

# QUARTER NOTES

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THE TELARC INTERNATIONAL NEWSLETTER

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## Switched-On BACH 2000: WENDY CARLOS brings all-new 25th anniversary recording to Telarc in 4-D digital sound

by Jan C. Snow

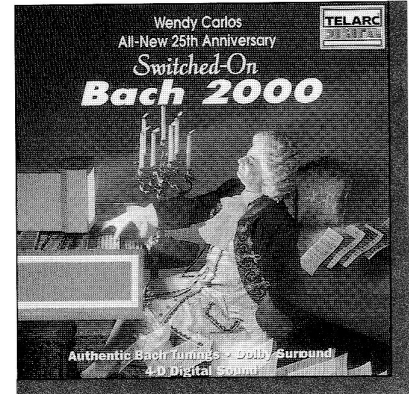
Some acts are just plain hard to follow. For instance, how DO you top the first-ever classical recording to go platinum? Especially when you're the artist responsible for that landmark recording AND when the repertoire of your new recording is the same as that on the earlier history-making album?

"You certainly don't go back and listen to the first one," says Wendy Carlos, whose *Switched-On Bach* brought the Moog synthesizer to the attention of the American mainstream in 1968. "That's crazy, because you'll either end up copying it, or trying to be different just for the sake of being different, either of which is a bad thing to do artistically."

Instead, Carlos's new Telarc release, *Switched-On Bach 2000*, is a stunning demonstration of the developments that have taken place in electronic music-making over the past twenty-five years, coupled with the artist's growth during that same time period. "We're all always changing," says Carlos. "As enough years go by, you're no longer quite the same person and you approach things with a different mindset."

In this case, Carlos also was approaching the same material she recorded twenty-five years ago with a technology that made it possible for her to continue the explorations of non-equal temperament which she began with her recording *Beauty in the Beast*. That recording used alternate scales and musical tunings inspired by the cultures of African and Asian nations. For *Switched-On Bach 2000*, Carlos created Bach realizations using various non-equal tunings of the composer's day.

Trained in music and physics, Wendy Carlos's career has included the composition of conventional works for ensembles as diverse as the Kronos Quartet and the London Philharmonic. Among her film scores are *A Clockwork Orange*, *The Shining* and *Tron*, all of which introduced important innovations in the use of electronically-produced music.



▲ WENDY CARLOS: SWITCHED-ON BACH 2000: All-New 25th Anniversary Recording (CD-80323, CS-30323) Available June 1 [53:50]

Her discography includes *The Well-Tempered Synthesizer* which followed *Switched-On Bach*, *Sonic Seasonings*, *Digital Moonscapes* and, with Weird Al Yankovic, a humorous album titled *Carnival of the Animals - Part Two*.

The acronyms (MIDI, SMPTE, DAT) and the available electronic studio devices and processes (hard disc recording,

*(Continued on page 11)*

## THE MIKADO An all-star British cast, complete on one disc

by David L. Stashower



▲ GILBERT & SULLIVAN: *The Mikado* Adams/Rolfe Johnson/Suart/Van Allan/Folwell McLaughlin/Howells/Watson/Palmer Sir Charles Mackerras/Welsh National Opera (CD-80284, CS-30284) Available now [79:10]

An object all sublime has been achieved in time: a consummate performance of *The Mikado* (CD-80284), seventy-five years after having been the first of their operettas ever recorded.

Sir Charles Mackerras informs this centerpiece of the G & S canon as a perfect cast, lyrical accompaniment by the Welsh National Opera Orchestra and Chorus, and Telarc's hallmark, live performance perspective, conspire to delight the cognoscenti and mere seekers of innocent merriment alike.

Everything you hear is true to the tradition established by Gilbert, Sullivan and impresario Richard D'Oyly Carte, who built the Savoy Theatre for them in 1881, and whose dynasty scrupulously preserved their values until undone by British officialdom in 1982.

*The Mikado* is the most comprehensively brilliant of the fourteen Savoy operettas. This is the one about Nanki-Poo, in love with Yum-Yum, the ward of Ko-Ko, a cheap tailor, condemned to die for flirting, but then elevated to the post of Lord High Executioner of the Town of Titipu where the civilly disobedient argue that "who's next to be

decapitated cannot cut off another's head until he's cut his own off." The usual misunderstandings and revealed identities are made clear in the lyrics. There is less of the colloquial punning, which makes some of Gilbert's librettos arcane, and the satire is of Western society: enduring and relevant.

There may be brighter moments in some others, but more of everything to be loved in Gilbert & Sullivan is found here. No wonder *The Mikado* was the most lucrative of all theatrical properties for decades and why it is still said that the sun never sets without the curtain rising somewhere on the opening chorus of *Gentlemen of Japan*.

And yet, familiarity may have bred contempt. Introduction, usually through amateur productions, leaves memories of great enthusiasm, witty patter songs and thumping accompaniments. The straightened circumstances of scarce, professional productions offer little orchestral embellishment. Even the touring D'Oyly Carte Company relied on under-rehearsed, local pick-up musicians in

*(Continued on page 9)*

## DIZZY GILLESPIE celebrates his seventy-fifth birthday with jazz greats and a new Telarc Recording

Telarc International has just recorded another piece of jazz history.

Legendary jazz innovator, Dizzy Gillespie - trumpeter extraordinaire, composer and co-creator of the revolutionary style known as be-bop - is seventy-five years old this year. In January, many of Dizzy's musical friends came to the Blue Note to help take part in a special month-long "diamond jubilee" celebration. Musicians young and old acknowledged their debt to the famous puff-cheeked Gillespie in an outpouring of love, affection, respect and great music. Telarc is proud and fortunate to have helped record for posterity some of this absolutely monumental music.


In the last two weeks of the month, the saxophonists and trumpeters who are passing on the wondrous lessons of Dizzy and his 1940s and '50s bop-mate alto saxophonist Charlie Parker, took the stage with Dizzy.

On some level, it's the trumpeters who are the most legitimate heirs to the Gillespie legacy. This select group features the one and only Wynton Marsalis who has long been vocal on his respect and admiration for Dizzy.

But there are other luminaries as well, including: be-bopper Red Rodney; Doc Cheatham, a New York legend at age eighty-six; Jon Faddis, the most direct protégé of the master; Latin-inspired players Claudio Roditi and Charlie Sepulveda; and young titan Wallace Roney.

The rhythm players are all masters who have worked with virtually every vital jazz ensemble. The trumpeters are supported by Junior Mance on piano, Peter Washington on bass, and Kenny Washington on drums.

Even with the wealth of talent, it's ultimately the music that makes these evenings historic. There's a lively, spirited energy that infuses all the tunes, from Dizzy's great originals like "A Night In Tunisia" to the staples of the be-bop era, by Charlie Parker and others, that jazz musicians have always loved to play. What's most present here is a wealth of feeling for a musician who has helped to make jazz what it is.

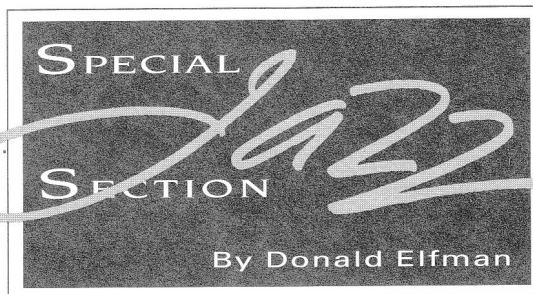
Dizzy has always been a sort of "pied piper," a joyous and profound master who's spread the gospel of jazz throughout the world. His compatriots here recognize his greatness and take on the joy and responsibility of continuing Dizzy's message. 



▲ *TO DIZ WITH LOVE: The Diamond Jubilee Recordings—Live at the Blue Note. Dizzy Gillespie with trumpet masters Doc Cheatham, Jon Faddis, Wynton Marsalis, Claudio Roditi, Red Rodney, Wallace Roney, Charlie Sepulveda, and featuring Junior Mance, piano, Kenny Washington, drums and Peter Washington, bass.*

(CD-83307, CS-33307) Available May 1 [66:21]

Coming soon! "To Bird With Love." The Diamond Jubilee celebration continues! Dizzy Gillespie with saxophone giants - Paquito D'Rivera, Benny Golson, Antonio Hart, Clifford Jordan, Mario Rivera, David Sanchez and more.



in the blues; the steady accompaniment of piano, bass, drums and guitar acting as one well-oiled rhythm machine that never loses the human touch; exuberant ensemble with shouting excitement; and in-the-pocket soloists.

The current vitality of the orchestra comes from all of these things but also from the vast talents of its director, Frank Foster. He played in the band under Basie's tutelage from 1953 to 1964 and was a featured tenor saxophonist as well as a prolific arranger.

After a stint leading his own ensembles and working with a variety of other musicians, Frank Foster returned to the Basie "family" in 1986. The "Count" had died in 1984 and then two years later Thad Jones, a former Basie bandmate of Foster's and then leader of the band, also passed away. Frank Foster was an obvious successor. He is still a vital composer, arranger, leader and soloist.

Under Foster's leadership, the Basie band has continued its magnificent tradition of audience-pleasing sounds made by first-class musicians who know the meaning of communication, ensemble and interplay. Just a few notes in from the beginning of this new, live recording, you'll know exactly what band you're hearing. It's a truly timeless sound, and the crowd at El Morocco knows it immediately.

## THE COUNT BASIE ORCHESTRA - 1992 Recorded live at El Morocco




▲ *THE COUNT BASIE ORCHESTRA: Live at El Morocco (CD-83312, CS-33312) Available July 1 [67:25]*

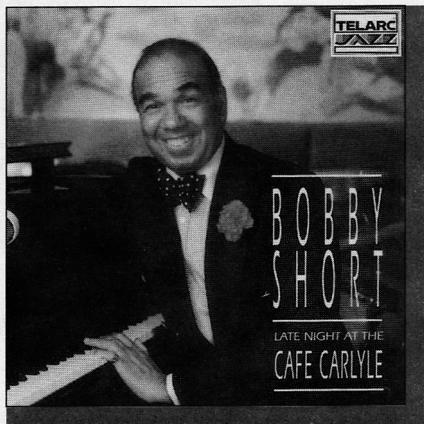
William "Count" Basie and the orchestra he led for nearly fifty years became the essence of swing in jazz. The Basie sound continues to this day, in evidence in jazz groups large and small, as well as in other popular music that permeates our culture. The elements of this sound are: spare and simple yet richly voiced lines rooted

El Morocco, in Worcester, Massachusetts, has become a home-away-from-home for the Basie band. The audiences are knowledgeable and exceedingly enthusiastic, and this band is clearly the most popular attraction. Basie manager, Aaron Woodward, says, "We particularly wanted to do a live album. It's in the great recorded tradition of the Basie band. The excitement on a live album is different from on a studio album, and it certainly draws the most incredible playing from our musicians. And for them, the very best "live" place to play is El Morocco."

The Basie Orchestra at El Morocco is like an all-night celebration of the blues. There are classic Basie chestnuts like "One O'Clock Jump," "Corner Pocket" and "Shiny Stockings" and there are also new originals by band members, trumpeter Melton Mustafa and saxophonist Doug Miller. Like the Basie ensembles of the past, this one has first-rate soloists: Mustafa, pianist George Caldwell, and, of course, Frank Foster.

Since William Basie took over the remnants of Benny Moten's Kansas City Orchestra in 1935, the sounds of this orchestra have helped to define the cultural contribution of the music we call jazz. It is passed on to each successive generation, and it continues to grab new listeners and players. Once again, at El Morocco, this music, in its simplicity and mystery, is a joy to behold. It's simply impossible to imagine American music without it. 

## BOBBY SHORT Celebrates his 25th year at New York's Cafe Carlyle



▲ Bobby Short: *LATE NIGHT AT THE CAFE CARLYLE*—An intimate set of quiet ballads about love and romance from one of America's finest cabaret singers. (CD-83311, CS-33311) Available April 1 [56:15]

*Report from the Cafe Carlyle - May 1991*

The Cafe Carlyle is a plush, richly decorated room. It seems more an elegantly appointed salon where literate people meet than a "saloon" where a singer plays to a crowd of diners and drinkers.

More than anything, this Saturday night the Cafe Carlyle is the home of Bobby Short. He's clearly the host, and a perfect one at that. He's comfortable here - it's going on twenty-five years - and, in his warmth and exuberance, he communicates that comfort to the listeners, and we feel at home.

Bobby Short is perhaps the finest "cabaret singer" we have. That's not meant to be limiting in any way because to hear him perform is to be witness to a singer who is a virtual encyclopedia of song, a talented and sensitive pianist, and a voice that bespeaks wisdom, experience and the requisite intelligence to communicate these treasures.

What a wealth of treasures he offers up to us in the way of vintage songs by the greatest American songwriters. There's a gorgeous

"Love Is Here To Stay" by the Gershwins. There's a beautifully uncharacteristic "Tea For Two" taken neither at Tatumesque breakneck speed nor as a corny old vaudeville song, but as a tender song of love.

Bobby was once complimented by Cole Porter for the singer's understanding of the songwriter's oeuvre. Tonight he helps keep the Porter magic alive with a sinuous "Night and Day" and a breathlessly heartbreaking "Ev'ry Time We Say Goodbye."

These ballads - quiet, rich and beautiful - are not museum pieces or eccentric oddities in the hands of Bobby Short. They are, in fact, glowing gems of rare beauty that can take their place beside any of the great songs ever written.

As a very accomplished pianist and singer, Bobby Short leads this trio of jazz interpreters. Drummer Robert Scott and bassist Beverly Peer manage to rhythmically and melodically complement the performance of the leader without getting in his way. This, then, is a perfectly functioning jazz unit.

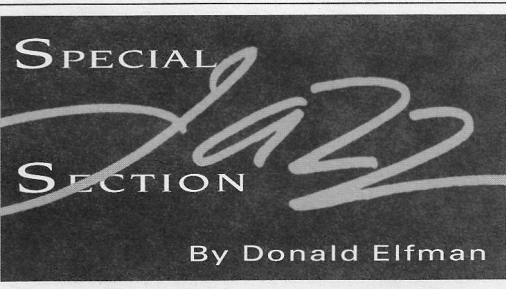
What a wonderful evening this has been. We leave this comfortable room feeling delightfully sated with food and drink, the finest song, and the splendid company of the effervescent Bobby Short. ☐

## ANDRÉ PREVIN RAY BROWN MUNDELL LOWE— Old Friends

André Previn, Ray Brown, and Mundell Lowe create music that naturally and in a comfortable and relaxed manner expresses the riches of friendship. When these three came to the La Jolla Chamber Music Society's Summerfest to play a concert, they brought no pre-determined set list and no over-rehearsed charts. What they did bring was years of experience as musicians and friends and the kind of ego-less playing with nothing to prove.

"You can only play chamber music with friends," says André. It requires an intriguing combination of relaxation of place and atmosphere with very concentrated and focused study. And, because the playing is inseparable from the compositions, it's appropriate that jazz be considered for this kind of festival.

Jazz is indeed growing in the respect it garners from the classical world. "Some of the great virtuosos are very interested and go listen to jazz people," notes André. "People like Yo-Yo Ma and Itzhak Perlman want to hear it - and they most certainly don't take it lightly."

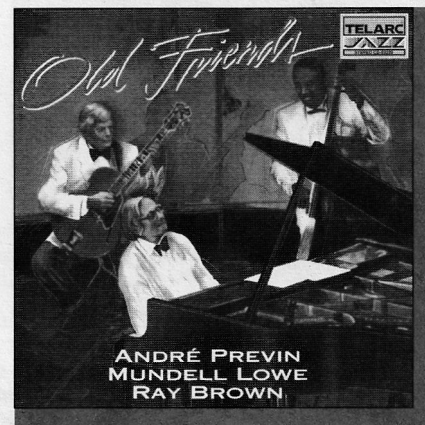


*Old Friends* is the third chapter in André Previn's return to jazz recording for Telarc. The first, *After Hours*, with Joe Pass and Ray Brown, was tremendously successful on every level; the album was nominated for a Grammy, sold very well, and was beautifully received in the press. The decision to do a second album was much simpler. *Uptown*, a celebration of the music of Harold Arlen and Duke Ellington, brought guitarist Mundell Lowe into the group for the first time.

For this festival concert, the trio explores fourteen tunes, mostly from the classic American repertoire. These are songs that are familiar to several generations of listeners but they reveal new facets of their personalities in the hands of these skilled players. The very finest example of this process can be found in the rendition of Duke Ellington's "Satin Doll." Although the tune has been played and overplayed by countless musicians through the years, André, Ray, and Mundy sound as if they were discovering the tune for the first time. By altering the phrasing and accents of the melodic line, they are able to present a fresh reading with much of its previous gloss removed. That is truly the mark of expert jazz players.

In a similar manner, the three work magic on tunes by Gershwin, Arlen, Van Heusen, and more. And they introduce an original, blues-based number: "Moonsweeper Blues" by André.

André Previn, Ray Brown, and Mundell Lowe have used their friendship in music and in life to create a vital and working jazz group. Beyond these recordings the group will perform a national tour in the early months of 1993. They will continue - as on *Old Friends* - to celebrate the quiet pleasures of closeness. ☐



▲ *Old Friends*: André Previn, Piano/Mundell Lowe, Guitar/Ray Brown, Bass. Recorded live at the LaJolla Summerfest (CD-83309, CS-33309) Available now [70:43]

## Introducing TELARCHIVE®:

A series of gems from the  
greats of jazz



▲ TELARCHIVE: LIONEL HAMPTON & FRIENDS • Rare recordings, Volume 1 Available June 1 [64:30]

Throughout his long and varied career, Lionel Hampton has, like the greatest of leaders, drawn the most brilliant musicians to his side. Nearly every great classic jazz musician has, at one time or another, played in Hamp's band. Telarc's great and historic recording from 1991- *Lionel Hampton and The Golden Men of Jazz, Live at the Blue Note* - is a perfect

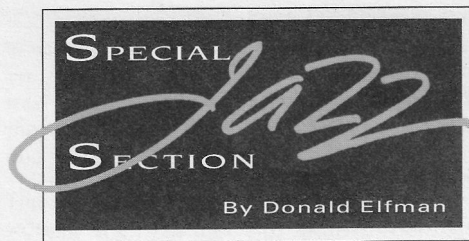


illustration. That set featured Clark Terry, "Sweets" Edison, James Moody, Buddy Tate, Al Grey, Hank Jones, Milt Hinton and Grady Tate.

Now, Telarc takes a bold and dramatic step - backwards in time - but then most assuredly into the future and for all time. *Lionel Hampton and Friends* is a series of brilliant sessions that Hamp did in the 1960s and 1970s with some of the greatest names in jazz history. The names read like a *Who's Who of Jazz* - Coleman Hawkins, Teddy Wilson, Earl "Fatha" Hines, Dexter Gordon, Gerry Mulligan, Buddy Rich, Charles Mingus, Thad Jones - the list goes on...

Much of this material has never before been available and all of it has lasting quality. There is some stunning music:

"Stardust" is one of saxophonist Coleman Hawkins' very last recordings. In an exquisite reading of the old standard, Hawk is in the company of Clark Terry and Thad Jones on trumpets, J. J. Johnson on trombone, Lucky

Thompson on soprano sax, Hank Jones on piano, Arvell Shaw on bass and Osie Johnson on drums.

"So Long Eric" and "Slop" feature Hampton playing with jazz bassist, composer, genius, Charles Mingus. This is one of Mingus' last bands - with Woody Shaw on trumpet and Ricky Ford on tenor sax, and with guest Gerry Mulligan on baritone sax - and it demonstrates, among other things, how at home Lionel Hampton can be in so many different styles (even some that don't seem part of his natural bent).

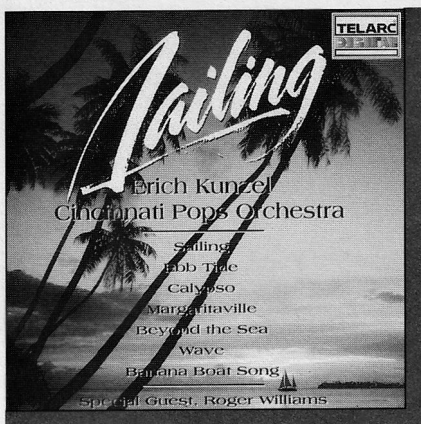
Lionel also joins forces with two of the most innovative and popular stylists of jazz piano the music has ever produced. "Sweet Sue" features Teddy Wilson, known for his sensitive and swinging work with Billie Holiday and Lester Young. And "I Know That You Know" is a showpiece for the primal, two-handed playing of Earl Hines, who made several recordings with Louis Armstrong over sixty years ago.

Though this music was recorded some twenty years ago, it lives as never before as an important new direction for Telarc Jazz. [UN]

## ERICH KUNZEL

Sails us into his favorite  
pastime

by Donald Elfman



▲ SAILING: Includes *Sailing*, *Ebb Tide* (Roger Williams, Piano), *Love Theme from Splash*, *Margaritaville*, *Medley from Jonathan Livingston Seagull*, *Sleepy Shores*, *New Hampshire Hornpipe from On Golden Pond* and more Erich Kunzel / Cincinnati Pops Orchestra (CD-80292, CS-30292) Available July 1

Erich Kunzel has found yet another source of inspiration around which to create a collection of music.

"I love the sea and sailing. I grew up in Greenwich, Connecticut - on Long Island Sound - and I've always done a lot of sailing. In fact, I've sailed to Panama, the Bahamas, and the Caribbean."

On *Sailing*, Maestro Kunzel has taken his love for the world's waters and utilized it in re-discovering music of the sea and sailing. The collection features appealing music from a broad spectrum of sources. There are traditional sea chanteys sung by the Village Waytes, pop hits such as "Margaritaville," "Ebb Tide," and the title song, and music from the movies - *On Golden Pond*, *Splash* and *Jonathan Livingston Seagull*. The common theme, of course is the emotion the sea inspires.

Above all, this music, like the sea, can be calming, an easer of tensions.

"This is a great album to relax to while sitting in your cockpit," says Kunzel, "drinking a goombay smash." This concoction, it turns out, is the national drink of the Bahamas and is, according to the the Maestro, "very good, very relaxing."

*Sailing* also features several bits of audio atmosphere that help to set an appropriate mood for a "sea journey."

Telarc engineer Michael Bishop has digitally

recorded the sounds of an actual rigging of an authentic early nineteenth century warship. The United States Brig *Niagara* is one of three surviving warships from that period and is in fully operable sailing condition. (It will be one of the "Tall Ships" that enter New York harbor on July 4, 1992.) Listeners will briefly hear real crewmen in the process of preparing the ship for sailing.



Photo: Courtesy of Erich Kunzel

Erich Kunzel enjoys sailing on his boat, the *Blue Swan*, on a warm Caribbean afternoon.

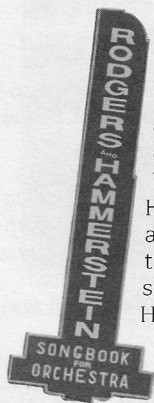
These sounds with sea gulls, lapping waters and gentle winds, draw us into the unique world of the sea and its enchanting music. The large number of landlocked among us, without easy access to boat or island drink, can let *Sailing* and our imaginations put us beside our favorite ocean. We'll know many of these songs; those we don't will soon become familiar thanks to the sea, the music, and the considerable talents of Erich Kunzel and the Cincinnati Pops. [UN]

## RODGERS & HAMMERSTEIN

### "You sing the lead"

by Nick Jones

They gave us "If I Loved You" and "People Will Say We're in Love," "Bali H'ai" and "Edelweiss," "Do-Re-Mi" and "Getting to Know You," "Climb Every Mountain" and "You'll Never Walk Alone." Their string of hit Broadway musicals extended from 1943's *Oklahoma!* through *The Sound of Music* in 1959. Richard Rodgers and Oscar Hammerstein II found the way straight to America's heart, and they followed it unerringly.



When they agreed to write *Oklahoma!*, both men were in their forties. Each was an established practitioner of his craft who had created hits with other collaborators, such as *On Your Toes* (Rodgers and Lorenz Hart) and *Show Boat* (Hammerstein and Jerome Kern). But although they had known each other since their teens, Rodgers and Hammerstein had never worked together professionally until *Oklahoma!* The show's overwhelming success sealed

their partnership and paved the way for *Carousel*, *South Pacific*, *The King and I*, *Flower Drum Song*, *State Fair*, *Cinderella* and *The Sound of Music*.

Hammerstein penned lyrics that perfectly expressed the romanticism and optimism of postwar America. Rodgers matched his outlook, joining the words to music of clarity and honest sentiment. He framed the lyrics with waltzes, polkas, lullabies, and marches, finding the emotional center of each. Their songs have become American standards, speaking anew to the hopes and dreams of each generation.

The essence of their music has been captured by Erich Kunzel and the Cincinnati Pops Orchestra in a new Telarc release, *Rodgers and Hammerstein: Songbook for Orchestra*. This new orchestral collection employs the wonderful arrangements of Broadway's great orchestrator, Robert Russell Bennett, with additional arrangements from Walter Paul and Rosario Bourdon.

Bennett's arrangements are universally familiar. Orchestras have performed them for decades — in pops concerts, on tour, in outdoor concerts, as encores, and on the radio. These orchestral settings have brought the music of Rodgers and Hammerstein to millions who have never seen the shows themselves. Erich Kunzel says that his Cincinnati Pops musicians found them fun to play again. To him they have a double authenticity, because Bennett was the original orchestrator who prepared many of these shows for their Broadway premieres.



▲ **RODGERS AND HAMMERSTEIN:** *Songbook for Orchestra—Orchestral medleys from Carousel, Oklahoma!, The Sound of Music, The King & I, South Pacific, State Fair, Flower Drum Song and Cinderella • Kunzell/Cincinnati Pops* (CD-80278, CS-30278) Available now [77:36]

Robert Woods, who produced the recording sessions in Cincinnati, recalls fondly that everyone in the control room knew the words to just about every song: "They've become the fabric of our culture." The music simply invites the listener to sing along, to become part of these lush settings of the immortal Rodgers and Hammerstein songs. [N]

## GAÎTÉ PARISIENNE: A tribute to Erich Kunzel's conducting mentor

by Jan C. Snow

Given the dark grey realities of 1938 - the close of a decade of economic trauma, the twin spectres of looming Fascism and impending warfare - it's no wonder one of the important premieres of the year was *Gaîté parisienne*. The message of this balletic bon-bon's timely introduction is simple: when things are grim, people need to party.

"Party, I think, says it all," says conductor Erich Kunzel, zeroing in on a one-word characterization of Jacques Offenbach's spritely score. "This piece is a happy, gay, fun, wonderful, romantic, crazy party."

A pastiche of Offenbach's greatest hits, *Gaîté parisienne*, incorporates a bright bouquet of tunes culled from the nineteenth century composer's many successful operettas. At the behest of impresario Sol Hurok and choreographer Leonide Massine, French composer / conductor Manuel Rosenthal created the score for the Ballet Russe de Monte Carlo, orchestrating and arranging the selected materials.

"Rosenthal arranged it," says Kunzel, "but it's all Offenbach - all the melodies, all the character." It's also all here, heard in its entirety. "We recorded the original score of the ballet," says Kunzel. "Most often people do highlights from it. You seldom hear the whole work in concert - I never do it - because it takes forty-four minutes to play. And most recordings are merely selections."

Of course the ballet score includes Offenbach's most famous tunes such as the gentle Barcarolle from *Les Contes d'Hoffmann* (*The Tales of Hoffmann*) and the famed cancan from *Orphee aux enfers* (*Orpheus in the Underworld*). There are also a dozen or more waltzes, gallops, mazurkas and polkas.

A tale of superficial romantic entanglements framed in the frenzied nightlife of nineteenth-century Paris, the ballet is a bit of high-spirited fluff. Yes, there are characters - the flirtatious flower girl, the beautiful glove seller, the aristocratic Baron, the awestruck Peruvian tourist - but they barely matter. It's the music for the dances, shiny baubles strung one after another on an ever-so-thin thread of plot, that gives the piece its meaning.

The rhythms are infectious, the orchestration glittering, the melodies saucy and impudent. The music itself is all the story needed. With just your ears, you can see the rich colors of the fashionable city, hear the rustle of silk gowns, smell the enchanting fragrance of expensive perfume.

While calling it a *party* might be overstating the case, this recording session, according to the Maestro, was exceptionally painless. "Seldom in a recording session do you see so many smiles," says Kunzel. "During this one you did because the



▲ **OFFENBACH:** *Gaîté parisienne/Les belles Américaines/"The Gallop" from Geneviève de Brabant/IBERT: Divertissement for Small Orchestra* Kunzell/Cincinnati Pops (CD-80294, CS-30294) Available now [65:53]

piece is just plain fun to do. The orchestra is used to playing this type of repertoire, and they dug right in and did it with a lot of flair and fun."

While Cincinnati is usually considered to be a city with German overtones, in this case it has a direct line to Paris. "My only conducting teacher was the great French conductor Pierre Monteux," says Kunzel. "He was born in 1875, and as a student in Paris, he played much of Offenbach's material at the Folies-Bergère. This recording of *Gaîté* is sort of a little tribute to my mentor." [N]

## EMPIRE BRASS recalls romance of France and Spain

by Jan C. Snow



### ▲ ROMANTIC BRASS:

*Music of France and Spain*

RODRIGO: *Concierto de Aranjuez (Mvt. II)*

ALBÉNIZ: *Sevilla*

DEBUSSY: *Prelude from Suite bergamasque,*

*The Girl with the Flaxen Hair*

RAVEL: *Valses nobles et sentimentales*

FALLA: *Miller's Dance*

TURINA: *Danza from Jardín Oriental and more*  
(CD-80301, CS-30301) Available now [61:02]

"Brass," in common parlance, calls to mind a sort of blatant self-assurance (as in, "he's got a lot of brass"). Then there's the usage that informally designates those in the upper ranks of the command structure, within and beyond the armed services.

Brass musical instruments seem to be type-cast into stylistic molds that reflect a similar cant. "All too often brass instruments are restricted to some sort of bombastic exaggeration, or a Baroque-style polyphony," says arranger Egil Smedvig. "I began to wonder if maybe they couldn't do something a little different."

The results of Smedvig's explorations can be heard on *Romantic Brass: Music of France and Spain* (CD-80301, CS-30301). Included on the recording are sixteen works from the first half of the twentieth century, all romantic in the best sense of the word and none originally written for brass.

"I wanted to work with some of the great, sensuous Impressionistic music. I dug around to find a group of worthwhile compositions within that genre, from both France and Spain. From an arranging standpoint it was a great challenge," says Smedvig, whose arrangements of twelve of the pieces were completed over several years in the mid-80s. The remaining settings are by guitarist Edward Flower, who plays on three of the selections, and Smedvig's son, Rolf, solo trumpet of the Empire Brass quintet.

"This is a highly atmospheric recording," says producer Elaine Martone. She describes the results as "a wash of sound and colors," with shimmering, translucent sounds layered to create a depth of

musical hue. "We added percussion to get yet another dimension to the brass sound."

"It also requires a great deal of ability for the members of the group to perform some of these things that were originally more pianistic," said Egil Smedvig.

All of the works on the recording were composed either for piano or orchestra. Claude Debussy, the quintessential Impressionist, is represented by five transcriptions: *Prelude from Suite bergamasque*, *La fille aux cheveux de lin* (The Girl with the Flaxen Hair), *Pour invoquer Pan* (To Invoke Pan), *Des pas sur la neige* (Footsteps in the Snow) and *Sarabande from Suite Pour le piano*. Two works by Debussy's compatriot Maurice Ravel - *Valse nobles et sentimentales* (part 1) and *Piece en forme de Habañera* - complete the French contingent.

"The more aggressive Spanish pieces are a nice contrast to the soft, veiled French repertoire," says Martone. "They're more upbeat and hard-driving." Included are *Oriental* and *Sevilla* by Isaac Albéniz; *Movement II* from Joaquin Rodrigo's *Concierto de Aranjuez*; *Oriental* from *12 Danzas Españolas* by Enrique Granados; and "Fiesta de las Calderas" from *Cinq danses gitanes*, *Jolie fille - La Moeita del barrio*, *La Marchande de Fleurs* (La Florista), *Orgía* from *Danzas fantasticas*, *Danza from Jardín Oriental*, and *Seguiriya* by Joaquin Turina.

"There's wonderful delicacy and tenderness in these pieces, everything that makes the style so effective," says Egil Smedvig. "I think the original composers would have been delighted with this treatment, and the recorded results." □

## EMPIRE BRASS lights Broadway

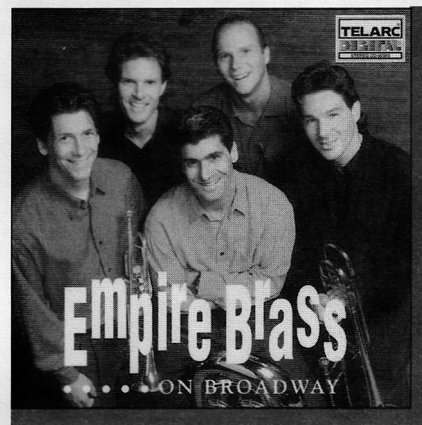
by Donald Elfman

The sound of brass instruments has always been an essential part of the Broadway show. The overtures, dances, fanfares and other crowd-pleasing songs that grace the classic and most popular shows fully utilize trumpets, trombones, horns and tubas to make their point. Even the timbre of a voice like that of Ethel Merman has a clarion, brass-like call that reaches the back row of the theater.

It is entirely fitting, then, that Telarc's brilliant ensemble, the Empire Brass, devotes an album to the music of the theater. The group has always explored musical avenues outside of the traditional classical repertoire, and the Broadway album is another creative exploration in which show music is matched with the special sonorities of brass instruments. These players have this music in their blood; they are able to create a vital musical experience by re-creating mostly familiar music and creating new magic.

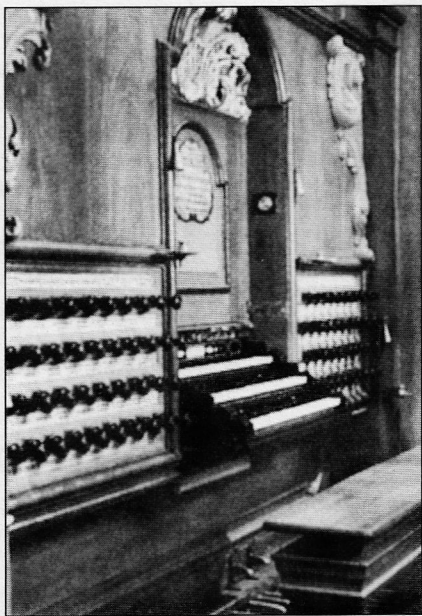
The session that produced this recording was alive with possibilities. Though the players had written arrangements, done in many cases by tuba player, Sam Pilafian, they were able to spontaneously explore new ideas thanks to the encouragement and inspired assistance of producer, Elaine Martone.

The songs here are, for the most part, embedded in the American consciousness because they are simply great songs that happen to transcend the shows in which they appeared. Many are tunes that we know — "76 Trombones" and "Till There Was You" from *The Music Man*; "Hello, Dolly"; "Put On A Happy Face" from *Bye Bye Birdie*; "Bali Ha'i" from *South Pacific*; "Don't Cry For Me Argentina" from *Evita*; "Night And Day" from *The Gay Divorce*. The songwriters are sterling inventors — Meredith Willson, Richard Rodgers and Oscar Hammerstein, Cole Porter, Frank Loesser, Leonard Bernstein, Andrew Lloyd Webber, Stephen Sondheim, and more. Show tunes have become part of our culture. They have a staying power and a universal appeal which touch the heart and soul. With great instrumental skill, creative arrangements and a wise choice of material, the Empire Brass further underscores the special qualities in this timeless music. □



▲ BRASS ON BROADWAY: *Sixteen hits from "The Great White Way" including Fugue for Tin Horns from Guys and Dolls, Big Spender from Sweet Charity, Hello Dolly, Mambo from West Side Story, Macavity Cat from Cats and Overture from Phantom of the Opera*  
(CD-80303, CS-30303) Available June 1 [52:18]

## The magical organ at St. Bavo's



The Great Church of St. Bavo  
Christian Müller Organ (1738)

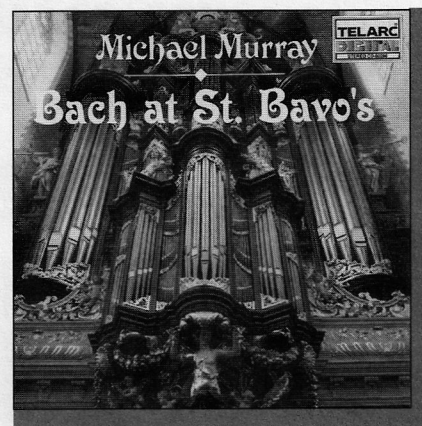
Photo: E.A. van Voorde, Haarlem

If asked to name the most beautiful and famous organ in Europe, many connoisseurs would think first of the organ at the fourteenth-century Church of St. Bavo in Haarlem, Holland. Its magnificent case has probably been more often photographed than any other, and its thunderous and exquisite sonority more often documented on LP and CD—though not, until now, by Telarc.

Completed in 1738 by Christian Müller, and generally regarded as his masterpiece, the organ boasts sixty-eight stops (most of them made from metal alloys high in tin) and casework of extraordinary delicacy and beauty. The case likewise dates from 1738, and was made by the sculptor Jan van Logteren.

Handel, Mozart, Liszt, and Saint-Saëns are among the many distinguished musicians who have made pilgrimages to Haarlem to visit the famous organ. Mozart called it the most beautiful organ in the world, and more recently Albert Schweitzer regarded it as a favorite and ideal instrument for Bach. A famous international organ festival has been held here annually for many years, together with a series of concerts by leading performers from around the world.

Accordingly, St. Bavo was the clear choice when Robert Woods and Michael Murray first discussed the idea of recording more of the large masterworks by Bach—works from the composer's late Weimar and Leipzig periods—and especially so given the repertory they eventually decided

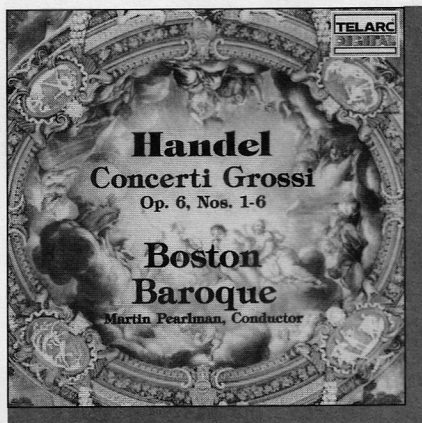


▲ BACH at St. Bavo's: Christian Müller Organ (1738) Haarlem, The Netherlands  
Michael Murray, Organ  
(CD-80286) Available now [65:15]

upon: the "St. Anne" Prelude and Fugue in E-flat Major, the "Dorian" Toccata and Fugue in D Minor, the Fantasy and Fugue in C Minor ("Great"), and the "9/8" Prelude and Fugue in C Major. To round out the album, they chose a group of organ chorales that would tellingly demonstrate some of the solo voices for which the instrument is renowned: O Mensch, bewein dein Sünde Gross, Christ lag in Todesbanden, and Ach, Gott und Herr. [M]

## BOSTON BAROQUE recounts joy of Handel's chamber music on original instruments

by Valerie D. Thorson



▲ HANDEL: Concerti Grossi, Op.6, Nos. 1-6  
Boston Baroque/Martin Pearlman, Director  
(CD-80253) Available June 1 [77:54]

It is difficult for those of us who are veteran concert-goers in the present day to imagine what it must have been like to attend a musical performance in the eighteenth century. Throughout the Baroque era, music was often associated with theatrical endeavors, and composers' careers could be made or broken on the strength of their writing for the theatre. Audiences were entertained by the light of flickering candles, were considerably less attentive than those of the present day, and purchased treats from the hands of sellers roaming through the theatre during the performances.

The musicians of the orchestra, separated from the audience by a low partition, were often conducted by the composer, seated at the harpsichord. The instruments, while not totally unlike those we see in the orchestras of the twentieth century, were not as sophisticated in design and were more difficult to control. The violins, for example, contained no chin rests, and rested somewhere about shoulder level. Their bows were shaped with a curved stick and were under less tension than those of today, which meant that they were both held and manipulated in a much different fashion. These design differences permitted a detailed and very flexible dynamic shaping (degree of loudness and softness) from the bow. This natural flexibility in expression from the strings, combined with the crispness of notes from the harpsichord,

resulted in a kind of phrasing and articulation in Baroque string orchestras that modern-day instruments can only attain with difficulty, if at all.

It was for these reasons, along with a keen desire to learn more about authentic

### Boston Baroque

Photo: Courtesy Boston Baroque



Martin Pearlman,  
Director

Photo: Ted Polenbaum

Baroque (and pre-Baroque) performance practices, that many twentieth-century musicians began to play and study on period-style instruments. In this country, one of those dedicated performers was Martin Pearlman, the founder, harpsichordist, and music director of Boston Baroque (formerly "Banchetto Musicale"), America's first permanent Baroque Orchestra. "I didn't actually intend to start an orchestra [in 1973 when the ensemble was founded]," Pearlman said. "I had about eight people—about all

(Continued on page 8)

# Music of SAMUEL BARBER: A favorite of Yoel Levi and the Atlanta Symphony

by Mark Satola



▲ **BARBER: Adagio for Strings / Essays No. 1 & No. 2 Knoxville: Summer of 1915 with Sylvia McNair, Soprano / Overture to The School for Scandal Medea's Dance of Vengeance Levi / Atlanta Symphony (CD-80250) Available now [65:29]**

Yoel Levi remembers the first time he encountered the music of American composer Samuel Barber: "The first piece I came across, years and years ago, was the *Adagio for Strings*. I was a violinist in a chamber orchestra, and it was one of our favorite pieces."

## BOSTON BAROQUE (Continued from page 7)

of the people in the Boston area that were playing the instruments at that time [today, he estimates that there around sixty players in the area]—and I wanted to produce a variety of concerts, with duets, trios, and so on. I thought that the concerts would sell better as a series than as single events. The last concert was to utilize all eight players, in one-on-a-part concertos. That final concert was so popular that in the following season I did the entire series with all of the players." Thus, one of the world's foremost period-instruments ensembles was born.

Since that time, the orchestra has increased in size, and has been further augmented by a professional chamber

Levi is not alone. If there is one work by Samuel Barber known and loved by audiences everywhere, the *Adagio for Strings* is it. It's become an unofficial song of commemoration, often played by orchestras in memory of departed colleagues, and is even heard at solemn events of state.

But there's much more to Samuel Barber than those sublime eight-and-a-half minutes of lyric beauty and emotional intensity, as listeners have been discovering in the eleven years since Barber's death in 1981. Now music lovers have the chance to sample the full scope of Barber's genius with Telarc's new release, *Music of Samuel Barber* (CD-80250), with the Atlanta Symphony Orchestra conducted by its Music Director, Yoel Levi.

The *Adagio for Strings* is there, of course, but the wide-ranging disc also presents such varied selections as the scintillating *Overture to The School for Scandal*, the first and second *Essays for Orchestra*, and the whirling and demonic *Medea's Dance of Vengeance*.

Perhaps the centerpiece of the disc, however, is the evocative *Knoxville: Summer of 1915*, with renowned soprano Sylvia McNair. In this masterly setting of James Agee's nostalgic prose poem, Barber's strong lyric gifts were brought into full play.

"Agee's poetry puzzled me at first," said Executive Producer Robert Woods. "The words evoke the sights, sounds, and even smells of a sweet, childhood summer of long ago, but we feel tension and drama beneath the surface. Barber's music brings that out, and makes *Knoxville* an almost cinematic experience."

chorus. The group presents an annual subscription series at Jordan Hall, New England Conservatory, and is heard regularly on National Public Radio and on tour. Its presentation of the *Messiah*, performed annually in Boston, has been acclaimed at New York's Carnegie Hall as well.

Happily, Mr. Pearlman and his talented ensemble of Baroque players came to the attention of Telarc President Robert Woods, who had been interested in recording a period-instruments orchestra, but hadn't yet found the right one. "When Martin's tape arrived, and we plugged it into the machine, we just couldn't stop listening. The music sounded fresh, alive," said Woods. "I agree with Martin's philosophy, that there is no reason for anyone to give a boring performance of

Not all is gentle sweetness in Samuel Barber's world, though, as the dark and exhilarating *Medea's Dance of Vengeance* demonstrates with, well, a vengeance. In this fearless probing of the depths of human evil, as in its sunny counterpart, the *Overture to The School for Scandal*, the orchestra is called upon to execute a supremely difficult score with precision and verve.

"Barber can be treacherous to play," said Elaine Martone, Telarc's Vice-President of Production, who was present at the sessions in Atlanta in the spring of 1990. "The Atlanta Symphony played with great virtuosity. We were all very impressed."

A spin through *Music of Samuel Barber* will surely be a journey of discovery for listeners reacquainting themselves with this outstanding music, as much as making the disc was for Maestro Levi.

"The more I do Barber, the more I discover what a fantastic composer he was," Levi said. "He was one of our best orchestrators, with an absolutely incredible knowledge of the instruments."

Levi pointed to the renewed appreciation for the vital yet accessible music written in America from the 1930s onward. "There is a great musical heritage in this country," he said, "and I think recordings play a large part in bringing that heritage to listeners." *Music of Samuel Barber* carries that message with pride. □

Mark Satola is an announcer / producer at WCLV-FM, Northern Ohio's Fine Arts Radio Station.

Baroque music. It wasn't a boring time! I believe Martin has the ability to bring a sense of character to any interpretation, whether for solo or ensemble."

These marvelous works, full of rhythmic vitality contrasted with movements of tenderness and delicacy, were recorded by Telarc Chairman Jack Renner in the intimate acoustic of Mechanics Hall in Worcester, Massachusetts. They provide a compelling introduction for Telarc listeners to the beauty of original instruments performed by one of the finest ensembles to be heard in this, or any other, century. □

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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## MIKADO (Continued from page 1)

America. Now hear an agile orchestra whose string section alone outnumbers anything ever heard in the pit; forty-six players in all who make manifest a wit in Sullivan's score at least equal to Gilbert's book.

Amateur Savoyards may believe great singing isn't essential to doing Gilbert & Sullivan, but this *Mikado* cast proves it helps. A lot. All are rich, well-trained voices with the diction essential to Gilbert's lyrics. There is no condescension, rather an apparent affection for the genre and an appetite for this production.

The elegant Donald Adams, the D'Oyly Carte's principal bass from 1953 to 1969, is a familiar and quintessential *Mikado*. All the rest are better known in less frivolous repertoire. So, we have a Ko-Ko, Richard Suart, who can actually sing a comic lead which is too often little more than spoken.

Anthony Rolfe Johnson is a Nanki-Poo who could make it as a wandering minstrel if he weren't, in fact, the emperor's son in mufti. The bride Yum-Yum, Marie McLaughlin, Janice Watson, as Peep-Bo, and Anne Howells, Pitti-Sing, are charming severally and collectively as the three little maids from school. Felicity Palmer is the rejected spinster; a recurring G & S role—like Margaret Dumont in the Marx Brothers movies. This Katisha is formidable in the best sense.

Richard Van Allan's robust Pooh-Bah conjures up visions of a portly, benignly aggrandizing Lord High Everything Else. In perfect contrast, the Pish-Tush, nimbly sung by Nicholas Folwell, is aloof and genuinely aristocratic.


All of this represents progress. In the treasured D'Oyly Carte recordings—archival snapshots of the company approximately a decade apart from 1917 until demise—there are classic performances. However, these casts were of uneven quality because some were always past prime and thus

unconvincing as, perhaps, a romantic lead.

The Telarc cast brings credit and credible voices to each role. Their ensemble singing is incomparable.

Sir Charles Mackerras, having years ago arranged the *Pineapple Pol* pops-pourri of Sullivan's melodies, is obviously no stranger to the literature. He brings appropriate respect and much welcomed reinvigoration.

The *Mikado*'s own benedictory applies: "Nothing could be more satisfactory!"

*David Stashower's case is typical: he performed in a really good G & S production in his youth and never got over it. Symptoms include collecting all the recordings and books that come to hand as well as sparing no inconvenience to attend a performance.* 

## CLASSICS FOR ALL SEASONS— view nature through the eye of classical music

### SPRING: FIRST IN A SERIES



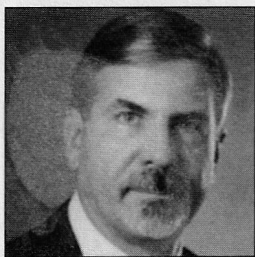
▲ CLASSICS FOR ALL SEASONS: Spring (CD-80321, CS-30321) Available now [57:10]

Spring contains sixteen wonderfully varied and entertaining selections:

- HOLBORNE:** Almand from Elizabethan Dance Suite  
Empire Brass
- PROKOFIEV:** Allegro con brio from Symphony No. 1 in D major, "Classical"  
Levi • Atlanta Symphony Orchestra
- HAYDN:** Finale: Allegro from Concerto in E-flat major  
Smedvig, trumpet • Ling • Scottish Chamber Orchestra
- VIVALDI:** Allegro from "Spring," The Four Seasons  
Ozawa • Boston Symphony Orchestra • Silverstein, violin
- BOCCHERINI** (trans. STOKOWSKI): Menuet  
Kunzel • Cincinnati Pops Orchestra
- MOZART:** Andante from Symphony in F major  
Mackerras • Prague Chamber Orchestra
- BEETHOVEN:** Menuetto: Allegro molto e vivace from Symphony No. 1 in C major • Dohnányi • The Cleveland Orchestra
- PACHELBEL:** Canon in D major  
Kunzel • Cincinnati Pops Orchestra
- SCHUBERT:** Scherzo: Presto from Piano Quintet in A major, "Trout"  
Cleveland Quartet • O'Connor • VanDemark
- HAYDN:** Allegro from Symphony No. 31 in D major, "Hornsignal"  
Mackerras • Orchestra of St. Luke's
- SANZ:** Rujero y Paradas from Suite Espagnole  
Angel Romero, guitar
- BEETHOVEN:** Presto from Piano Sonata No. 6, Op. 10, No. 2  
John O'Connor, piano
- ORFF:** Carmina burana, Dance from On the Lawn  
Shaw • Atlanta Symphony Orchestra & Chorus
- VIVALDI:** Allegro from Mandolin Concerto in A major  
Kunzel • Cincinnati Pops Orchestra/Paul Patterson, mandolin
- HANDEL:** Allegro from Water Music: Suite in F major  
Mackerras • Orchestra of St. Luke's
- MOZART:** Finale: Presto from Serenade No. 9 in D major, "Posthorn"  
Mackerras • Prague Chamber Orchestra

# PUBLISHER'S CORNER

BY JACK L. RENNER  
CHAIRMAN



## THE ROOTS OF TELARC

(Part One)

On February 20, 1962, two native Ohioans started new careers which would take them "into orbit" and "out of this world," one literally, the other figuratively. On that day John Glenn became the first American to orbit the earth, and Jack Renner, after watching John Glenn blast off via TV, drove to Grafton, Ohio, to record the Midview Junior High School Band. That was my first recording as a professional.

My decision to enter the recording business professionally came out of a combination of circumstances. As a secondary school music teacher, church choir director, semi-professional trumpet player and private instructor, I was in search of a career in a related field where I had a chance to grow faster professionally and monetarily. A developing interest at that time in producing "souvenir" records of locally-done tape recordings led me to explore the possibility of combining my musical training and experience with my strong interest in hi-fi / stereo and tape recording of my music groups. This was facilitated at that time by the Century Custom Recording Service of Saugus, California, who, instead of just pressing records from tapes sent to them, were actually setting people up in business in defined territories. These Century "associates" as we were known, were provided (sold) professional-grade recording equipment, given some limited instruction in its use and in running one's own franchised business operation and sent out to capture "memorable" performances, much to the delight of performers and recording engineers alike. I am sure many of you reading this will remember having the "Century Man" (or woman, or someone similar from another

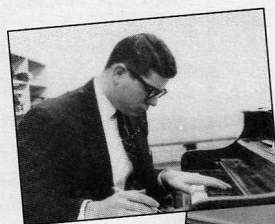
company) come to your school, church, college, etc., to "make a record," especially in the Sixties and Seventies.

After leaving teaching at the end of the 1963 school year, I set out to devote my full time to this exciting new direction. Although limited at first to recording performances of mostly amateur groups and with little equipment or resources, I soon set as my goal that of some day recording the world's greatest classical and jazz musicians in the finest sound possible. My ideal at the time (and even now) was the amazing Mercury "Living Presence" recordings being produced by Robert Fine and his wife, Wilma Cozart. From my perspective as a trained musician, performer and conductor, these recordings re-created for me the sound I heard in the concert hall rather than the ultra-present "in-your-face" sound being produced by many companies.

Because I was on a limited budget in the beginning, my early recordings were made with only two microphones rather than three as employed by Bob Fine.

The products of my efforts were LP records, at first mono, then stereo. The cassette was not yet developed by Phillips, and the Walkman not yet conceived by Sony.

During the next fifteen years (before Telarc), I made well over 2,000 location recordings of a wide variety of music performances which took place in an even wider variety of acoustical conditions. Music groups included such diverse groups as barbershop quartets, polka bands, ethnic singing and instrumental groups, jazz groups, organs, pianos, Broadway-style musicals, Bach festivals, and religious services, as well as a large number of bands, orchestras and choruses at all performance levels.



Jack Renner  
in 1964. . .

in 1967. . .



and in 1969.

Recording venues were diverse and rarely included a truly memorable first-rate acoustic. School music rehearsal rooms, cafeterias, gymnasiums and field houses (including a Jai-Lai fronton in Florida!), school multi-purpose rooms, auditoriums and churches all served as recording locations during the "good old days." Most of these locations presented some serious acoustic challenges and required real creativity on my part with regard to microphone choice and placement. I rarely used more than three microphones on a group to accomplish an accurate-sounding recording—even in very reverberant athletic field houses.

Then, as now, I was always looking for better sounding equipment and ways to refine my technique. I was probably the first among my Century colleagues to acquire a custom-built solid state mixing console. This replaced the four-input Ampex vacuum tube mixers which sounded fine, but whose tubes and controls were often an annoying source of noise. I also led the way in acquiring tape recorders and microphones with solid state electronics. This not only made my job easier because solid state components traveled better (remember, I went to the performers), but also provided a cleaner, more detailed sound. Even with the limitations of some early solid-state gear, the recordings I was making sounded much better as a finished product since many of the LPs had more surface noise than I would have liked and were played on average (or worse) sounding systems. I also pioneered the use of a mobile recording unit for custom location recording. At first, my gear was built into a small travel trailer, and later into Ford Econoline vans. This not only made set-up much easier, since I would find a convenient place to park and simply run lines into the room where the recording was taking place, but also kept me in the same acoustic for monitoring each time I made a recording.

I was really a one-man band recording service in those days. In addition to doing the recording engineering, I also produced, following the music scores of the works being recorded, pointing out mistakes so passages could be re-recorded, and once finished on location, I did the editing (razor blade style) of the finished master tape. Early on, I also did all the paperwork, and if records had to be delivered to a school or wrapped and mailed individually, I did that too, along with help from my family.

In the next issue, I will conclude the story of my "pre-Telarc" days, how the company survived the early seventies, and how Telarc began. ☐

## SWITCHED-ON BACH 2000 *(Continued from page 1)*

channelizing, system patch wiring, digital processors, etc.) can be daunting to the layperson or traditional acoustic musician. Carlos, in explaining how she made *Switched-On Bach 2000*, renders the mysteries of electronic music-making, if not simple, at least highly intelligible.

Like any musician, the first thing she does when she begins work on a piece is to get a copy of the music. "I usually make a photocopy of the score so I can mark it up like crazy," she says. "I figure out where I want to score different sounds in the same way an orchestrator might take a Broadway tune and do it for a thirty-five piece orchestra."

This is also when she decides on the spatial arrangement of the sounds within the sonic picture. "I decide I want this voice to come from the left, followed by the next part answering it from across the room, or coming from the front and so on," she says. "It's like sketching."

When she is satisfied with the overall plan, she will play the piece at the piano, literally getting the feel of it. "Also, in the case of this recording, I was using the tunings that Bach used," she adds, "so I would look at the piece to see how far it modulates and pick an appropriate tuning."

The next step is to play the notes into the computer, one line at a time. "You've worked out where the colors are going to go," says Carlos. "Your concern at this point is just to play the notes beautifully, expressively and accurately."

Once all the voices are collected, the sounds are edited, adjusting the notes rhythmically so that the parts come together properly, and adjusting the volume of individual notes. "I will go back and perfect what was a nice, distinctive performance by listening to it and polishing it," says Carlos. She also shapes the tempos, adding a graceful retard here, speeding up a little there.

"Now you have a nice clean performance, stored in the computer," she says. "There is absolutely no sound. What you have is like a score, a description of the performance."

By this point, she also will have electronically built the sounds she is going to use, choosing them the way a painter chooses her palette. "You may have string-like sounds, for example, percussion waves that start with a lot of distortion and then become very smooth," she says, "or things I can't describe using ordinary instrumental words, like sawtooth waves with a little buzz on the high end and a bit of vibrato coming in slowly."

Now the piece is actually recorded as sound. "You have all your performances and all your colors and you put them together," she says. "The performances are coming off the computer and the MIDI [musical instrument digital interface] cords are plugged into the synthesizers, and those have all the colors and timbres that you've built into them and the sounds they produce are fed into a digital multi-track tape recorder."

The process is a tedious one - slowly downloading all the sounds into the proper tracks of the tape - and it is during this process that mistakes may come to light, a misjudgment in tempo, for example. "You have to be courageously honest with yourself," Carlos says. "You have to be willing to throw away several days of work if it's not working well and change what needs to be changed."

Ultimately, the result is a complete twelve-track tape which is then mixed down onto a four-channel digital machine. "If you've done your job well," says Carlos, "most of the levels of the sounds are already pretty close to the correct level. It's not a big salvage job at this stage."

The four-channel master tapes are played into a Dolby surround box, reduced to two channels and recorded on the computer's hard disc. "You put the pieces in the order they're going to appear on the final record, set the timings between the individual pieces and then that is played out onto a DAT tape," says Carlos. "The computer file and the DAT tape are sent to the CD plant where they're mastered."

The repertoire of *Switched-On Bach 2000* comprises that of the original recording - Sinfonia in D from Cantata No. 29, Air on a G String, Two Part Invention in F, Two Part Invention in B-flat, Two Part Invention in D minor, "Jesu, Joy of Man's Desiring," Prelude and Fugue No. 7 in E-flat, Prelude and Fugue No. 2 in C minor, "Wachet Auf" (Chorale Prelude from Cantata No. 140) and Brandenburg Concerto No. 3 in G - plus Toccata and Fugue in D minor and "Happy Birthday, S-OB," a short parody Carlos composed to introduce the new recording.




▲ Telarc President Robert Woods and Wendy Carlos sign the contract for this historic project.

"We added the Toccata and Fugue because it's one of the more popular Bach pieces, and with CD, we had the opportunity to put more on the album," said Telarc's Robert Woods.

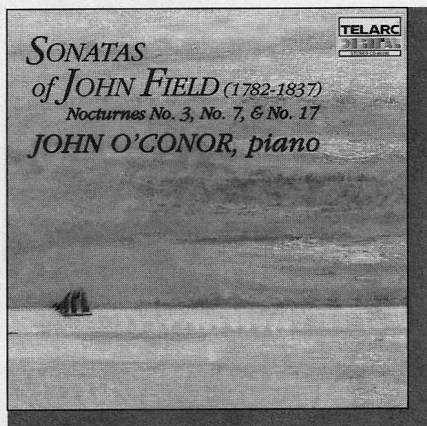
"For me the new thing is always the best," says Carlos, "so the thing I've never done before, the Toccata and Fugue in D minor, is my favorite piece on the album."

Woods and Carlos agree on the inevitability of side-by-side evaluations of the old and the new *Switched-on Bach 2000* recordings. "Of course this will invite comparisons," says Woods, "but that's good because people who know the old one will have their interest piqued. And then there will be a whole new audience that isn't familiar with the 1968 recording."

While the specter of the two recordings being set up side by side could have been inhibiting, Carlos didn't let it interfere with the task before her. "I just put it out of my head," she says. "I simply ignored the issue. I know that I made the recording with as much care, sweat and blood as I could, so no matter what anyone says, I know it was made as well as I am capable of making it." 

# Acclaimed pianist JOHN O'CONOR continues his Field and Mozart series

by William C. Baxter



## FIELD SONATAS

▲ *FIELD: Piano Sonatas Nos. 1-4, Nocturnes No. 3, No. 7, No. 17*  
John O'Conor, Piano (CD-80290)  
Available April 1 [76:06]

With this release, Irish pianist John O'Conor completes his traversal of Field's "night-pieces" for piano and performs the four Piano Sonatas on the same disc. This recording follows the high degree of success and critical acclaim for O'Conor's previous recording of fifteen of the Field *Nocturnes* for Telarc (CD-80199). That release spent seven weeks on the *Billboard* Top 25 Chart, and inspired David Vernier of *CD Review* to avow, "Not to have heard John O'Conor perform these *Nocturnes* is a sin against art and good taste." *CD Review* bestowed a rare "10/10" rating on the disc while naming it their "CD of the Month."

Contrary to popular belief, it was not Chopin, but rather the Irish composer John Field (1782-1837) who created the nocturne, a short lyric piano piece meant for evening listening. The term was quickly adopted by other composers, Chopin among them. The three *Nocturnes* included here complete the cycle of eighteen that Field penned.

O'Conor maintains that the compositions of his fellow countryman, Field, have been unfortunately and unjustly neglected.

Like Chopin, Field included the piano in every one of his compositions. The *Sonatas* were his proud Opus 1, composed under the tutelage of Muzio Clementi, the esteemed Italian pianist, instrument maker and teacher. Their graceful, charming melodies provided an elegant backdrop in the salons of the music-loving aristocrats of Field's day, upon whom he was dependent to make a living. The sonatas reflect a calm and easy brilliance, with a smooth singing style imparting the feeling of a soft, misty Irish morning — a feeling with which O'Conor is very familiar. Perhaps it was this that prompted *Stereophile's* Barbara Jahn to attest, "I can't imagine a more sympathetic advocate of this exquisite music than John O'Conor." [ ]



## PIANO CONCERTOS

▲ *MOZART: Piano Concertos No. 17, K. 453 & No. 24, K. 491*  
Sir Charles Mackerras/Scottish Chamber Orchestra  
John O'Conor, Piano  
(CD-80306) Available now [57:45]

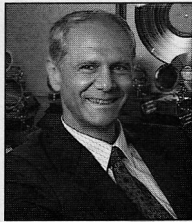
In the wake of the wide critical acclaim for his previous recordings of the Concertos No. 21 and No. 27 (CD-80219) and the Concertos No. 19 and No. 23 (CD-80285) for Telarc, John O'Conor continues his cycle of Mozart's Piano Concertos with this, the third release in the series. The two previous recordings of Mozart Concertos have garnered many plaudits from the press. David Hurwitz, in the pages of *Musical America*, enthusiastically recommended Mozart: Piano Concertos No. 21 and No. 27, saying, "In the two piano concertos, John O'Conor and Mackerras collaborate to produce immensely satisfying results." Acclaim from overseas has come from publications such as *British CD Review*, whose reviewer Nigel Simeone gave this tribute to CD-80285: "Beautiful accounts of all three works. I do not know whether O'Conor and Mackerras are planning to record more Mozart concertos, but I very much hope they do."

Composed for one of his favorite and most talented pupils, Barbara "Babette" Ployer, the seventeenth Concerto was premiered on June 13, 1784 with Babette, herself, at the keyboard at her family's home in Döbling. Bursting with melody and grace, it immediately became an outstanding jewel in Mozart's crown of piano concertos. That it was one of only six such compositions that Mozart published during his lifetime attests to his high opinion of the work. The finale's main theme is a chirping tune Mozart is said to have borrowed from his pet starling!

The Concerto No. 24 was composed just two years later in 1786. Despite its tragic outlook from beginning to end, it has nevertheless become one of the most popular of all the concertos. This powerful work wrenches every last drop of emotion from the listener through its somber poetic mood, offering only brief glimpses of light to contrast the darkness. Upon hearing this concerto for the first time, Beethoven is reported to have lamented to his companion composer, "Oh, my dear fellow, we shall never do anything like that." [ ]

# MUSINGS

BY ROBERT E. WOODS  
PRESIDENT



## COVER STORIES

One of the most difficult aspects in the process of producing recordings is coming up with good cover designs. At its best, a cover not only serves to appropriately reflect the musical program, but it takes on the role of a miniature billboard to advertise the release as well. I can think of many times when I, as a consumer, have been drawn into the purchase of a recording because it *looked* appealing.

The cover process, as we refer to it, is intensely creative. It requires constant planning, discussion, and refinement. It also requires considerable interaction and teamwork between the art department and the other members of the production department. As of this year, virtually all cover design concepts are initiated within the company along with aspects of their execution.

To stay on top of the almost fifty covers that we must produce annually requires diligent attention. Our in-house art staff is made up of three primary individuals: Ray Kirschensteiner, Anilda Carrasquillo and Susan Cybulski.

We presently meet once a week to review initial ideas on upcoming projects and to discuss the status of various cover ideas in their different stages of development. Here's what usually happens:  
(1) Brainstorming Sessions - These are meetings to develop a direction or visual concept for each of the musical programs we are

planning to release in any given month. (2) Research - Once an idea or concept is agreed upon (and it's not always unanimous by any means), research is conducted to explore the concept either photographically, illustratively or graphically. (3) Review of Research - After the initial research is conducted, we meet again to review the findings: either existing photos, paintings, rough sketches and portfolios of potential illustrators or photographers. At this point we also discuss all concepts or ideas found during research that we think might make a good cover. (4) Layout & Design - Once we agree on an image, that visual is scanned into our Macintosh computer systems and various layouts combining the image with the cover copy are experimented with. Doing this via computer is a vast improvement over the older and more time consuming individual, handmade roughs. (5) Negotiation - When we find an image we want to use the owner of the copyright is found, reproduction rights are obtained and a fee is negotiated. If we hire an illustrator or photographer to illustrate or take photographs for a cover, a similar process of negotiation must transpire. (6) Comprehensives - Once we have a layout approved and we have clearance on the usage of an image, several color comprehensives that integrate the image with color copy are presented and a consensus of what integrates best is chosen. The cover may return to the weekly meeting several times before a final version is found to be acceptable by the "Team."

Some covers happen quickly and easily. Others seem to grind on forever, but eventually must come together in order to meet the deadline for release. You see, as we began our 1992 year, virtually every proposed project was on the "boards," and we are already working our way into 1993 and beyond. Actually, the minutiae of details that go into the process have been significantly simplified for this article. There are few "givens" in any creative process—and change, in various degrees, is always a considerable part of the process. But when our project manager, Gary Reider, finally says to us, "If you want it out for release in June, the drop-dead date is May 8th," then you fly, or something else takes its place. ☐

## MOOD, MICS & MUSIC

We still get letters from people who want to know what magical equipment we used on a particular recording that made it sound so good (implying it's better than something else we've recorded). I am always inclined to reply that while the technology is vitally important, more important, it seems, is where the mics get placed, the temperature and humidity, and not the least, the mood of all involved. These things seem to affect the outcome more than anything else I can think of. ☐

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▲ The Telarc Collection, Volume 3  
(CD-89103) Available July 1 [66:32]



▲ The Telarc Collection, Volume 4  
(CD-89104) Available July 1 [64:27]

# PREVIEWS

## CLEVELAND QUARTET



◀ **MOZART:** *String Quartet No. 14 in G major, K.387*  
*String Quartet No. 15 in D minor, K.417b*  
Cleveland Quartet  
(CD-80297) Available now [60:05]

The Cleveland Quartet has received rave reviews for its performances and recordings throughout the world. Allan Kozinn of *The New York Times* praised them, describing "...the unity with which the players applied themselves to the details of phrasing and dynamic shading...gave their readings a sweet, fully Romantic radiance." In his review of the group's recording of Schubert's "Trout" Quintet (with pianist John O'Connor, CD-80225), British *CD Review's* Tully Potter extolled, "I enjoy this Schubert disc immensely, as everything about it seems to be right...an extremely desirable disc." Even the *Boston Globe* acceded, "The Cleveland Quartet is second to none. It may look like critical dereliction...but that's the way it honestly was...string quartet playing doesn't come better than this."

Like Mozart symphonies in miniature, the String Quartets contain much sublimely beautiful writing of which only the great Austrian was capable. The two quartets heard on this disc are from the group of six known as the "Haydn Quartets," which Mozart dedicated to his friend and colleague, Franz Joseph Haydn. Composed in 1782-83, when Mozart was twenty-six years of age, these two quartets are among Mozart's purest and most perfect creations. This is despite the apparently true tale which relates that the Fifteenth Quartet was composed while Mozart's wife Constanze was actually in labor in the next room with the birth of the couple's first child! The pained stabs of the second movement are said to represent her birth pangs. The Cleveland Quartet's newest member, first violinist William Preucil, who joined the group in 1989 commented, "The Fourteenth Quartet is so beautiful, open and bright, and the Fifteenth is so dark and brooding — it reminds me of *Don Giovanni*. I think they make a nice contrast."

—WCB

## LAUSANNE CHAMBER ORCHESTRA

In their Telarc debut, the Chamber Orchestra of Lausanne, Switzerland performs the music of Ottorino Respighi under the direction of their Music Director Jesús López-Cobos.

Respighi's *Ancient Airs and Dances* have enjoyed lasting popularity since their composition in the early part of this century. Based on lute and keyboard pieces from the Italian Renaissance by such lesser-known composers as Molinaro, Galilei (father of astronomer Galileo Galilei), Caroso and Besard, Respighi left the beautiful original melodies intact while enriching their texture with an orchestral arrangement. The result is a work of modern sonorous brilliance which preserves the mood of ancient courtly dances. Conductor Jesús López-Cobos confirms this, saying, "Respighi was a wonderful, imaginative orchestrator. The *Ancient Airs and Dances* is a marvelous integration of early Italian music with twentieth-century instrumentation."



◀ **RESPIGHI:** *Ancient Airs & Dances / Trittico Botticelliano*  
Jesús López-Cobos  
Lausanne Chamber Orchestra  
(CD-80309) Available now [69:17]

Just as the *Ancient Airs and Dances* reflect Respighi's affinity for the music of the Italian Renaissance, *Trittico Botticelliano*, (*Three Botticelli Pictures*) exhibits the composer's interest in Italian Renaissance art. The piece depicts three of the Italian master Botticelli's most beloved canvases: *Spring*, *The Adoration of the Magi* and *The Birth of Venus*. Respighi paints his pictures in sound with luminous brushstrokes to capture the spirit of each image in lustrous radiance. "Although Respighi has sometimes been disparaged as a second-rate composer," López-Cobos asserts, "these pieces show his brilliant technique in the Italian neo-classical style of the 1930s."

For his first Telarc recording conducting the Lausanne Chamber Orchestra, Maestro López-Cobos explained that "The orchestra is intimately sized with just forty-four members. This opens up all sorts of chamber repertoire opportunities for me. These recordings were made in the Musica Theatre in La-Chaux-de-Fonds, Switzerland, the famous old hall of the Suisse Romande Orchestre under Ernest Ansermet. The acoustics of the old hall are simply wonderful."

—WCB

## BALTIMORE SYMPHONY ORCHESTRA

You've heard the saying, "Don't trust anyone over thirty?" Play the theme from the slow movement of Rachmaninoff's Second Symphony for anyone *under* thirty. Ask them what it's from. Undoubtedly, the answer you'll get is "Never Gonna Fall in Love Again," popularized in 1976 by pop songwriter/singer Eric Carmen. Carmen "borrowed" the tune for his ballad from Rachmaninoff — and what a great tune it is. (Carmen's mother played in The Cleveland Orchestra for many years.) It enabled Carmen's song to become a popular hit, reaching number eleven on the *Billboard* chart. Whether 1907 or 1976, the melodies of the Second Symphony are simply too beautiful to resist! The public was immediately taken by it at the premiere, and the popularity of the work hasn't waned since.

Speaking of songs, lyric soprano Sylvia McNair lends her considerable talents to a rendition of Rachmaninoff's *Vocalise*. A *vocalise* is a vocal exercise, or in this case, a song without words. Originally composed for soprano with piano accompaniment, Rachmaninoff later arranged it for soprano and orchestra, and it has become the Russian master's most famous and beloved song. Perhaps Rachmaninoff was the last great melodist. Some composers have tried to intellectualize or systematize music. But to Rachmaninoff, music was nothing if not melodic. As the composer himself rhetorically asked, "How can I compose without melody?"

Under its Music Director David Zinman, the Baltimore Symphony has been receiving rave reviews for their recordings with Telarc. Andrew Colton of *High Performance Review* expressed "How refreshing it is to hear a disc of standard repertory fare played with such flair and conviction" for Baltimore's Stravinsky recording of *The Firebird*, *Petrushka* and *Fireworks* (CD-80270). That enthusiasm comes through in this recording as well, from the conductor down to the last member of the orchestra. Maestro Zinman says, "... the Rachmaninoff is like dipping into a box of wonderful chocolates: it represents Romanticism at its lushest."

—WCB



◀ *RACHMANINOFF: Symphony No. 2 / Vocalise, with Sylvia McNair, soprano / David Zinman Baltimore Symphony Orchestra (CD-80312) Available July 1*

## MILWAUKEE SYMPHONY ORCHESTRA



◀ *SMETANA: Má Vlast (My Country) Macal / Milwaukee Symphony Orchestra (CD-80265) Available May 1 [73:35]*

In their Telarc recording debut, the Milwaukee Symphony Orchestra under their Czech-born Music Director Zdenek Macal perform Bedřich Smetana's great Czech national masterpiece, *Má Vlast*. The Milwaukee Symphony has been, since its founding in 1959, one of America's premier orchestras. In 1986 (fifty years after his birth in Brno, Czechoslovakia), conductor Zdenek Macal took the reins of the group from his predecessor Lukas Foss. It has proven to be an ideal combination for the music of the great Czech composer, Smetana, because Macal is a strong proponent of Eastern-European music. His belief is that the music of Dvořák, Janáček, and Smetana should be given more consideration in the United States. Macal's feelings for this important piece clearly shine through.

The "father of Czech music," Bedřich Smetana (1824-1884) was the son of a brewer and amateur musician, born into what was then part of the Austrian Empire. A strong but short-lived Czech nationalist movement arose in the nineteenth century, and although he had exhibited no previous nationalistic leanings, Smetana helped to man barricades during a brief revolt on June 11, 1848. The futile uprising was easily quashed by the Emperor's soldiers, but the incident was permanently burned into Smetana's memory.

These events laid the groundwork twenty-five years later in 1874 for the composition of a group of symphonic poems that became collectively known as *Má Vlast (My Country)*. His conception of the first melody for the work came at about the same time as the composer's horrified discovery that he had become deaf overnight! Like Beethoven, Smetana suffered a complete loss of hearing. But unlike Beethoven, whose deafness occurred gradually, Smetana's hearing loss was extremely sudden. "One night I listened with great pleasure to Leo Delibes' *Le Roi l'a dit*," the composer related. "The following morning I was stone deaf." A musician's worst nightmare had come true, and eventually even robbed Smetana of his sanity — he died miserably in a mental ward.

But Smetana's music lived on. This musical portrait of his country became his most successful orchestral work, beloved by people the world over. The tone poems in *Má Vlast*, from *Bohemia's Woods and Meadows* through the coursing of *The Moldau* to the Bohemian village of *Tábor*, paint a vast canvas of the Czech countryside.

—WCB

## Telarc Grammys now total twenty-six

At the thirty-fourth Annual Grammy Awards Ceremony held February 25 at Radio City Music Hall in New York City, Telarc recordings were awarded two Grammys out of the four categories in which they were nominated. This brings Telarc's total to twenty-six awards since the company's founding fifteen years ago. Jack Renner, the company's Chairman and Chief Recording Engineer, served as Recording Engineer on all of Telarc's nominated recordings.


In the category of *Best Comedy Album*, zany Professor Peter Schickele (a.k.a. P.D.Q. Bach) extended his Grammy-winning streak from two to three years in a row with his win for *P.D.Q. Bach: WTWP Classical Talkity-Talk Radio*.

A Grammy was also earned for jazz. Since entering the jazz arena in 1988, Telarc has garnered three Grammy Awards for its work in this category. After winning two jazz Grammys last year, Oscar Peterson and Telarc have been honored for the second year in a row, for *Saturday Night at the Blue Note* with Oscar Peterson receiving the award for *Best Jazz Instrumental Performance, Group*.

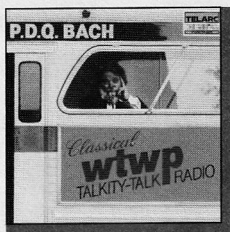
Telarc's *Lionel Hampton and the Golden Men of Jazz Live at the Blue Note* was also nominated in the *Best Jazz Instrumental Performance, Group* category.

Telarc received nominations in two other categories: The Janáček *Glagolitic Mass* and Dvořák *Te Deum* was nominated for *Best Performance of a Choral Work*, with Robert Shaw conducting The Atlanta Symphony Orchestra and Chorus. The *Music Man* was nominated for *Best Musical*

*Show Album* for co-producers Robert Woods, Telarc President, and Elaine Martone, Vice-President of Production and Artist Relations. The musical was performed by the Cincinnati Pops Orchestra conducted by Erich Kunzel.

Since its founding in 1977 by Renner and Woods in Cleveland, Ohio, Telarc has been in the forefront of digital recording technology, and is renowned throughout the world for the high quality of its recordings, both sonically and artistically. 

### WINNER: BEST COMEDY ALBUM



▲ *P.D.Q. BACH: WTWP Classical Talkity-Talk Radio* / Professor Peter Schickele assisted by Donna Brown as Blondie and Elliott Forrest as Jocko (CD-80295, CS-30295) [61:39]

### WINNER: BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP



▲ *THE LEGENDARY OSCAR PETERSON TRIO - SATURDAY NIGHT AT THE BLUE NOTE:* Oscar Peterson, Piano / Herb Ellis, Guitar / Ray Brown, Bass with Bobby Durham, Drums (CD-83306, CS-33306) [67:00]

### NOMINATED: BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP



▲ *LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ LIVE AT THE BLUE NOTE:* Lionel Hampton, Vibes/Clark Terry, Trumpet, Flugelhorn/Harry "Sweets" Edison, Trumpet/James Moody, Tenor Sax/Buddy Tate, Tenor Sax/Al Gray, Trombone Hank Jones, Piano/Milt Hinton, Bass/Grady Tate, Drums (CD-83308, CS-33308) [58:07]

### NOMINATED: BEST MUSICAL SHOW ALBUM

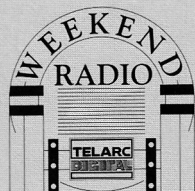


▲ *MEREDITH WILLSON'S THE MUSIC MAN:* Book, music & lyrics by Meredith Willson / Story by Meredith Willson & Franklin Lacey. Timothy Noble as Professor Harold Hill, Kathleen Brett as Marion Paroo, with Doc Severinsen as Marcellus Washburn Erich Kunzel/Cincinnati Pops Orchestra (CD-80276, CS-30276) [70:29]

### NOMINATED: BEST PERFORMANCE OF A CHORAL WORK



▲ *JANÁČEK: Glagolitic Mass • DVOŘÁK: Te Deum* Robert Shaw / Atlanta Symphony Orchestra & Chorus Soloists (CD-80287) [59:27]



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