris, Chicago, Vienna, San Francisco, Berlin or Dublin. That is simply the effect that Irish pianist **John O'Connor** has on all those who hear him: enchantment.

And more and more people are hearing him—in concert (he has just completed performances of the entire Beethoven Piano Sonata cycle in chronological order at the Metropolitan Museum of Art in New York City), on radio and television, and on recordings. Through five volumes of the Beethoven Piano Sonatas, one of Mozart Piano Concerti, and even recordings of the piano music of his countryman, John Field, Beethoven International Competition Winner John O'Connor has become a major force on the international music scene, casting his spell over thousands in the process.

Mr. O'Connor continues his magic in the latest installments from this poet of the piano, arriving this spring. The first of these, Volume VI of the Beethoven Piano Sonatas (CD-80261), encompasses the final three sonatas that Beethoven penned for the instrument, crowning one of the greatest series of pieces for solo instrument ever composed. Every pianist, whether beginner or virtuoso, learns some of the Beethoven Piano Sonatas during their musical education.



▲ **BEETHOVEN:** *Piano Sonatas, Vol. VI Op. 109, Op. 110 & Op. 111*
John O'Connor, Piano
(CD-80261) Available May 1 [65:14]

Beethoven composed the thirtieth, thirty-first and thirty-second sonatas rather quickly, finishing all three in less than two years, while simultaneously working on his grand sacred choral work, the *Missa solemnis*. The fact that at that time, Beethoven was completely deaf, and thus could only "hear" his music in his mind, makes the feat even more remarkable. Their beauty, power, drama and pathos have made the sonatas widely regarded as the pinnacle of piano composition. As Thomas Mann so eloquently stated in *Doctor Faustus* of the Sonata No. 32, Op. 111, "The sonata had come, in the second, enormous movement, to an end, an end without any return. And when he [Kretschmar] said 'the sonata,' he meant not only this one in C minor, but the sonata in general, as a species, as traditional art-form; it itself was here at an end, brought to its end, it had fulfilled its destiny." Many composers had difficulty composing in many genres, not just the sonata, after Beethoven. His was seemingly the last word in music. As Brahms so aptly put it, "You have no idea how it is to feel *his* tread behind you."

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If "Beethoven is the greatest composer — but Mozart is the only one," as Rossini is attributed to have said, then the second of these releases completes that dictum. Following the successful critical and popular reception of his first recording of the Mozart Piano Concertos No. 21 & No. 27 (CD-80219), John O'Connor again teams up with Sir Charles Mackerras and the Scottish Chamber Orchestra for the nineteenth and twenty-third Concertos, K.459 and K.488 respectively, with the Rondo in A major for Piano and Orchestra, K.386, as a special bonus.


The two concerti are sprightly works, full of vim and vigor in the Classical style. The nineteenth is a bittersweet gem, finished the day upon which Mozart became a Freemason. Its martial opening theme pervades the entire opening movement, leading to the wistful allegretto. The rather lengthy finale (for Mozart) returns with a variant of the opening march theme near the end to bring the work full circle.

The twenty-third Concerto, with its heavenly opening (about which Neville Cardus said, "If any of us were to die and then wake hearing it, we should know at once that [after all] we had got to the right place"), turns darker in the pensive second movement. But soon the clouds are chased away, as if nothing had come before, by the brilliant finale, which sounds like it is going to end several times! Mr. O'Connor has chosen to use Mozart's own cadenzas in these concerti.



▲ **MOZART:** *Piano Concertos No. 19 & No. 23/Rondo in A major*
Sir Charles Mackerras/Scottish Chamber Orchestra/John O'Connor, Piano
(CD-80285) Available Apr. 1 [59:12]

The *A major Rondo* is of particular interest, having gone through many incarnations before achieving its final form. Lost in 1840, the manuscript reappeared cut up into greeting cards(!) discovered by Sir Charles Mackerras and Paul Badura-Skoda, who pieced together the work like a jigsaw puzzle. Finally, John O'Connor has added his touch to the work with an original cadenza. That makes this not only the premiere recording of the work in this form, but a unique rendering, never before duplicated on record.

You will find that to be true of all of John O'Connor's recordings. They are uniquely spontaneous re-creations of the composer's art. Perhaps it is this intimate, impromptu quality that is responsible for O'Connor's spellbinding and captivating enchantment. 

"OPERA WITHOUT WORDS" POPS PLAYS PUCCINI

by Robert Derwae



▲ *POPS PLAYS PUCCINI: The best of Puccini, transcribed for orchestra (without words) Erich Kunzel/Cincinnati Pops Orchestra (CD-80260, CS-30260) Available Apr. 1 [73:48]*

Opera has become increasingly popular in the last decade, with no small thanks to Hollywood. Features that have used operatic music on their soundtracks include such obvious examples as *Diva* and *The Music Teacher*, as well as *Someone To Watch Over Me*, *Apocalypse Now*, *Jean de Florette*, *Manon of the Spring* and *Raging Bull*.

Madison Avenue has also gotten in on the act by borrowing from Bizet's *Carmen* for a Kentucky Fried Chicken advertisement; from Rossini's *Il Barbiere di Siviglia* for an ad for Braun Cordless Shavers; from Ponchielli's *La Gioconda* for Aqua-Fresh toothpaste; and from Mozart's *Le nozze di Figaro* for a spot for Cheer laundry detergent.

And why not? Opera has accumulated a vast storehouse of lyrical melodies in its 400 year history, the best of which are as ravishing and seductive as anything in Western music. And when delivered as musical "sound bites" in movies and commercials, they are irresistible. Still, most listeners don't unhesitatingly embrace opera on a first hearing, especially if they're accustomed to pop singing. But that last barrier for some to the appreciation of the pure melodies of opera is removed when the arias are performed as orchestral pieces without singers. And that's what Erich Kunzel and the Cincinnati Pops Orchestra have done on *Pops Plays Puccini*, a new release of selected arias from the gifted melodist's best-loved operas.

The set begins with highlights from the tragic opera *Madama Butterfly*, represented by several arias, including the geisha's lovely entrance solo with chorus, "Ancora un passo or via," the magnificent love duet that concludes Act I, and Butterfly's stunning "Un bel di." The latter, the most famous aria in the opera, was used in the 1987 film *Fatal Attraction* and in the 1962 movie *My Geisha*.

Another Puccini favorite, the masterpiece, *La Bohème*, includes "Che gelida manina" and "Quando me'n vo soletta" (both of which were featured in the odd-ball comedy *Moonstruck*) and "Mi chiamano Mimi" (which was heard in a memorable Sony commercial that starred a monkey who listened to the bewitching song through a Walkman).

The third of Puccini's triumphant triad is *Tosca*, a blood-and-thunder opera that traces the story of a painter and revolutionary, a beautiful opera star named Tosca and a reptilian Chief of Police who chases troublemakers and women with equal ardor. The highlights include the lyrical tenor aria "Recondita armonia," the duet "Perché chiuso?" and the finale to Act I, in which the Chief of Police, while in a church, sings of his lust for Tosca against the aural backdrop of the sacred "Te Deum." And you thought David Lynch had cornered the market on unsettling juxtapositions.

Pops Plays Puccini also includes Gianni Schicchi's "O mio babbino caro," the short aria of great beauty that was used on the soundtrack of the charming English film *Room With A View*, Turandot's "Nessun dorma!" that played an aural role in the movie *The Witches of Eastwick* and the wistful "In quelle trine morbide" from *Manon Lescaut*.

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TWO RARE CZECH MASTERPIECES FROM ROBERT SHAW

by Nick Jones



Excitement ran high among the members of the Atlanta Symphony Orchestra and its all-volunteer Chorus at the approach of the first week in November, the traditional time for the season's first choral concert. It was to be Robert Shaw's final appearance in Symphony Hall in eight months. Faced with a packed schedule of out-of-town guest appearances throughout the fall, he had made the hard choice to cancel most of them and remain in Atlanta to work with the Chorus in preparation for these concerts and Telarc recordings.

The Chorus had worked hard for two months on unfamiliar music by two of Czechoslovakia's greatest composers: a flamboyant *Te Deum* by Dvořák and the brilliant but decidedly nontraditional

◀ *JANÁČEK: Glagolitic Mass*
DVOŘÁK: Te Deum
Robert Shaw/Atlanta Symphony Orchestra & Chorus/Soloists (CD-80287)
Available Apr. 1 [59:27]

Glagolitic Mass by Leoš Janáček. The Mass, with its quirky rhythms, frequent changes of meter, and very high writing for all voices, was made considerably more difficult by its language, Old Slavonic, which is no longer in common use. Chorus member Jane Potter, who is fluent in Russian, listened to recordings, searched through literary sources, and tracked down Czech emigrés to ferret out the proper pronunciations, which the Chorus had to learn through constant drilling. (The concerts preceding these Telarc recording sessions also included a world-premiere choral work by Gian Carlo Menotti and a movement from the *Chichester Psalms*, performed as a memorial to the late Leonard Bernstein.)

Music lovers who have encountered his *Sinfonietta* and *Taras Bulba*, or such operas as *The Cunning Little Vixen*, know how unconventional the musical language of Janáček can be. Uninterested in classical models, he patterned his melodies

(continued on page 11)

AN ORGAN BLASTER

Thunderous excerpts from the discography of Michael Murray



Photo: Russ Fischella

"Although we first thought of *An Organ Blaster* as an album that would be entertaining above all," says **Michael Murray** about his newest Telarc release,




▲ **AN ORGAN BLASTER**: *The Best of Michael Murray, previously recorded on Telarc (CD-80277)*. Available Mar. 1 [61:05]

"it turned out to be a kind of historical document as well. Several of the organs we used are among the largest and most famous instruments by the greatest builders of their respective times and countries—Harrison in the U.S., Willis in England, and Cavaillé-Coll in France, not to mention Skinner, Schlicker, Ruffatti, and the others."

"The Cavaillé-Coll at St. Sernin Basilica, for example," Murray continues, "dates from 1890, is in original condition, and is one of that builder's greatest achievements. By the same token, the Willis organ in Salisbury Cathedral is tonally unaltered and as gorgeous today as when Willis finished it in 1876. And of course the superb Harrison organs at Symphony Hall in Boston and at the

Cathedral of St. John the Divine in New York City are among the finest of twentieth-century American instruments."

In consultation with Telarc producer Robert Woods, Murray chose repertory that amply demonstrates each instrument's versatility, beauty, and power, and the disc (compiled from previous releases) includes such solo favorites as the Cook *Fanfare*, the Widor *Toccatto*, and Bach's *Toccatto and Fugue in D Minor* as well as finales from such organ-orchestra blockbusters as Jongen's *Symphonie Concertante* and Saint-Saëns's "Organ" *Symphony in C Minor*—ten exciting cuts in all, with selections from some of Murray's best-selling Telarc CDs.

"I wanted everyone to enjoy this CD and have fun with it," says Murray, "and I'm delighted to think it also documents—with Bob Woods' and Jack Renner's usual magic—some of the world's finest instruments." 

AN ORGAN BLASTER LISTING:

JOHANN SEBASTIAN BACH: *Toccatto and Fugue in D Minor*, BWV 565. Skinner/Schlicker organs, First Congregational Church, Los Angeles

JOSEPH JONGEN: *Toccatto*, from *Symphonie Concertante*. Ruffatti organ, Davies Symphony Hall, San Francisco (Edo de Waart/San Francisco Symphony)

CHARLES-MARIE WIDOR: *Toccatto*, from *Symphony No. 5*, Op. 42. Aeolian-Skinner organ, Symphony Hall, Boston

ANTONIO SOLER: *The Emperor's Fanfare*. Aeolian-Skinner organ, Cathedral of St. John the Divine, New York

CÉSAR FRANCK: *Beaucoup plus largement*, from *Grande pièce symphonique*, Op. 17. Cavaillé-Coll organ, St. Sernin Basilica, Toulouse, France

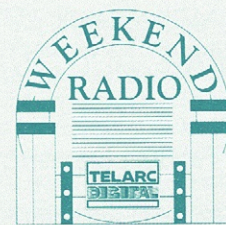
OLIVIER MESSIAEN: *Dieu parmi nous*, from *La Nativité*. Ruffatti organ, Davies Symphony Hall, San Francisco

JOSEF RHEINBERGER: *Finale*, from *Concerto in F Major*, Op. 137. Willis organ, Royal Albert Hall, London (Jahja Ling/Royal Philharmonic Orchestra)

ANDRÉ CAMPRA: *Rigaudon*, from *Idomeneo*. Aeolian-Skinner organ, Church of the Advent, Boston (Robert Woods/Empire Brass)

JOHN COOK: *Fanfare*. Willis organ, Salisbury Cathedral, Salisbury, England

CAMILLE SAINT-SAËNS: *Maestoso*, from *Symphony No. 3 in C Minor* ("Organ") Haskell/Schultz organ, Church of St. Francis de Sales, Philadelphia (Eugene Ormandy/Philadelphia Orchestra)



Tune into the national broadcasts of "Weekend Radio," produced by Cleveland station WCLV-FM, and sponsored by Telarc. The program, featuring a mixture of crossover, light classical and comedy, is 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.

Alabama

WRWA, Dothan
WLRH, Huntsville
WHIL, Mobile
WTSU, Troy/Montgomery

Alaska

KBBI, Homer

Arizona

KXMK, Arizona City
KONC, Phoenix
Translators in Fountain Hills, AR; Blythe, CA

Arkansas

KASU, Jonesboro
KLRE, Little Rock

California

KCHO, Chico
Translators in Chesar, Marysville, Quincy, Redding, Red Bluff, Yuba City
KALW, San Francisco

Florida

WQCS, Ft. Pierce
WXEL, West Palm Beach/ Miami

Georgia

WABE, Atlanta
WTJB, Columbus
WSVH, Savannah

Hawaii

KHPR, Honolulu
KKUA, Wailuku
Translator in Haleiwa

Idaho

KRIC, Rexburg
Translators in Burley, Pocatello, Twin Falls, Dillon

Illinois

WSIU, Carbondale
WNIB, Chicago
WNIZ, Zion

Indiana

WFIU, Bloomington
WNIN, Evansville
WSND, South Bend

Iowa

KUNI, Cedar Falls
KCKK, Cedar Rapids
KIWR, Council Bluffs/ Omaha
KSUI, Iowa City
KWIT, Sioux City

Kansas

KRPS, Pittsburg

Kentucky

WMKY, Morehead

Louisiana

KSU, Hammond
KNLU, Monroe

Massachusetts

WCRB, Boston

Michigan

WUOM, Ann Arbor/Detroit
WAUS, Berrien Springs
WFUM, Flint
WVGR, Grand Rapids
WNUM, Marquette

Minnesota

WCAL, Northfield/
Minneapolis-St. Paul

Missouri

KXMS, Joplin
KXCV, Marysville
KSOZ, Point Lookout

Montana

KEMC, Billings
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New York

WSKG, Binghamton
Translators in Corning, Cortland, Elmira, Mansfield, Oneonta, Watkins Glen
WSQG, Ithaca

North Dakota

KCND, Bismarck
KDPR, Dickinson
KMPR, Minot
KPPR, Williston

Ohio

WCLV, Cleveland
Translators in Wooster, OH; Erie, PA
WDPR, Dayton
WMCO, New Concord
WYSU, Youngstown

Texas

KACV, Amarillo
KVLU, Beaumont
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ARTIST PROFILE

ANGEL ROMERO

by Jan C. Snow

Even though they were written for the piano, Angel Romero firmly believes that Enrique Granados' *12 Danzas Españolas* were conceived with the guitar in mind. "I feel that Granados has just taken the sound of the guitar and transferred it to what he knew how to play, which was the piano."



▲ *GRANADOS: 12 Danzas Españolas* Angel & Celedonio Romero, Guitars (CD-80216, CS-30216) Available Feb. 1 [59:28]

Now Romero has done just the opposite. He has transcribed the complete set of dances for two guitars. The result is his latest Telarc release (CD-80216, CS-30216).

"Some of the dances, especially number 5 (*Andaluza*) and number 10 (*Danza Triste*) have been played a lot by guitarists," says Romero, "but here we have done all twelve. It was a very big project."

Transcribing Granados' compositions from eighty-eight keys to six strings times two was indeed no mean feat. "The left hand of the guitarist has to cover the spread of the pianist's two hands and his shoulders," says Romero.

He chose to set the dances for two guitars in order to maintain some of the

extremes in octaves that would not have been possible with one guitar, and to preserve the rich countermelodies of the original score.

"Some of the *tessitura* had to be changed to accommodate the guitar's fewer octaves. I did some revoicing, but without taking out any notes. These are as written by Granados," says Romero. "It is something I have wanted to do for a long time."

Recording as a duo with his father, Celedonio Romero, is also something he has wanted to do for a long time and working with his father, who was also his teacher, raised no intergenerational conflicts.

Born in Malaga, Spain in 1946, Angel Romero made his solo debut in Rome at the age of six. His United States debut came six years later at the Hollywood Bowl and he now lives in the San Diego area.

The life of a modern concert artist is by necessity lived out of a suitcase, something Romero accepts with minimal grumbling. "I like to travel, but I have to be in the mood for where I am," he says. "It's terrible to be traveling in Europe, for example, when you're in the mood to be in the Orient."

An amateur photographer, Romero captures the places he visits on film. He also transfers memories of his travels to canvas after he returns home. "I paint things from different moments of my touring," he says, describing his style as "somewhat impressionistic."

It was while on tour that Romero first became acquainted with Telarc. "Some years ago, I was in Germany and I bought some Telarc recordings," he says. "I fell in love with the quality of the sound. The sound was exquisite, and so I always had it in the back of my mind to record for them. Finally we got together."

Romero has made two other recordings for Telarc—*A Touch of Class: Popular Classics Transcribed for Guitar* (CD-80134, CS-30134) and *A Touch of Romance: Latin Favorites Transcribed for Guitar* (CD-80213, CS-30213)—but this latest, he insists, is the best.

"Granados' music has deep emotion; it intensifies whatever you are feeling. If you are in love with a woman, you fall deeper in love with her listening to these pieces," says Romero. "In this music is the essence of the Spanish soul and the Spanish heart." □



▲ Angel Romero recordings also available on Telarc: *A Touch of Class: Popular Classics Transcribed for Guitar* (CD-80134, CS-30134) released January 1988 [52:45] & *A Touch of Romance: Latin Favorites Transcribed for Guitar* (CD-80213, CS-30213) released June 1989 [61:00].

CINCINNATI POPS

(continued from page 7)

The "opera without words" concept has a respectable tradition that includes the efforts of André Kostelanetz (whose early '50s recordings, fondly recalled from Maestro Kunzel's youth, served as an inspiration for this recording) and Telarc's critically praised version of Wagner's *The Ring Without Words* (CD-80154) recorded by Lorin Maazel and the Berlin Philharmonic Orchestra. *Pops Plays Puccini*, with its abundance of beautiful melodies and passionate and lyrical playing, is Erich Kunzel and the Cincinnati Pops' pleasurable contribution to that tradition. □

Robert Derwae, a Quarter Notes contributing editor, will have his translation of Offenbach's "Orpheus in the Underworld" performed by Lyric Opera Cleveland this summer.

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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CONTRIBUTING EDITORS: William C. Baxter, Robert Derwae, Donald Elfman, Nick Jones, Jan C. Snow and Valerie D. Thorson
DESIGN: Nottingham-Spirk Design Associates, Inc.

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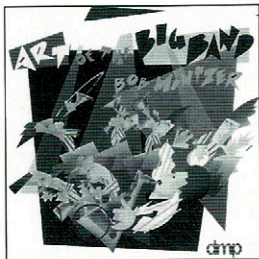
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DMP IN THE '90s: BLENDING THE OLD & NEW JAZZ STYLES

by Donald Elfman

The 1990s are seeing something of a return to more traditional playing in jazz. Audiences are discovering the pleasures of sophisticated improvisation on acoustic instruments. Even *Time* magazine has called this "The New Jazz Age" in a cover story that describes Wynton Marsalis as an inspirational vanguard for this movement.

DMP clearly acknowledges these new developments by taking strides to expand its recording activities into music of a more traditional nature. The label will not eschew its role in finding and recording contemporary jazz musicians, but, even there, the goal is to retain the qualities that make jazz unique.



In **February**, Bob Mintzer—saxophonist, composer, bandleader—presents a look at what he calls the **Art of the Big Band**. Leading a large group of top-notch musicians—including trumpeter Randy Brecker, drummer Peter Erskine and bassist Michael Formanek—Mintzer offers a fresh look at the

◀ **BOB MINTZER: *Art of the Big Band*** (CD479, CS479) Available Feb. 1

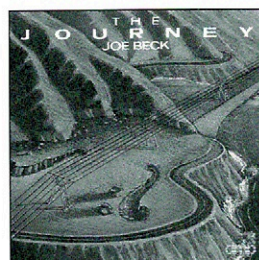
musical and sonic excitement of this standard jazz format. He presents vivid and multi-textured arrangements of jazz evergreens—*Without A Song*, *Easy Living*, *Moonlight Serenade*, and more—and seven originals displaying both new colors and classic ideas. Incidentally, Mintzer has been named the new saxophonist in the popular group, The Yellow Jackets.



Bassist Ray Drummond, who has already made an impressive debut recording for DMP—*One to One* duets with pianist Bill Mays—returns in **March** to lead an incredible jazz trio. **The Essence** features Ray with Hank Jones on piano and Billy Higgins on drums playing exquisitely crafted tunes, mostly from

◀ **RAY DRUMMOND/HANK JONES/BILLY HIGGINS: *The Essence*** (CD480, CS480) Available Mar. 1

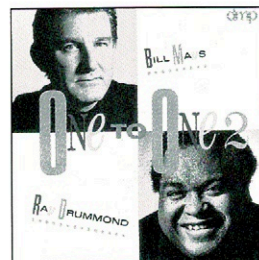
the jazz repertoire. This is a real trio of equals—with the timeless, blues-based inventions of Jones, the forceful, yet subtle rhythms of Higgins, and the rooted and adventurous explorations of Drummond. The group plays jazz and popular standards like *Love Walked In*, *Whisper Not* and more—and also graces two originals by its leader.



Two new releases hit in **April**—both of which are strong expressions of spontaneous and heartfelt invention. Joe Beck—guitarist extraordinaire—makes a big return to jazz with **The Journey**. Joe calls this a power jazz guitar album with "the best playing I've ever recorded." This is passionate and

◀ **JOE BECK: *The Journey*** (CD481) Available Apr. 1

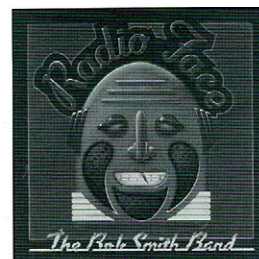
direct music with all of the immediacy of an in-person performance. The players—Joe on guitar, Chip Jackson on bass, Terry Clarke on drums, and Dave Samuels, from Spyrogyra on vibes (on five tracks)—tear into a number of Joe's intriguing tunes and some classics like *Body and Soul*, *Invitation*, and *Killer Joe*.



Bill Mays is back in **April** in the second of his exceptional duet recordings with Ray Drummond. Entitled **One to One 2**, the album displays that brilliant communicative magic that made *One to One* such a revealing statement. The new album explores more of the great jazz repertoire with expressive

◀ **BILL MAYS & RAY DRUMMOND: *One to One 2*** (CD482) Available Apr. 1

readings of *Goodbye Porkpie Hat* by Charles Mingus, *502 Blues* by Jimmy Rowles (one of Bill's great inspirations), the classic ballad *We'll Be Together Again*, and several of Bill's originals including a tune for his partner, *Ray's Refrain*.



In October of 1989, DMP introduced *Bob's Diner*, a contemporary group that has solid roots in jazz and rhythm and blues. The Diner has re-grouped with some new music and a new name. The Bob Smith Band—named for its trombonist/composer leader—debuts in **May** with **Radio Face**, a new album that

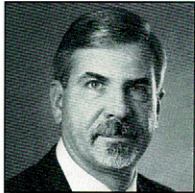
◀ **RADIO FACE (Formerly Bob's Diner): *Radio Face*** (CD452, CS452) Available May 1

goes well beyond the potential established in its first recording. New members Dave Keyes on bass and Clint De Ganon on drums provide a fresh pulse and spark that drive the whole band to expanded levels of creativity. It's a familiar sound made of known textures, but the music now sounds exhilarating and different.

dmp®

PUBLISHER'S CORNER

BY JACK L. RENNER
CHAIRMAN



ALTERING THE ACOUSTICS OF CONCERT HALLS TO ENHANCE RECORDING.

It is not unusual for us to alter concert halls in order to

make them not only more conducive to better performance, but also to give them a more airy, spacious sound. The most common method used to accomplish this is to cover a select number of plush seats in the concert hall with plywood. This not only provides additional warmth to the sound, but also extends the reverberation time to better match that being called for by the particular work(s) being recorded.

In order to create a more controllable, tailored acoustic, we regularly place plywood over seats in Symphony Hall, Atlanta,

and have done so for all recordings in that hall since our Berlioz *Requiem* recording in 1984. At that time, we installed 260 sheets of 4' x 8' x 1/4" plywood. All recordings done since that time have used fewer sheets, depending not only on what is being recorded, but also on how much the atmospheric conditions in the hall are affecting the reverb at the time.

We occasionally record in halls which have too much reverb and consequently have to dampen the hall. This is done by hanging drapes around the hall and/or placing drapes over seats in order to absorb excessive reverb. In case you are wondering why it is sometimes necessary to alter acoustics of concert halls which have been designed for the performance of music, let me explain. Halls are generally designed for ideal acoustical conditions with the hall full of people. This is almost always true of halls designed *specifically* for music (and non-opera) performances. In the case of the Atlanta hall, it was designed for multi-purpose use, that is for symphony and choral concerts, opera performances and theater productions. For this reason, the hall's acoustics are deliberately on the "dry" side. While symphonic and choral music work well in a dryer acoustic, opera and speech do not work in a reverberant acoustic, so the compromise is on the side of dryness.

In the case of Symphony Hall, Boston, it has a nearly perfect acoustic for symphonic concerts when filled with people, but becomes very reverberant when empty. For this reason, we always use absorbent materials when recording in that famous acoustic.

Tailoring the acoustic of certain halls is far more critical for Telarc than any other company. Because we record large ensembles with so few microphones, the integration and interaction of the performing group within the acoustic is very important in achieving the "Telarc Sound." We believe that the sound of the hall acoustic is an integral part of the listening experience. While other companies don't necessarily disagree with this statement, more often than not their approach to overcoming troublesome hall acoustics is to record big ensembles with a large number of microphones placed close to the performers. In this way, the hall acoustic is minimized and the "personality" of the particular hall is submerged so that all recordings begin to sound as though they had been made in the same hall.

I appreciate the letters which I received after my last potpourri column and encourage you to write with additional topics which you would like to see covered.



ROBERT SHAW

(continued from page 7)

on animal sounds and the melodic shapes of human speech. The primitive urgency and visceral impact of his *Glagolitic Mass* require virtuosic singing from choral forces superbly trained and confident in delivery.

Equally impressive is the setting of the Latin *Te Deum* by Antonín Dvořák, the "calling card" with which he introduced himself to American audiences when he first came to this country in 1892. Premiered in Carnegie Hall at a gala concert in honor of the 400th anniversary of the discovery of America by Christopher Columbus, the work is framed with rousing brass fanfares and pompous pounding of the timpani. These were the first performances of the *Te Deum* by Mr. Shaw and his Atlanta performers, who last presented the *Glagolitic Mass* in 1975.

Telarc's engineer Jack Renner and producer James Mallinson were on hand to capture these two masterworks during the subsequent recording sessions. The result (CD-80287) is sure to become another gem in the glittering array of recordings from the baton of America's greatest choral conductor. 

TELARC INTERNATIONAL CELEBRATES A DECADE OF GRAMMY AWARD-WINNING EXCELLENCE WITH FIVE NEW AWARDS FOR 1990, INCLUDING TWO FIRST-TIME AWARDS IN THE JAZZ FIELD

At the 33rd Annual Grammy Awards ceremony held February 20 in New York City, Telarc was awarded five Grammys out of the seven categories in which it was nominated, bringing its ten-year total to twenty-four.

Telarc International, the country's largest American-owned independent classical recording company, now has a ten year history of Grammy Award-winning recordings.

Robert Woods, Telarc's President and Senior Producer, won the first company award in 1980 as Classical Producer of the Year. Since that time, he has won a total of six of the coveted awards in that category, including wins for three consecutive years in 1987, 1988 and 1989. He has also received three Grammy Awards as producer of the Classical Album of the Year.

Jack Renner, the company's chairman and Chief Recording Engineer, won his first Grammy for Best Engineered Recording in 1985, and has won the award four times since then. His win this year makes him the first recording engineer in the Classical division ever to win the Grammy for four consecutive years, from 1987 to 1990.

For the first time in Telarc's Grammy history, the company has won two awards in the jazz field, for the recording *The Legendary Oscar Peterson Trio Live At The Blue Note*. The recording won in both categories in which it was nominated.

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST
Oscar Peterson



BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP
The Oscar Peterson Trio



◀ **OSCAR PETERSON:** *Live At The Blue Note with Herb Ellis, guitar, Ray Brown, bass and Bobby Durham, drums* (CD-83304, CS-33304) September 1990 [73:25]

N.A.R.A.S.

(continued on page 12)

INSIDE TRACK

ROBERT WOODS TALKS ABOUT TELARC AND ATLANTA: PAST, PRESENT & FUTURE



Q. In 1978, Telarc produced its first two international orchestral releases: one with Lorin Maazel and The Cleveland Orchestra, and the other with the Atlanta Symphony Orchestra and Chorus

conducted by its then Music Director, Robert Shaw. Why Atlanta? What made that connection come about?

A. First of all, you have to understand that there is a strong Cleveland connection in Atlanta and always has been. Shaw himself worked with George Szell (Music Director of The Cleveland Orchestra from 1946 to 1970) for eleven years as Associate Conductor in Cleveland before becoming Atlanta's Music Director in 1967. Louis Lane, the Co-Conductor of Atlanta from 1977 to 1982, had been Resident Conductor under Szell, and Yoel Levi (appointed Music Director of Atlanta in 1988) was Resident Conductor of The Cleveland Orchestra under Lorin Maazel.

This connection extends to the players in the Atlanta Symphony, as well, many of whom either migrated from Cleveland to Atlanta or have been students of principal players in The Cleveland Orchestra.

So you can see that the ideals established under George Szell in Cleveland have definitely made themselves felt in Atlanta.

Q. How long had you known Robert Shaw when Telarc made the first Atlanta recording—was it primarily through him that this was able to happen, or were there others involved?

A. I had known Robert Shaw ever since I sang for him as a Fellowship Student in the Blossom Festival School during the 1969 and 1970 seasons. Mr. Shaw and I got on well during those two seasons at Blossom, and over the next few years, when our paths crossed in various other cities where I was singing, such as Cincinnati and San Antonio, he would always remember me.

When Jack (Renner) and I started planning and thinking about what our first orchestral releases might be, I naturally thought of calling Mr. Shaw in Atlanta. He immediately put us in touch with the head of his Board of Directors, and Jack and I went down to Atlanta to make our pitch. Another person who was influential in assisting us to produce the Atlanta recordings from the very beginning was Dr. John Coolidge, a local chorister, and audiophile who also served on the Board of Directors of the Atlanta Symphony.


Q. What influenced the choice of repertoire for that first legendary recording? Did you make the choice, or did Mr. Shaw, or was it a mutual decision?

A. Shaw, of course, as Music Director of the Symphony, wanted to promote the orchestra. You know, the Atlanta Symphony began as a Youth Orchestra in 1945, and didn't really begin to achieve prominence as a full-fledged Symphony Orchestra until Mr. Shaw was appointed Music Director in 1967. So it was his primary concern to establish the orchestra rather than the chorus. For that reason, he didn't want to do an all-choral recording. "Firebird" and the "Polovtsian Dances" were great vehicles to show off both, so we decided to record those pieces.

Q. What's ahead for Telarc and Atlanta?

A. Upcoming with Mr. Shaw conducting is a work I would have given my right arm to record in 1978 when he performed it in Atlanta—the Mahler Symphony No. 8, the "Symphony of a Thousand." When I heard the performance in '78, I was stunned by its quality; but we just weren't in a position to record it at that time.

We'll also be releasing a brilliant new recording of Moussorgsky's "Pictures At An Exhibition," with Yoel Levi conducting. This is a bold move since the current recording in our catalog (with Lorin Maazel conducting The Cleveland Orchestra) is superb. But it's a recording we needed to make in order to establish Levi as the high-caliber artist that we know he is. It is fascinating to compare the two performances in light of the fact that Mr. Levi worked for six years under Maazel in Cleveland.

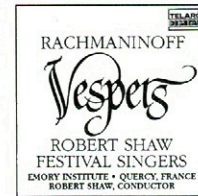
There's a funny story about our first Atlanta recording, that talking about this has brought back to me. Jack and I packed up all of the equipment we needed to record "Firebird" into an old, beat-up Lincoln Continental that we had bought for the company for \$400, and a rented U-Haul trailer. As we were driving down to Atlanta, we lost the main spring under the car—in effect, it was totaled. We had to make the whole trip, afraid to go over forty-five or fifty miles an hour, thinking the car would sway off the road...since then, we've racked up a lot of miles on Delta (Airlines) over the years... 

GRAMMY AWARDS

(continued from page 11)

BEST ENGINEERED RECORDING, CLASSICAL

JACK RENNER, Engineer
Rachmaninoff: Vespers



◀ **RACHMANINOFF:** *Vespers (All-Night Vigil), Op. 37.* Robert Shaw/Robert Shaw Festival Singers (CD-80172) May 1990 [65:57]

BEST COMEDY RECORDING OF THE YEAR

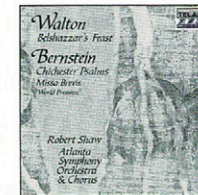
"P.D.Q. Bach: Oedipus Tex & Other Choral Calamities"



◀ **P.D.Q. BACH:** *Oedipus Tex & Other Choral Calamities* Professor Peter Schickele (CD-80239, CS-30239) September 1991 [64:29]

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)—

Walton: Belshazzar's Feast (with Bernstein: Chichester Psalms and Missa brevis)



◀ **WALTON:** *Belshazzar's Feast* **BERNSTEIN:** *Chichester Psalms/Missa brevis (world premier).* Shaw/Atlanta Symphony Orchestra & Chorus/Ragin/Stone. (CD-80181) November 1989 [65:38] 

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