

QUARTER NOTES

SUPER ISSUE

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FALL / HOLIDAY 1992

Mel Tormé records his first Christmas album ever!

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by Jan C. Snow



▲ MEL TORMÉ: CHRISTMAS SONGS 16 Selections including Mel's 1946 hit "The Christmas Song" Keith Lockhart / Cincinnati Sinfonietta (CD-83315, CS-33315) Available October 1 [60:31]

If for no other reason, Mel Tormé needed to make this recording to settle a long-standing argument. "It's been going on for years," he says with a mix of amusement and mild annoyance. "Everywhere I go, people tell me how much they like my Christmas album. When I tell them, 'thanks, but I've never made one,' they refuse to believe me. People absolutely refuse to believe that I've never recorded a Christmas album."

Well, now he has. That laid to rest, what has never been arguable is that as the composer of *The Christmas Song*, Mel Tormé, has contributed lasting and vivid images of the holiday to our collective consciousness, images that have become a part of America's very idea of what Christmas is.

Twenty years old when he wrote *The Christmas Song* with Robert Wells in 1945, Tormé was already a show-business veteran, having begun his career singing with the Coon-Sanders Orchestra at Chicago's Blackhawk Restaurant when he was only four. The song, first recorded by the late Nat 'King' Cole in 1946, presents a very particular holiday with "chestnuts roasting on an open fire" and "Yuletide carols being sung

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by a choir," a temperate-zone, snowy-weather Christmas of good times wrapped in the warmth of family and friends. It's exactly the kind of Christmas Mel Tormé remembers.

"When I was a kid growing up in Chicago," says Tormé, "my grandparents lived in a little town called Shelbyville, Indiana. It was almost like the back lot of MGM, a picture of a small town, with a town square, and a Christmas tree on the square. I would go there for Christmas every year and even though we were Jewish, there was always this wonderful, countrified feeling of Christmas. The whole aura of Christmas was there for me and I have great memories of it."

(Continued on page 15)

Robert Shaw conducts Haydn's *The Creation*, using the conductor's own revised text

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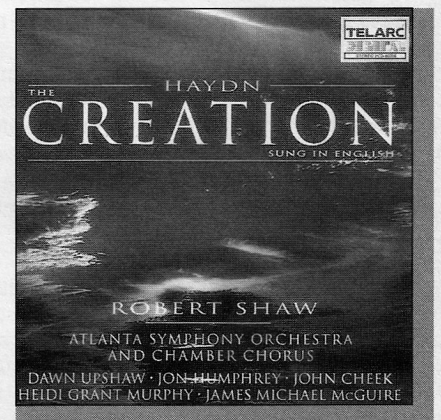
by Valerie D. Thorson

Haydn, like Handel before him, wrote some of his most enduring and celebrated compositions late in his life. His two finest choral works, the oratorios *The Creation* and *The Seasons*, were finished in 1798 and 1801, respectively, by which time Haydn was sixty-nine years of age.

Haydn had enjoyed several successful seasons in London from 1791-1795, composing and performing his famous "London" symphonies for a series of concerts produced by the violinist Johann Peter Salomon. While in London, he heard a number of performances of oratorios by Handel, which inspired him with the desire to compose one himself. Salomon presented him with a libretto that had originally been intended for Handel, with material taken from the first chapter of

Genesis and the seventh and eighth books of Milton's *Paradise Lost*. Its original author/compiler has never been discovered. In spite of the fact that Haydn was enthusiastic about composing the work, he refused to stay in England to do so, and in 1795 he returned to Vienna. There he had the text translated into German by his great friend, Baron van Swieten, who was also an admirer of Handel. Van Swieten not only translated the text, he also reworded it when he felt it necessary, and even made suggestions to Haydn on how he thought it should be set to music!

Although *The Creation* was composed for the German text, van Swieten also re-wrote the English words, making this oratorio the first major work to be published with dual texts. His English setting has always been problematic, however, full of stilted and rather silly language and poor word order. In the new Telarc recording of this epic work, featuring Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus, a much-improved English version is used. Written by Robert Shaw and Alice Parker and published in 1957, it sprang from their desire "to unite Haydn's minutely picturesque musical language with the colorful and understandable English text which it deserves."



▲ HAYDN: THE CREATION
Dawn Upshaw, Gabriel; Heidi Grant Murphy, Eve;
Jon Humphrey, Uriel; James Michael McGuire,
Adam; John Cheek, Raphael
Robert Shaw / Atlanta Symphony Orchestra &
Chamber Chorus
(2CD-80298) Available November 1 [approx. 108:00]

In this wonderfully varied work, full of musical tone painting and vivid depictions of nature, the Atlanta Symphony Orchestra and Chorus are given full scope for their

(Continued on page 14)

A new rendition of Handel's *Messiah* on Period Instruments

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by Valerie D. Thorson



▲ **HANDEL: MESSIAH**
Karen Clift, Soprano; Catherine Robbin, Mezzo-Soprano;
Bruce Fowler, Tenor; Victor Ledbetter, Baritone
Martin Pearlman / Boston Baroque & Chamber Chorus
 (2CD-80322) Available October 1 [132:02]

George Frideric Handel's *Messiah* has become such a staple of our country's repertoire that there are probably very few people who have never heard at least portions of it. Although written on biblical subjects, depicting the birth, death, and resurrection of Jesus and the spreading of the Gospel, *Messiah* was not originally intended to be performed in a church. Charles Jennens, its librettist, referred to it as "An Entertainment," and it was conceived as a concert work. Because it is performed so often and in so many different venues (community chorus concerts, sing-alongs, symphony orchestra concerts, and chamber music concerts, to name just a few), it is naturally performed in as many different styles. This fact would doubtless have found favor with Handel, who conducted the work a large number of times himself, and often had to make changes or adaptations in his score to accommodate a given situation (these could involve number of singers, abilities of soloists, placement of performers and orchestra, and so forth).

With all this in mind, it is entirely appropriate that Telarc present a new recording of *Messiah*, one that offers listeners some exciting alternatives in style and performance. The new release is the second to be made for Telarc by the Boston Baroque (formerly "Banchetto Musicale"), the period-instruments orchestra founded in 1973 by its harpsichordist and director, Martin Pearlman. The group, the first permanent Baroque orchestra in this country, was augmented by a professional chamber chorus in 1978. Originally, the chorus was only used for performing smaller works such as Bach cantatas, but over the years it has gradually been performing more large-scale repertoire, including a highly-praised, yearly performance in Boston of Handel's *Messiah*.

In his remarks on the choral style for the new recording, Mr. Pearlman said: "The chorus has the greatest role of any actor in the *Messiah*. While Handel had only men and boys in his chorus, we include women's voices because of the greater possibilities for expression and virtuosity. The runs in the choral parts are taken quickly and lightly and are shaped to give energy to the repeating sixteenth-note patterns within them."

The chorus has inspired the critics to employ superlatives in describing its accomplished and athletic performances. After its Carnegie Hall debut, *The New York Times* said, "A beautiful performance . . . the final 'Amen' gave way to bravos and stamping feet"; while the *Village Voice* glowed: "Vitality, beauty of sound, and breathtaking virtuosity."

When Handel wrote *Messiah*, he was desperate to revive his flagging career in London. For over thirty years he had been composing operas for the English, and had enjoyed great successes. But his operas, written in Italian and geared primarily to the aristocracy, no longer appealed to the English audiences, increasingly made up of the new middle class. They wanted to hear works sung in English, about subjects with which they could more readily identify than the gods and heroes of Italian opera.

In 1741, after being presented by Jennens with the libretto for *Messiah*, Handel was persuaded to return to composing oratorio (he had earlier presented two: *Saul* and *L'Allegro, il Pensero, ed il Moderato*, with considerable success). Handel began to work on the music on August 22, 1741, and finished the entire composition only three weeks later, on September 14. Handel's servant discovered him, after he had completed the "Hallelujah Chorus," in tears. Said the master, "I did think I did see all Heaven before me, and the great God, himself!" Handel's lofty librettist, Jennens, was unhappy with parts of the finished score, and expressed the opinion that Handel "has made a fine Entertainment of it, tho' not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retain'd his Overture obstinately..."

An invitation to give a series of concerts in Dublin gave Handel the opportunity to premiere *Messiah* in the spring of 1742. The premiere took place "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's - street and of the Charitable Infirmary on the Inn's Quay..." Ladies were requested not to wear hoops, so that a larger audience might be accommodated. Although it was well-received in Dublin, London was slower to respond. It was not until about 1750 that the English finally gave this monumental work its due.

Today, of course, *Messiah* is loved as Handel's most popular composition. Music historian Joseph Machlis said of it, "*Messiah* . . . was intended for the commercial concert hall by a bankrupt impresario-composer eager to recoup his losses. That so exalted a conception could take shape in such circumstances testifies to the nature of the age whence it issued – and to the stature of the master of whom Beethoven said, 'He was the greatest of us all.'" 📖



Albrecht Dürer, *The Virgin with the Wreath of Roses*, 1506

An awful lot of Peter Schickele

• • •
Jan C. Snow



▲ P. D. Q. BACH: *Music For An Awful Lot Of Winds & Percussion*
Professor Peter Schickele/Turtle Mountain Naval Base Tactical Wind Ensemble
(CD-80307, CS-30307) Available October 1 [52:52]

Numbers can be hard to understand. So we agree “a couple” definitely means two, but is “a few” three or four? Or more? And how many is “an awful lot,” as in *Music For An Awful Lot Of Winds & Percussion*?

In this case, we can be sure an awful lot is ‘way too many, or at least more than anybody in his or her right mind would want to listen to for very long. After all, the piece was written by P.D.Q. Bach, history’s most redoubtably unexceptional composer, and is the title tune of Telarc’s latest ill-advised voyage into the musical muck of the eighteenth century.

Music For An Awful Lot Of Winds & Percussion appears to have been composed at the behest of Prince Fred of Wein-am-Rhein, according to Professor Peter Schickele, world’s foremost and only authority on the music of this last and least of the great Johann’s sons. “P.D.Q. had originally wanted to write a really big work of thirty-five or forty minutes’ duration,” claims Schickele, “but he agreed to make it only a third as long when Prince Fred offered to triple the fee.”

Nearly lost to the ages when members of the Prince’s household used the pages of the manuscript to wrap six large sausages as a gift for Benjamin Franklin, the piece was unearthed in this century in a Boston attic and salvaged by the Harvard Band, which probably should have had better taste but didn’t.

The instrumentation on this recording is amazingly similar to that of the modern concert band, although the usual drums, cymbals and bells are joined in the bloated percussion section by such extracurricular noises as a duck call, bird whistle, pistol shot, cow bell and slap stick.

Certain instruments in the original score – the dill piccolo, for example – have become obsolete, no doubt with good reason. The surviving winds include all the usual suspects, many of which are called upon to produce sounds in a somewhat unusual fashion.

“Not only do the double-reeds play their reeds without the rest of the instrument,” says Schickele, “but *Music For An Awful Lot Of Winds & Percussion* also features the trumpets and trombones playing just their mouthpieces. It makes a sound that is barely polite.”

It would appear that P.D.Q.’s motto was, “if you can’t do it right, do it different.” For example, in *March of the Cute Little Wood Sprites*, another concert band extravaganza, virtually the entire band is required to sing. This is probably not an altogether wise idea, given the usual level of innate musicality of trombone players, but good judgment was never P.D.Q.’s long suite.

(Continued on page 14)

Erich Kunzel's first album for the young and *Young At Heart*

• • •
by Jan C. Snow

What was the first song you heard as a child? Is it possible to remember? Perhaps it was Brahms’ Lullaby, crooned softly while you slept, and logged into your unconscious as a drowsy infant.

How about the first song you ever learned to sing? I recall some silly ditty about Tiddlywinks and Tiddlywee, two little fishes that lived in the sea, but it can’t have been the first song I learned. As children, we sing long before we are aware of what we are doing and by the age we know we are singing, we’ve accumulated a substantial catalog that is an unalterable part of us.

So it is with the music of *Young At Heart*, a collection of songs that recalls not only when we were chronologically young but remind us that no matter how many birthdays we’ve survived, a child still sings in each and every one of us.

“This is an album for young people of all ages,” says Cincinnati Pops conductor Erich

Kunzel, “for young people from three to ninety three, and beyond. These are such delightful things, there is something everyone will enjoy.”

Included are songs that we knew when we were children and can share with our children and grandchildren, and tunes of more recent vintage that are theirs to share with us. Represented are the musically far-flung worlds of nursery rhyme, classical repertoire, pop song, television, movies and the Broadway stage. With the help of the Cincinnati Pops Chorus and the Cincinnati School for Creative and Performing Arts Children’s Chorus, the light-hearted side of youth is thoroughly explored, and an elegant summation of the spirit of this recording Mel Tormé sings the title tune, “Young at Heart.”

The simplest and undoubtedly the most universally shared tune on the recording is the “Alphabet Song.” A mnemonic device elevated to cultural icon, this is a tune that lasts a lifetime. Decades after we learn the song, we fall back on it while filing or looking things up in the encyclopedia, singing or saying to ourselves in rhythm, “H, I, J, K, L-m-n-o P.”

You might say that philosophically speaking, “I Won’t Grow Up” from *Peter Pan* sets the tone of the recording. “Be Kind to Your Parents” from *Fanny* and “Who’s Afraid of the Big Bad Wolf?” from Walt Disney’s *Silly Symphonies* are further food for youthful thought.



▲ *YOUNG AT HEART*: 18 Selections with Special Guests Bob McGrath, Patti Page and Mel Tormé
Erich Kunzel / Cincinnati Pops Orchestra
(CD-80245, CS-30245) Available November 1 [approx. 60:00]

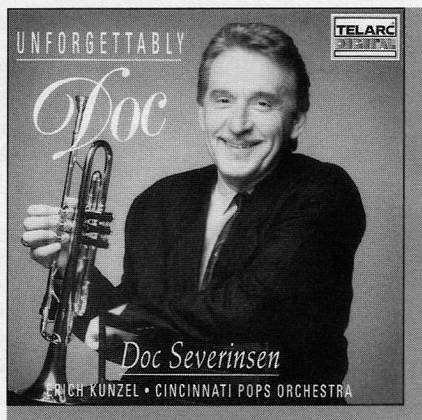
There are additional tunes that whisk us back to other favorite Disney films. The aforementioned Brahms’ Lullaby is here, plus a Mother Goose medley, and songs about singing itself, such as “I’d Like to Teach the World to Sing,” “Sing, Sing a Song,” and “I Believe in Music.”

“Sesame Street,” the neighborhood of modern childhood, and its furry denizens, the Muppets, contribute a fistful of selections,

(Continued on page 14)

Doc's performance is unforgettable in his latest Telarc Release

• • •
by Jan C. Snow



▲ **DOC SEVERINSEN:** *Unforgettably Doc*
13 Selections including "Unforgettable,"
"Georgia On My Mind" and "Misty"
Erich Kunzell/Cincinnati Pops Orchestra
(CD-80304, CS-30304) Available September 1 [67:35]

For almost as long as we can remember, the Doctor has been in: in our living rooms, in our bedrooms, in our lives on just about a daily basis. Doc Severinsen made coast-to-coast house calls four to five nights nearly every week for three decades, first as a member and then for a quarter-century as the leader of television's last big band, the now-legendary *Tonight Show Band*.

"That show was just the most remarkable opportunity for a musician that I can imagine," says Doc, whose tenure ended concurrent with Johnny Carson's retirement. "It put us in touch with all segments of the American society, and they got to know you as a person as well as a musician. There was a sort of acceptance factor that I liked and that I'm very grateful for."

The person we came to know so well was quick-witted and flashy, given to sometimes outlandish outfits and irreverent wise-cracks. Hardly a show passed without Carson casting a skeptical eye on his bandleader's sartorial excess with, of course, appropriate rejoinders from Severinsen. But while these obligatory high jinks often threatened to overshadow his serious musicianship, they simply couldn't obscure the fact that Doc Severinsen is one of the finest trumpet players of our era.

Severinsen's multi-faceted career extends far beyond his *Tonight Show* fame. Since his early teens the sixty-five-year-old musician has played countless dates with a veritable "who's who" list of big bands and jazz ensembles. He's made commercials, conducted symphony orchestras, and recorded in just about every genre you can think of. *Unforgettably Doc*, his latest solo effort for Telarc, is a collection of sterling standards that, like their interpreter, are part of our lives.

"These are tunes that have really stood the test of time," says Severinsen. "A tune gets to be a standard because it's been played, and played to acceptance, then through the amount of time it's been around, it becomes a part of the American music literature."

The tune list reads like some sort of twentieth-century hit parade: "Misty," "Stardust," "Speak Low," "Unforgettable," "Georgia on My Mind," "Someone to Watch Over Me," to name a few. Among the composers represented are masters of the form such as Hoagy Carmichael, Cole Porter, George Gershwin, Errol Garner and Kurt Weill.

"I don't know if I have a favorite at this point," says Doc about the recording. "They're all really great tunes. I'm an Ellington lover so 'Lush Life' was one I particularly enjoyed doing, and also 'What is This Thing Called Love?'"

Although it was an amazing fifty-five years ago, Doc has no trouble remembering his very first gig. "I was nine years old and I played for a country dance," he says. "I played from nine o'clock at night to three in the morning and I got fifty cents."

Born and reared in the little town of Arlington, Oregon, Carl Severinsen got his nickname from his father, whose given name was also Carl. "My father was a dentist," says Severinsen, "and he was 'Big Doc' and I was 'Little Doc' and then it just became 'Doc.' It's really always been the name I've gone by."

In that time and place, Severinsen's tie to the outside world was what he heard on the radio. "It was big bands then," he says, "and the ones I heard most regularly were Harry James and Tommy Dorsey, so I suppose there was some influence there." By way of the air waves, the big band sound became a part of what Doc Severinsen's music would be all about.

His lifetime partnership with the trumpet is an even more direct result of living in a community of limited resources. "My father tried to get me to play the violin, and I didn't want to do that," says Doc, whose true heart's desire as a child was a trombone. "The only horn that was available to me in this small town was a trumpet that some guy had in his attic, so that was that."

It turned out to be a perfect match. "I guess it just kind of fit my nature," he says. "The trumpet's a pretty outgoing instrument when you come right down to it. It's not at all shy. In many cases, it's flamboyant, sort of like my clothes. I guess that's what appealed to me."

In every sense of the word, Doc Severinsen is far from retiring. He has been touring vigorously with the former *Tonight Show Band* and is doing an increasing number of symphony dates. Principal Pops Conductor of the Phoenix Symphony since 1983, he was recently named Principal Pops Conductor of the Buffalo Philharmonic Orchestra.

Unforgettably Doc was recorded barely two weeks after Doc exited *The Tonight Show* with Carson on May 22. "It turned out to be one of those projects that just flowed along," he says. "The arrangements all worked, the orchestra enjoyed things, the playing was all of a piece, and the whole thing just seemed to have a good light on it." Additionally, he points out, the timing could not have been better.

"This recording was the first thing I did after the end of *The Tonight Show*," says Severinsen, "and I found I was left with a whole lot of emotions that needed to be placed somewhere. When I got to Cincinnati, with that wonderful orchestra, my friend Erich and all the great people from Telarc, I was really able to put my expressions into that experience. All the extra feelings I had, I poured right into the music." □

La vida breve: the sound and spirit of Spain

by Mark Satola

We know it as the first of a long series of uncontested masterpieces from the pen of Spain's greatest composer, but in 1905, Manuel de Falla had no inkling that his brooding and passionate "lyric drama" of love betrayed, *La vida breve*, would ever do more than gather dust in a cupboard.

Lovers of the fiery melos of Spanish music will soon have an unparalleled opportunity to acquaint themselves with this first flower of Manuel de Falla's unique genius, with Telarc's new recording of *La vida breve*, featuring the Cincinnati Symphony Orchestra, the May Festival Chorus, and a first-rate cast of Hispanic and American soloists, all led by the CSO's Music Director, Jesús López-Cobos.

"I was very keen to do *La vida breve*," said Maestro López-Cobos, who has conducted the work on many occasions throughout his life. "It's an important work because it was Falla's first attempt to write for a big symphony orchestra, and because it came at an important time of his life, written when he was very young. It was his first success."

Maestro López-Cobos finds Falla's score a unique synthesis of many theatrical elements.

"It's a combination of opera, dance music, choral, and symphonic music. The orchestra has a very important role."


Telarc's *La vida breve* was recorded in two days this past March, immediately after performances by the forces in Cincinnati. While the opera was not actually staged, Maestro López-Cobos sought to give the concert performances a real theatrical feel.

"For the most part, it was a standard concert set-up, with the soloists arranged in a semi-circle in front of the orchestra, and the chorus on risers behind," said Randy Katz of the Cincinnati Symphony. "What was unusual about it was that we had a Spanish dancer, Lucero Tena, on a special platform. An unusual interaction took place between conductor and dancer, a type difficult to describe," Katz says, "but best likened to the sort of interaction between jazz musicians."

Falla's score calls for a dancer who plays castanets, and Ms. Tena is perhaps the world's greatest castanet virtuoso, whose artistry has been hailed by no less than Andrés Segovia.

"Everyone had all the admiration in the world for her," said Katz. "We were absolutely wild about her." So wild, in fact, that at the rehearsal before the recording of *La vida breve*, CSO percussionists Dick Jensen and Bill Platt acknowledged her superlative work by ritually throwing away their own castanets.

That excitement has been preserved in Telarc's digital recording, produced by James Mallison and engineered by Jack Renner. In addition to the expressive rhythms of Lucero Tena's castanets, listeners will be entranced by mezzo-soprano Alicia Nafé as Salud, the Andalusian girl whose pure love is trivially cast aside by Paco (tenor Antonio Ordóñez), while her Grandmother, sung by mezzo Catherine Keen, and Uncle Sarvaor, sung by bass-baritone Michael Wadsworth, watch helplessly as events move inexorably toward a tragic conclusion.

In the eight years after *La vida breve*'s completion, Falla made his way to Paris, where he met and received the enthusiastic encouragement of Debussy, Ravel, and Dukas, all of whom heard him play his unperformed opera at the piano. Still, he must have wondered if his first serious work would ever see the light of day. Even though it had taken first prize in its category in a national contest sponsored by Madrid's Royal Academy of Fine Arts, earning for Falla a welcome 2500 pesetas, a promised production at the Royal Theater did not materialize. Its premiere at Nice in 1913 marked the end of a long road for Manuel de Falla, an obscure, regional composer of half a dozen unperformed zarzuelas, but the beginning of a new journey for the composer whose music, more than any other's, would embody the sound and spirit of Spain. 



▲ FALLA: *La Vida Breve*
 Jesús López-Cobos/Cincinnati Symphony Orchestra
 May Festival Chorus/Robert Porco, Director
 Alicia Nafé/Antonio Ordóñez/Catherine Keen
 Michael Wadsworth/Karen Notare/Manuel Cid
 William McGraw/Gabriel Moreno
 Carmelo Martínez/Lucero Tena
 (CD-80317) Available October 1 [63:19]

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CONVERSATION...

YOEL LEVI

...

by Jan C. Snow

Photo: Courtesy Atlanta Symphony



Unlike the audience of Diaghilev's *Ballets Russes* in 1913, Yoel Levi did not riot when he first encountered *The Rite of Spring*. However, he admits that he was, like the good citizens of Paris, somewhat shocked by the piece.

"I didn't see how anyone could play something so difficult," says Levi, who first met Stravinsky's landmark work some twenty years ago as a young percussionist with the Israel Philharmonic. "I remember it looked so incredibly complex to me at that time, I was shocked. I didn't see how the conductor was able to just do the piece as if it were second nature."

Now in his fourth season as music director of the Atlanta Symphony, Levi has conducted *The Rite of Spring* many times and he sees the work, newly recorded for Telarc with the *Pulcinella Suite*, through an additional two decades of professional experience.

"In any Stravinsky piece there are always some considerable technical difficulties of a rhythmic nature," Levi says. "*The Rite of Spring* no longer seems difficult to me, but it is always a great challenge. You have to be very convincing with everything you do in this piece."

Levi served as The Cleveland Orchestra conducting assistant for two years and as resident conductor for four. He has vivid memories of his first performance of *The Rite of Spring* at the orchestra's summer home, Blossom Music Center, in 1981. "You always feel," he says, "that conducting this piece is a very special accomplishment."


One experience that led Levi to that and other conducting accomplishments is tied in his musical history with his first exposure to Mendelssohn's music for *A Midsummer Night's Dream*.

"I first met that piece as a university student in Israel," says Levi, "when I was a violin student of Ilona Feher, a wonderful teacher from Budapest." An exacting instructor, Feher required him to prepare pieces and play them from memory at every lesson. "I did not realize then what a great effect that would have on me," he says.

Levi very rarely conducts from a score during a performance, and when recording a complete take prefers to work from memory also. The memorization exercises of his student days provided a foundation on which to build that skill. "It's not the same (memorizing violin pieces) as conducting from memory," he says, "but it was a great preparation for me. I wish I had come to her sooner."

Levi's twelfth Telarc recording couples Mendelssohn's *A Midsummer Night's Dream* with the composer's *Symphony No. 4* ("Italian"). "What a gifted composer Mendelssohn was," says Levi. "Sometimes I think people don't recognize what a talent he was, what incredible music he provided us."

Recording the Stravinsky, says Levi, was a charged experience. "Any time you record Stravinsky everyone is super, over-excited, and *This Rite Of Spring* is really out of the ordinary." Committing the Mendelssohn pieces to disc, he adds, presented an equal challenge of a different sort.

"These are some of the most difficult works in the literature," he says. "Some parts are so transparent, so exposed, so clear, that recording this music is something like walking on eggshells. It is not easy to do well. With both the Mendelssohn and the Stravinsky, the results made me feel extremely proud of the musicians." 



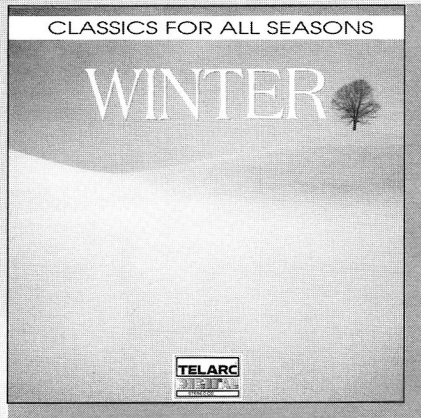
▲ STRAVINSKY: *The Rite of Spring Pulcinella Suite*
Yoel Levi/Atlanta Symphony Orchestra
(CD-80266) Available now [53:50]



▲ MENDELSSOHN: *Overture and Incidental Music to A Midsummer Night's Dream Symphony No. 4 "Italian"*
Yoel Levi/Atlanta Symphony Orchestra
(CD-80318) Available November 23 [approx. 57:00]

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

WINTER: SECOND IN A SERIES



▲ *CLASSICS FOR ALL SEASONS: Winter*
(CD-80330, CS-30330) Available November 23
[57:22]

Classics For All Seasons Summer and Fall
will be available in 1993-Ed.

Winter contains fourteen wonderfully varied and entertaining selections:

- RESPIGHI: Bergamasca from *Ancient Airs and Dances* Suite No. 2
López-Cobos • Lausanne Chamber Orchestra
- VAUGHAN WILLIAMS: Fantasia on "Greensleeves"
Slatkin • Saint Louis Symphony Orchestra
- FAURÉ: Fileuse from *Pelléas et Mélisande*
Shaw • Atlanta Symphony Orchestra
- DÍAZ: Lauda Jerusalem
Empire Brass and Friends
- MOZART: Allegro moderato from Symphony No. 14 in A major
Mackerras • Prague Chamber Orchestra
- RACHMANINOFF: Glory to God In The Highest from *Vespers*
Shaw • Shaw Festival Singers
- GRANADOS: Oriental from 12 *Danzas Españolas*
Angel & Celedonio Romero, guitars
- MOZART: Adagio from Concerto No. 23 in A major
O'Connor, piano • Mackerras • Scottish Chamber Orchestra
- HANDEL: Allegro from Concerto Grosso No. 5 in D major
Boston Baroque • Pearlman
- VIVALDI: Largo from "Winter," *The Four Seasons*
Angel Romero, guitar
- BACH: In Dulci Jubilo
Michael Murray, organ
- BLAKE: Walking In The Air from *The Snowman*
Barry Gordon, piano
- POULENC: Videntes stellam from *Four Motets for Christmas*
Shaw • Shaw Festival Singers
- TCHAIKOVSKY: Waltz Of The Snowflakes from *Nutcracker*
Mackerras • London Symphony Orchestra

THE TELARC COLLECTION

Selections from the world's finest sounding recordings
Value and variety in Classical, Pops, and Jazz



▲ *The Telarc Collection, Volume 5*
(CD-89105) Available October 1 [66:12]



▲ *The Telarc Collection, Volume 6*
(CD-89106) Available October 1 [70:19]



Oscar Peterson: Last Call At The Blue Note

Third in the Grammy Award-winning series —
The Legendary Oscar Peterson Trio Live at the
Blue Note

Oscar Peterson on Telarc is an incredible success story. After an extraordinary career that has spanned over forty years, this prodigious jazz pianist, in one series of special, live recordings, demonstrates timelessness and a never-ending quest for artistic excellence. His first two jazz recordings for Telarc — *The Legendary Oscar Peterson Trio Live At The Blue Note* and *Saturday Night At The Blue Note* — have achieved acclaim at many levels including garnering a total of three Grammy awards; the first for jazz won by Telarc.

Witness now another night of brilliant jazz at New York's famed Blue Note, as three of the true giants of the music offer the third release from their celebrated reunion. Oscar Peterson, Ray Brown and Herb Ellis—joined here by drummer Bobby Durham—are still considered by many to be the greatest jazz trio ever. Their initial popularity and success occurred from 1952 to 1958, and when this reunion took place in 1990, they hadn't played together in twenty years.

"That was the best trio I've ever known," says Oscar. So that's why we decided to get together again. We figured there aren't that many jazz trios out there any more, and we were curious to see whether we could make that same excitement and electricity happen again."

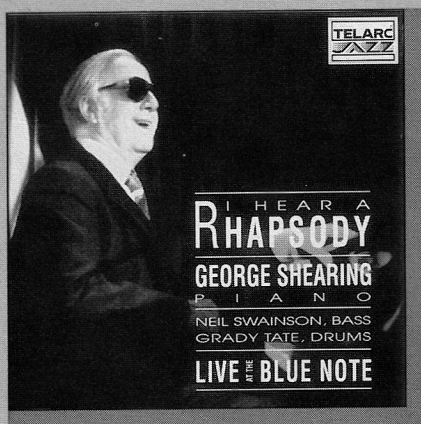
The albums from the Blue Note provide dramatic and complete evidence to satisfy both Oscar's curiosity and that of the rest of the world. *Last Call* features the unique blend of group interplay and solo brilliance that characterizes all groups led by Oscar Peterson. He and his very talented cohorts offer new and rich approaches to classic standards: "Yours Is My Heart Alone," "Body And Soul," and "It Never Entered My Mind." In addition, there are full-bodied workouts on Oscar's originals, including "Wheatland" and "March Past" from his celebrated *Canadiana Suite* (first recorded in 1964), and dazzling improvisations on his classically-influenced "Adagio" and "Bach's Blues." And for a striking measure of the passion and power of invention, there is a multi-faceted reading of a rare song that Billie Holiday often sang—"Jim."



▲ THE LEGENDARY OSCAR PETERSON TRIO:
Last Call at the Blue Note (Recorded Live)
Oscar Peterson, Piano; Herb Ellis, Guitar; Ray
Brown, Bass; with Bobby Durham, Drums
(CD-83314, CS-33314) Available now [62:20]

Forty years after the inception of this classic trio, its music still has the power to awe and move us. That's because these players have lived, as Oscar says, "an awful lot of musical life." They've paid their dues but are still learning, listening and reveling in making musical communication of the highest order. *Last Call* reveals their telepathic sense of interplay, a self-assurance that is breathtaking, and an athletic sense of swing that few can match. □

George Shearing: I Hear a Rhapsody



▲ GEORGE SHEARING: *I Hear A Rhapsody* with
George Shearing, Piano; Neil Swainson, Bass;
Grady Tate, Drums
(CD-83310, CS-33310) Available now [71:01]

Jazz writer Leonard Feather first heard George Shearing in their native London.

"One evening, he sat in at a session I was conducting...his command of boogie-woogie, blues and swinging jazz clearly inspired by the records of Meade Lux Lewis, Earl Hines, Teddy Wilson, Fats Waller, Joe Sullivan, Art Tatum and whoever else he had heard on American records, was remarkable."



The year was 1938 and after establishing himself in London, Shearing moved to New York and, thanks again to the aforementioned Mr. Feather, got a recording contract in 1949 with MGM. With a piano and vibes-led quintet, he hit upon a sound that was new, unturbulent, swinging, clearly derived from the new rhythmic freedom of American bebop and, above all, tremendously popular. (His most popular tune, "Lullaby of Birdland," remains a jazz classic.)

It's 1992, and George Shearing has been popularizing jazz with taste, wit and sheer musicality for well over fifty years. Since the days of his legendary quintet, he has led a variety of groups in a multitude of settings. His recordings run the gamut from large produced sessions with strings and sensitive solo recordings, to delicate work with singers as different as Nat 'King' Cole and Mel Tormé.

It's the small group that is at the heart of Shearing's conception, and it is a wonderful small group that played New York's Blue Note in the last week of February 1992 and now appears on the Telarc debut of George Shearing.

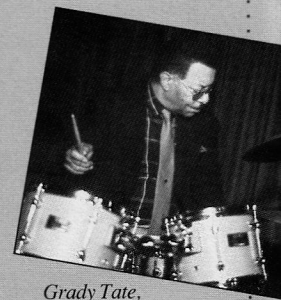
Neil Swainson, the bassist, is a Canadian musician who has worked in a duo setting with George since 1988. Says Shearing, "I have

been very lucky with bass players...He has great ears. I never have to write anything for him and he's a joy to work with, musically and personally. I can't image it getting any better than this."

Drummer Grady Tate has been an audience and musician's favorite since the late 1950s. He is an in-demand musician who has worked with all the jazz greats and most recently appeared as the "youngster" at age fifty-nine in Lionel Hampton's *Golden Men of Jazz* (CD-83308). And he has just released an album as a vocalist!

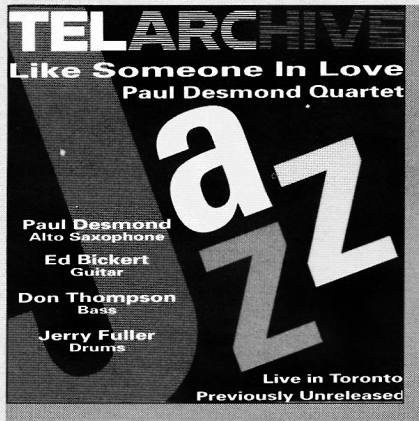
This is classic, elegant jazz. The musicians are perfectly at home playing the standards of jazz and popular music as well as the intricate Shearing originals. The leader's exquisite stylings and warm sense of humor, charm and win over the audience at the Blue Note. □

Neil Swainson,
Bass



Grady Tate,
Drums

Paul Desmond Quartet: Like Someone In Love



▲ **TELARCHIVE:** Paul Desmond Quartet: *Like Someone In Love (Live in Toronto, Vol. 1)*
Paul Desmond, Alto Saxophone; Ed Bickert, Guitar;
Don Thompson, Bass; Jerry Fuller, Drums
(CD-83319) Available November 1 [61:06]

The huge audiences that made a hit of "Take Five," "Blue Rondo A La Turk" and more by the celebrated Dave Brubeck Quartet— (if they could get past the hype surrounding the unusual rhythms and the personality of the leader) heard one of the most original

saxophonists ever to grace the planet. His unassuming manner and beautifully lyric sensuality did not jump out and dramatically grab the listener, but Paul Desmond's invention and approach to improvisation were as immediate, spontaneous and emotional as any of the greatest players.

His ex-boss, Dave Brubeck, has said, "For me, Paul encompassed in his musicianship the essence of lyricism balanced with a brilliant wit and an inventive approach to rhythm...he was my favorite saxophonist and friend."

Paul Desmond's wit was legendary. He was said to be working on a book called, *How Many Of You Are In The Quartet*. And, upon seeing a girlfriend with a wealthy, elder gentleman, Paul shook his head and said, "So this is how the world ends, not with a whim, but a banker."

This wit graced every tune he played — his musical quotes are many and subtle — but what remains most evident on any hearing of Paul Desmond is a glorious and heartbreakingly beautiful lyricism. Witness this concert from 1975: he plays remarkable, strikingly simple, yet incredibly deep versions of six jazz and popular standards: "Just Squeeze Me" and "Things Ain't

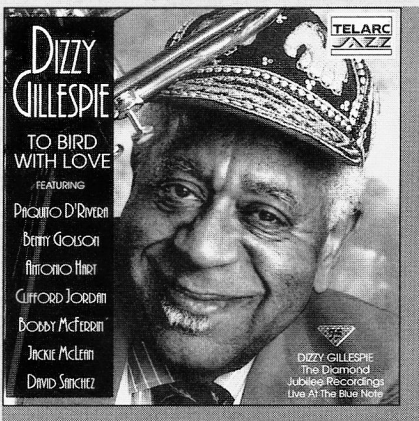
What They Used To Be" by Duke Ellington; the sensitive, pretty "Meditation" by Brazilian songwriting genius Antonio Carlos Jobim; the chestnut by Johnny Mercer, "Tangerine;" the haunting ballad "Nuages" by gypsy guitarist Django Reinhardt; and the Jimmy Van Heusen title tune. These are songs that have been played innumerable times by jazz players of many stripes, yet Desmond invests each performance with a thoroughly individual set of colors and a sound that's all his own.

Jazz writer Nat Hentoff most eloquently expressed the magic of a Paul Desmond performance, "...long-legged, lean, bemused, he approached the microphone and transformed the night. With an insinuatingly pure tone, he spun cool, sensuous melody variations on the theme of the moment. He could put you in a trance, catch you in memory and desire, and make you forget the garlic and sapphires in the mud."

The music on *Like Someone In Love* is taken from some of the last performances ever recorded by Paul Desmond before his death in May of 1977. If you know him from the Brubeck quartet, it will let you hear him in a new way. And if you're hearing him for the first time, you'll come to know and love this thoroughly original and engaging jazz musician. [M]



Dizzy Gillespie: To Bird With Love



that changed the way people heard and the way people played. The harmonic and rhythmic changes brought by bebop are among the most profound innovations in jazz history. All modern jazz musicians have been in some way influenced by the music of Diz and Bird.

So when it came time for the Blue Note to celebrate, over the course of a month, the accomplishments of Dizzy Gillespie in his Diamond Jubilee year, the music called bebop was present at every turn. In fact, the creators of the event (Dizzy's management team led by Charlie Fishman) decided to take a whole week and put Dizzy in the company of a variety of saxophonists who have been benefactors of the Charlie Parker inheritance.

To Bird With Love features some of the world's most celebrated saxophonists. Veteran tenor saxophonist Clifford Jordan and young titan alto player Antonio Hart ring their own changes on Dizzy's "Bebop" and the classic "Ornithology" by bebop trumpeter Benny Harris; jazz composer and virile tenorman Benny Golson, and the Latin-inspired pupil and cohort of Dizzy, David Sanchez, provide rich, rhythmic, melodic and harmonic variations on Bird's "Billie's Bounce;" and on alto saxophone the colorful and unique Jackie McLean and the legendary Cuban player,

Paquito D'Rivera, offer their own nuances (on the instrument on which Bird created his electrifying innovations) on "Oo Pa Pa Da" by legendary bop vocalist Babs Gonzalez, "Anthropology," co-written by Bird and Diz, and the "Diamond Jubilee Blues," an impromptu piece for this celebration.

As an added treat, one track features a surprise guest turn by an audience member! After Dizzy's inspired and hilarious vocal solo on "Oo Pa Pa Da," he handed his vocal microphone to Bobby McFerrin, who was seated at a close table. This contemporary master of vocal gymnastics responds in the manner that master Gillespie has suggested with technical brilliance and humorous, yet totally musical colors.

These saxophonists have the great fortune to be supported by a virtuoso rhythm section: Danilo Perez, another of Dizzy's richly talented Latin giants on piano; the ever-inventive bassist George Mraz, veteran of countless sessions with Oscar Peterson, Tommy Flanagan, and other jazz greats; and a relative newcomer, but a regular choice of many players and audiences alike, Lewis Nash on drums.

To Bird With Love along with its predecessor, *To Diz With Love* (which featured Dizzy and a handful of trumpet greats), will help new audiences share in the wonder that is Dizzy Gillespie, and, in October, join him for his seventy-fifth birthday. [M]

Dizzy Gillespie has, in his colorful career, worn many hats and been many things to many people. He's a trumpet genius and innovator, a jester/showman, a composer, a bandleader, a talent nurturer, and more.

To the list above it is most important to add that Dizzy Gillespie, along with alto saxophonist Charlie Parker, created a new music in the 1940s

Hilton Ruiz: *Manhattan Mambo*

Mambo, like most other Latin music in the United States, has come to represent a complete way of thinking and moving. Percussion is hypnotic, powerful and dominant, and provides the Cuban/American answer to the blues. Like the blues, mambo is a celebration — even of the difficulties of urban life — but the emphasis here is on movement.

In Manhattan, mambo meets the rough edges of the city and absorbs the sonorities, passions and frustrations of twentieth century America. In so doing, it greets the sound of jazz and the impassioned individual statements of the soloist.

Manhattan Mambo is an up-to-the-minute report on the state of the deeply-rooted Puerto Rican dance forms in New York, the United States and the world. Leading the band is Hilton Ruiz, an incredible pianist, composer and musical force who is of Puerto Rican descent but who was actually born in New York in the period when mambo was beginning to take hold. He studied classical piano, jazz piano and Latin music and came to prominence — in the jazz world — in the band of the great multi-instrumentalist Rahsaan Roland Kirk. After work with such other players as Freddie Hubbard, Clark Terry and Dizzy Gillespie, Hilton Ruiz has emerged as a solid bandleader, composer and accomplished soloist who uses his own roots to explore many different worlds of color.

Manhattan Mambo also features some of New York's leading Latin jazz players including: Charlie Sepulveda who's played with Tito Puente and was one of the featured players in Telarc's *To Diz With Love* (CD-83307); bassist Andy Gonzalez who has been a vital part of the Ft. Apache Band, another ensemble that creatively mixes jazz and Latin forms; and David Sanchez who is one of the most explosive and exciting new tenor players and will also be heard on a volume of Telarc's Dizzy Gillespie Diamond Jubilee celebration.

The music on this infectious new release is mostly originals by Ruiz but also includes a classic mambo, "Mambo Numero Cinco," which was written by one of the music's legendary shining lights, Perez Prado.

And, for a slightly different context, there's a vivid and expansive version of "Impressions," a classic tune by John Coltrane. Coltrane, one of jazz's most influential players, was constantly exploring and, no doubt, would have been pleased with this highly charged number that features the brilliant solo work of David Sanchez.

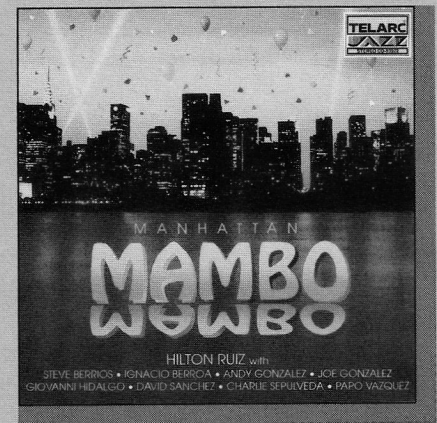
One of the truly appealing facets of this session, in addition to the absolutely infectious music, is the stunning sound quality. Never before has the dynamic and various percussion of this music been revealed with such immediacy and clarity.



Fifty years later, the great bandleader, vibraphonist, showman and jazz ambassador is still leading with a joyously imprecise abandon that inspires musicians to let go and play with miles of heart and buckets full of soul. It is these elements which made the evenings at the Blue Note so vibrant, alive and truly golden.

These are the same courtly and masterful musicians who made the first *Golden Men Of Jazz* album a Grammy nominee. They're still playing a music that they do to a large extent, helped to create, and what they may lack in precision, they more than make up for in spirit, soul and a seemingly boundless joy. With an average age of seventy-two, they are survivors of an era that is no more; but, it lives in the music the way it's played here. In fact, these "golden men" are touring and playing again in 1992.

Just Jazz is a swing party that celebrates seamless invention, timeless exhilaration, graceful rhythm and passionate blues. These all-stars offer jazz gems: an in-the-groove workout on the classic "Corner Pocket" by the rock-steady, Freddie Green, quietly swinging in the Basie Band for so many years; an up-tempo kicker which gives this album its name,



▲ **MANHATTAN MAMBO:** *Hilton Ruiz, Piano with Charlie Sepulveda, Trumpet; David Sanchez, Tenor Saxophone; Papp Vazquez, Trombone; Andy Gonzalez, Bass; Ignacio Berroa, Drums, Timbales; Steve Berrios, Timbales, Percussion; Joe Gonzalez, Bongos; Chekere Giovanni Hidalgo, Conga, Cowbell* (CD-83322) Available now [52:23]

Latin music depends on the propulsive power of the instruments, and Telarc has now given us a recording that underscores and brilliantly directs that power.

Mambo continues to thrive and hold a romantic attraction. In its new dress and with all the "voices" it has picked up along the way, it speaks to a late twentieth century audience and urges it to move forward with passion and joy. [M]

and which was written for these evenings by Al Grey; a silky-smooth vocal on the classic "Body And Soul" by drummer Grady Tate; a Clark Terry flugelhorn feature on "God Bless The Child;" a boisterous Ellington swing classic "Ring Dem Bells;" and, of course, yet another take on Hamp's calling card, "Flyin' Home."

Exuberance is a quality that has always graced the music of Lionel Hampton and, in 1992, still defines the communicative power of Hamp and his friends. [M]



▲ **LIONEL HAMPTON: Just Jazz—Live at the Blue Note** with "Sweets" Edison; Clark Terry; Hank Jones; Buddy Tate; Al Grey; Grady Tate; Milt Hinton; James Moody (CD-83313, CS-33313) Available November 23 [approx. 54:00]

Some jazz critics, upon first hearing the Lionel Hampton band in the 1940s, called the music "cacophonous" and "discordant" and were plainly not comfortable with the loose and even downright "sloppy" manner in which Hamp directed his players.



▲ **LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ Live At The Blue Note** Lionel Hampton, Vibes; Clark Terry & Harry "Sweets" Edison, Trumpets; James Moody & Buddy Tate, Saxophone; Al Grey, Trombone; Hank Jones, Piano; Milt Hinton, Bass; Grady Tate, Drums. (CD-83308, CS-33308) [58:07]

JOHN O'CONOR offers best-loved piano works ...



▲ **JOHN O'CONOR: Piano Classics—Popular Works for Solo Piano / 18 Selections**
(CD-80313) Available November 23 [approx. 57:00]

"When Bob Woods called me and asked me to do this recording, it was like a kid being let loose in a toy shop," said John O'Conor of his Telarc CD, *Piano Classics - Popular Works for Solo Piano*. "And I could choose all my favorite toys! These are all pieces that I've loved for years and have often played in recitals or as encores."

Glancing through the program for *Piano Classics*, one can understand O'Conor's enthusiasm about the recording. The CD contains eighteen gems of the piano repertoire, with a marvelous variety of mood and style, ranging from the dream-like quality of Nocturnes by Scriabin, Grieg and Chopin; "Träumerei" by Schumann; and Debussy's "Clair de lune;" to the fast-clipped pace of Mozart's "Rondo alla Turca," and Mendelssohn's "Scherzo," Opus 16, No. 2.

The music features both the well-known, such as Beethoven's beloved "Für Elise," and Satie's "Gymnopédie No. 1;" and the somewhat less familiar but equally lovely "To A Wild Rose" by MacDowell and the "Melodie in E" by Rachmaninoff.

The only problem with making this release, according to Mr. O'Conor, was narrowing down the repertoire list to an acceptable length for a single recording. "I started with a list of about fifty pieces," he said. "I'm going to have to 'needle' Bob—to let me have another go at the toy shop!"

- BEETHOVEN:** Für Elise
- CHOPIN:** Nocturne in E-flat major, Op. 9, No. 2
- CHOPIN:** Prelude in D-flat major, Op. 28, No. 15
- CHOPIN:** Waltz in C sharp minor Op. 64, No. 2
- CHOPIN:** Nocturne in E minor Op. 72, No. 1
- RAFF:** La Fileuse
- DEBUSSY:** Arabesque No. 1
- DEBUSSY:** Clair de lune
- GRIEG:** Nocturne in C major, Op. 54, No. 4
- MACDOWELL:** To A Wild Rose
- SIBELIUS:** Romance in D-flat major, Op. 24, No. 9
- SCRIABIN:** Nocturne (for the left hand alone) in D-flat major, Op. 9, No. 2
- MOZART:** Rondo alla Turca
- BRAHMS:** Waltz in A-flat major
- RACHMANINOFF:** Melodie in E major, Op. 9, No. 2
- MENDELSSOHN:** Scherzo Op. 16, No. 2
- SATIE:** Gymnopédie No. 1
- SCHUMANN:** Träumerei Op. 15, No. 7

...and his seventh disc in Beethoven Sonata series

...

by William C. Baxter

John O'Conor continues his account of the piano sonatas of Ludwig van Beethoven with this recording, the seventh in the series.

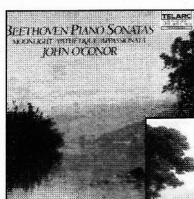
Although the selections on this release stretch from Op. 14 to Op. 79, they were composed in a span of just over ten years. Beethoven began the sonatas of Op. 14 immediately after completing the famous "Pathétique" Sonata. The composer said that the two Op. 14 Sonatas were viewed as a struggle between opposing philosophical principles. The Op. 49 Sonatas are lighter works, probably composed for pedagogical purposes. However they do illustrate Beethoven's ironic sense of humor. Cast in only two movements, the Sonata No. 22 falls between the more famous "Waldstein" and "Appassionata" Sonatas both sequentially and temperamentally. The Sonata No. 24 demonstrates the later Beethoven with its experimental form and remote, distant feeling. The simple Sonata

No. 25 is so diminutive a work that Beethoven said we should call it a "sonatina."

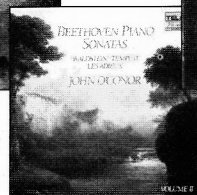
Mr. O'Conor's recordings of the Beethoven Piano Sonatas have made a powerful impact on the music world, with his understated and poetic performances. Nigel Simeone of *British CD Review* stated that "O'Conor's playing is highly intelligent, undemonstrative and tonally beautiful throughout." *High Performance Review's* Robert J. Sullivan, Jr. asserted, "John O'Conor is not one to get in the way of the music. His traversal of Beethoven's final sonatas is practically free of the hairpins and rouge that denote 'style.'" It has become O'Conor's trademark to let the composer's voice be heard, rather than his own – a rather radical concept these days!



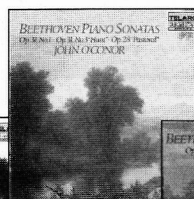
▲ **BEETHOVEN: Piano Sonatas Vol. VII**
Nos. 9-10, Op. 14; Nos. 19-20, Op. 49; No. 22, Op. 54; No. 24, Op. 78 and No. 25, Op. 79
John O'Conor, Piano
(CD-80293) Available now [77:37]



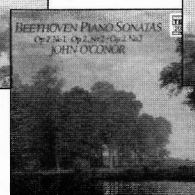
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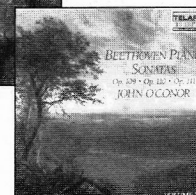
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CD-80214



CD-80237



CD-80261

P PREVIEWS

• • • • • ORCHESTRA OF ST. LUKE'S



▲ **HAYDN:**
Symphony No. 101 "The Clock"
Symphony No. 104 "London"
Sir Charles Mackerras
Orchestra of St. Luke's
(CD-80311) Available now [55:41]

Franz Josef Haydn had excellent techniques for keeping his audiences' attention: musical "surprises." He peppered his last twelve symphonies (composed for the English during his second London stay, between 1791-1795) with imaginative musical tricks, colorful instrumentation, and jolly, sometimes folk-like tunes.

The two witty and entertaining symphonies on this disc display Haydn at his best, in animated and skillful performances by Sir Charles Mackerras and the Orchestra of St. Luke's. This is the third Telarc recording of Haydn's symphonies to be made by Sir Charles and the talented players of St. Luke's. As in the two previous releases, Symphonies No. 31 "Hornsignal" & No. 45 "Farewell" (CD-80156); and Symphonies No. 100 "Military" & No. 103 "Drumroll" (CD-80282), Sir Charles is careful to observe the repeats found in Haydn's original manuscripts, and he places the second violins to his right and the firsts to his left, so that their original "dialogue" style can be heard. The tempos throughout the symphonies are brisk, in keeping with the latest research on performance practices of Haydn's time.

Both Sir Charles and the Orchestra are accustomed to working with contemporary instruments in such a way that the listener can hear the "flavor" of a period-instruments orchestra. All in all, these are attention-grabbing performances!

—VDT

• • • • • BALTIMORE SYMPHONY ORCHESTRA

Elgar and the Baltimore Symphony Orchestra make for a happy mix, according to the critics, who gave the orchestra's first all-Elgar disc with the "Enigma Variations," the "Cockaigne Overture," "Salut d' amour," and the "Serenade for Strings" (CD-80192) their warmest accolades. *CD Review* gave the disc a 10/10, their highest rating for both performance and sound, and said: "Telarc's production is indeed splendid . . . the BSO's impeccable performance [is] an effort that would do credit to any of this country's Big Five orchestras."

For their tenth Telarc recording, David Zinman and the BSO bring us the eagerly-awaited sequel to that very successful earlier CD. The new release features Elgar's Symphony No. 1 and the incredibly popular (and familiar, to all graduates!) "Pomp & Circumstance, No. 1." Elgar actually penned five Pomp & Circumstance Marches (No. 2 is also included on the present disc), and made sketches for a sixth, but none of them attained the same degree of attention as No. 1. Elgar called its melody a "once in a lifetime tune." At its London premiere in 1901, it created pandemonium. "The people simply rose and yelled," said conductor Sir Henry Wood of that momentous performance. "I had to play it again—with the same result." While we will probably listen to the new CD in a more sedate fashion, it won't lessen our enthusiasm for the BSO's stirring performance.

—VDT



▲ **ELGAR:** *Symphony No. 1, Op. 55*
Pomp & Circumstance
Marches No. 1 & No. 2 • David Zinman
Baltimore Symphony Orchestra
(CD-80310) Available now [61:40]

• • • • • CINCINNATI SYMPHONY ORCHESTRA



▲ **BRUCKNER:** *Symphony No. 9*
Jesús López-Cobos
Cincinnati Symphony Orchestra
(CD-80299) Available now [62:32]

Left unfinished at his death, the Ninth Symphony of Anton Bruckner is the crown of the Austrian master's symphonic raiment. Hampered by illness and old age, Bruckner nevertheless devoted all his energy in his final years to the completion of the Ninth Symphony.

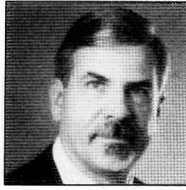
The work had been completed through the third movement, the incomparable *Adagio*, by November 1894. Throughout the next two years, Bruckner wrestled with the Finale, for which he left nearly two hundred pages of sketches. The devout composer could sometimes be overheard praying: "Dear God, let me get well soon; you see, I need my health to finish the Ninth." He went so far, in his humbly innocent way, as to dedicate the Ninth Symphony "to my dear God — if He will accept it."

But it was not to be. Although Bruckner did not live to finish the work, the Ninth has an uncanny sense of completion and finality, much like Schubert's "Unfinished."

Maestro López-Cobos and the Cincinnati Symphony have been garnering rave reviews for their recordings of Symphonies No. 4 (CD-80244), No. 6 (CD-80264) and No. 7 (CD-80188) of Bruckner on Telarc. John McKelvey of *American Record Guide* observes that, "Indeed, this orchestra's sound may just be unexcelled among U.S. ensembles for music of this type." In his review of Bruckner's Symphony No. 6 (CD-80264), *Fanfare's* David Hurwitz seconded, "There aren't any digital cannons here, but the effect is just as thrilling...Even if you don't ordinarily warm to this composer, I urge you to give this terrific recording a try."

—WCB

PUBLISHER'S CORNER



BY JACK L. RENNER
CHAIRMAN

THE ROOTS OF TELARC (Part Two)

In the interest of space, I am departing from the narrative style of Part I and will outline highlights from 1969 to the present.

1969-1970: The Century custom business peaks and begins a decline in the age of Kent State, Vietnam, instant gratification, hippies, drugs, free-love, tie-dye, Twiggie, Tiny Tim, *Laugh In*, VW buses, etc. The desire on the part of young people to always seek newer and more instantly gratifying thrills, along with the introduction in the early '70s of the cassette recorder as a means to preserve memories, made the process of producing a "souvenir record" old stuff. "We've already done that, who wants another" was a common statement. Advent Custom recording started in 1970 as a means to: (1) break away from Century and "do my own thing", and (2) create a label (the forerunner of Telarc) to enable me to branch out into commercial recording. It started with recording members of The Cleveland Orchestra in music by members of the Cleveland Composers' Guild. Learned marketing, sales and distribution the hard way—and wound up with most of the records in my basement! It was a real learning experience.

1971: Added a salesman/engineer to my staff (which at that time included myself and a secretary). He brought in some additional custom business, helped out our "vanity record" business (where a performer/group pays for his/her recording and we distribute) and started a short-lived sound systems division. Edgar Johnson was responsible for, among other things, beginning a relationship with organist Michael Murray for the label, which continues to grow and prosper today, and for bringing my partner and co-owner, Bob Woods, to the organization.

1972: Bob Woods does his first work for Advent Recording as a tape editor. He helps grow the vanity business through his many contacts in the music field.

1973-74: Bob relocates out of Cleveland, but continues to work on our behalf. In Cleveland, we barely hang on as business declines steadily. Groups like the Detroit Concert Band, a number of vanity recordings, and a very limited number of sound system installations in schools and churches allow me to just keep the doors open.

1975: We move out of our offices (across the street from our present location) and into the basement of an employee's home. Bob moves back to Cleveland during that time, and the two of us begin the process of reorganizing the business. After two months "in the basement," the city building inspector appears and announces that it is illegal to run a business out of a home. We leave the gear there and rent a one-room office.

1976: The vanity business, managed largely by Bob, the Detroit Concert Band (recording all the marches of Sousa) and a limited number of custom jobs allows us to keep the business open and barely support our families. By summer, we are able to move into a four-room office suite complete with garaging for our mobile unit and storage space for other gear, record inventory, etc.

August, 1976: Upon Jack's return from vacation, Bob proposes the idea of recording The Cleveland Orchestra direct-to-disc. (This period was at the peak of the direct-to-disc interest created largely by Sheffield Records.)

January, 1977: After doing an on-site demo for Lorin Maazel and The Cleveland Orchestra, we undertake the first modern-day direct cut recording of a major symphony orchestra. Financing, manufacturing and distribution had been assured by The Discwasher Co. and a now defunct

record pressing plant in the project. Although ultimately successful, the three-company project was fraught with problems. The end result, however, was that the Telarc name was put on the map internationally. Incidentally, the name Telarc was created for this and subsequent projects. The brainchild of Bob Woods, it was created from the Greek prefix TEL- (a termination point) and the acronym for Advent Recording Corp. (ARC).

July, 1977: (1) A venture capitalist (who happened to be a former high school choral director client of mine) called and offered to fund some additional projects, and (2) the late Steve Guy, owner of the mastering house and record pressing plant doing our custom work, called to tell me he had just heard a demo of the new Soundstream digital recorder and strongly urged us to look "into the future." He gave me the name and phone number of Dr. Thomas Stockham and urged me to call him. In the meantime, we had already made plans to record Michael Murray direct-to-disc on the great organ in Methuen, Mass.

October, 1977: We meet with Thomas Stockham and hear a demo of his digital recorder. While very impressive sounding, the cut-off in frequency response above 17.5 kHz bothers us. Dr. Stockham agrees to extend the upper limit beyond 21 kHz if we will agree to do a major project.

February, 1978: Dr. Stockham calls to say he is ready, how about us? Bob and I meet on a very snowy night at my house, and, after discarding many project ideas, decide to pursue a wind band recording with Frederick Fennell, thereby targeting the market who collects the Mercury "Living Presence" recordings.

April, 1978: Audio history is made when the Cleveland Symphonic Winds and Frederick Fennell make the first digital recording of symphonic music in the U.S. to be released commercially. The bass drum "heard 'round the world" sends consumers diving for their volume controls (CD-80038).

June, 1978: The first digital recording of a major orchestra in the U.S. to be sold commercially is made with Robert Shaw and the Atlanta Symphony Orchestra and Chorus (Firebird, CD-80039).

September, 1978: We began our historic relationship with Erich Kunzel and the Cincinnati Pops Orchestra with the recording of the 1812 Overture (CD-80041).

After this, we were "on our way." We were moving toward becoming financially independent and were developing a reputation for unsurpassed quality and attention to detail, and were able to attract more and more major artists. Other milestones include:

Fall, 1978: We finally move to new, larger quarters.

October, 1978: The first digital recording in *the world* of an internationally known major orchestra to be released commercially. (Lorin Maazel, The Cleveland Orchestra, *Pictures at an Exhibition*, CD-80042.)

1980: We win the first of what is currently a total of 26 Grammys (Robert Woods for Classical Producer of the Year).

1983: (1) We are among the first labels to introduce CDs to the market. (2) We are the first classical label to release a CD title without a companion LP (Rudolf Serkin, Boston Symphony, Beethoven Piano Concerto No. 3, CD-80063). (3) Telarc takes over its own U.S. distribution and the size of the company quickly starts to grow, along with our space needs.

1985: We do our first European recordings (André Previn, Royal Philharmonic Orchestra, *Tchaikovsky Symphony No. 5*, CD-80107, and Sir Charles Mackerras, the Prague Chamber Orchestra, Mozart: *Eine kleine Nachtmusik*, CD-80108).

1986: *The New York Times* declares that Telarc is "... now a major classical label".

1989: We record our first major jazz release (André Previn Trio, *After Hours*, CD-83302). Little by little, jazz becomes a major force in our catalog with world-class artists.

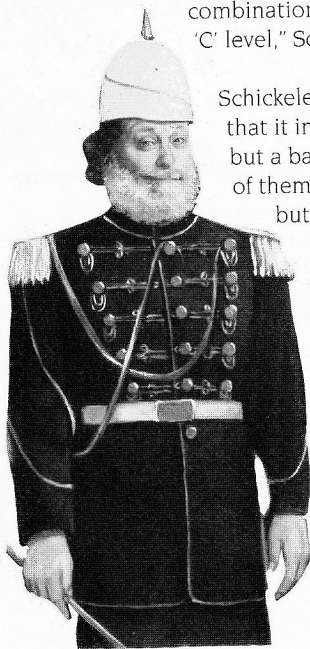
1992: As I write this, we now have fifty-three employees which includes both East and West coast regional offices, as well as a European office. We are extremely grateful to you, our loyal customers, for helping us to continue to grow and evolve, while at the same time never losing sight of our original goals: to bring you definitive performances of significant artists and repertoire presented in state-of-the-art recorded sound and packaging. We look forward to growing with you even more. ☐

P.D.Q. BACH (Continued from page 3)

As for his long leg, it may have been either his left or his right; we can't be sure. "I have long stated," says Schickele, "that the metrical structure of P.D.Q.'s dance music leads to the inescapable conclusion that one of his legs was shorter than the other."

The *Six Contrary Dances* seem to support this thesis with their rhythmic irregularity. "Most composers stay in one meter when they write dance music," says Schickele, "but P.D.Q. had a tendency to throw in a 4/4 or a 2/4 bar in the middle of a triple meter." As their title indicates, equilaterally-limbed persons probably found these pieces rather annoying to dance to.

In addition to the three pieces for band, the recording includes several smaller but equally deviant works. One, perhaps inspired by the great Johann Sebastian's French and English suites, is written for the somewhat atypical combination of tuba and bassoon. "The range of both instruments is below 'C' level," Schickele points out, "hence the title *Dutch Suite*."



Schickele insists that one of the most striking features of this recording is that it includes not one but two pieces for bassoon quartet, as if anyone but a bassoon player would care. *Last Tango in Bayreuth*, a Latin treatment of themes from various Wagner's operas, was written not by P.D.Q. Bach but by Schickele himself, who in his desperation to have the work recorded, snuck the piece in.

The other, P.D.Q.'s *Lip My Reeds*, is, Schickele admits, a prelude and fugue on an unusually boring theme. Again, the piece requires the musicians to play the reed without the rest of the bassoon, which extends the range of the instrument considerably but necessitates special coaching.

"In their normal short-sighted fashion, none of the conservatories teach these techniques that P.D.Q. Bach used," Schickele says, grousing as usual. As for his use of the term "striking," the good professor did not indicate whether he meant that the musicians should have refused to accept a contract to play this music in the first place or not. [M]

HAYDN-CREATION (Continued from page 1)

talents. Just as in many of Handel's oratorios, the chorus is assigned a major role. But Haydn displays his own distinctive style in the interplay between the chorus and soloists. The oratorio is in three sections. In Parts I and II, the story of Creation is recounted by three archangels: Gabriel, soprano; Uriel, tenor; and Raphael, bass. Part III replaces Gabriel and Raphael with Adam (baritone) and Eve (soprano), who express their delight in their surroundings and their love for one another.

Telarc and Mr. Shaw have assembled a superb cast of soloists for this recording. The part of Gabriel is taken by the immensely talented young American soprano, Dawn Upshaw; Heidi Grant Murphy makes a joyous Eve; tenor Jon Humphrey sings the part of Uriel; John Cheek recreates the role of Raphael; and James Michael McGuire sings Adam.

There are many drama-filled and highly colorful segments, including the overture ("The Representation of Chaos"), with its

magnificently adventurous harmonic progressions, and the recitative and chorus that follow, telling of the appearance of light. Haydn, the master of musical surprise, first lulls the listener with soft unison octaves from the chorus, and then provides a blast of sound in C major at the words "Let there be light," with full orchestra and chorus.

Majesty and glory abound in choruses such as "The heavens are telling," in which the three soloists alternate with the full chorus as they praise God for his completion of the Fourth Day of Creation.

Part III, with its idyllic depiction of dawn, and tender duet between Adam and Eve ("By thee with grace, O bounteous Lord"), creates one of the many beautiful contrasts in mood.

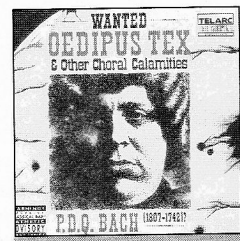
New recordings from the Grammy Award-winning Robert Shaw and Atlanta are always a cause for excitement; in this release for Telarc, they continue their noble tradition of thrilling performances, impeccably rendered. [M]



▲ 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] [M] © N.A.R.A.S.



▲ P.D.Q. BACH: *1712 Overture & Other Musical Assaults*
Professor Peter Schickele/Walter Bruno, Conductor
The Greater Hoople Area Off-Season Philharmonic
(CD-80210, CS-30210) [63:08] [M]



▲ P.D.Q. BACH: *Oedipus Tex & Other Choral Calamities*
Professor Peter Schickele/Newton Wayland, Conductor
The Greater Hoople Area Off-Season Philharmonic & The Okay Chorale (CD-80239, CS-30239) [64:29] [M]

YOUNG AT HEART (Continued from page 3)

with soloist Bob McGrath leading the way down the block. Patti Page sings her famous hit about a four-legged furry friend, "How Much is That Doggie in the Window?"

Characters brought to life by animation are favorites of the young at heart at any age. The dinosaurs of *Land Before Time* are heard in the stirring instruments, "If We Hold On Together." The theme from *Astro Boy* (a Japanese hit cartoon TV show), and "Linus and Lucy" of *Peanuts* fame make musical appearances on this recording, too, but without a doubt, says Kunzel, the hit of the album is a medley of famous cartoon themes.

"I just love the children's choir—they're wonderful to work with and so invigorating they make you feel young—and the entire thing was fun to do, but where I personally had the most fun was the cartoon medley," he says. "There are so many kookie things going on in that, it was absolutely impossible to keep a straight face. You had to smile. You just had to." [M]

MEL TORMÉ (Continued from page 1)

That feeling was what Tormé set out to capture with this recording, his first for Telarc. "I insisted on singing "Sleigh Ride" on this album," he says, "because it absolutely recalls all those memories of the Christmases I spent in Shelbyville."

"Sleigh Ride" is joined by other popular music icons of the season such as "Have Yourself a Merry Little Christmas," "Silver Bells," "Winter Wonderland," and the venerable "White Christmas," here heard with its seldom-sung verse.

A newer standard, disseminated and established by the powerful medium of television, is "Christmastime Is Here," from A *Charlie Brown Christmas*. Also born of TV was "Christmas Was Made for Children," written by Tormé as the closing song for a Christmas special he hosted a few years back.

Another Tormé original, "The Christmas Feeling," was completed especially for this recording after cooking on the back burner of the composer's mind for quite a while. "I had toyed with the Christmas feeling thing," he says, "and when it became clear that this album was actually going to become reality, I went ahead and sat down and finished the song for it."

Traditional carols are represented by "God Rest Ye Merry, Gentlemen," "What Child Is This?," and, of course, "Silent Night," in an arrangement Tormé wrote for the Philadelphia Pops Orchestra four years ago.


Glancing down through the repertoire of this recording, the eyes do a double-take at "Glow Worm." "Glow Worm" on a Christmas album? The late Johnny Mercer's "Glow, little glow worm?" As it happens, Mercer, cited by Tormé as his favorite lyricist, wrote special holiday words for the tune at a party several decades ago. With some changes and additions to the original, the song is sung here with two verses by Mercer and three by Tormé.

The orchestration for "Glow Worm" is by Tormé, too, as are nearly half of the charts heard on the recording. "More than singing," says the sixty-seven-year-old entertainer, "I love to arrange. I don't think there's a feeling like it in the world, standing in front of an orchestra and hearing all those people play what you put down on a piece of paper."

Music isn't the only thing this man, whose unrestrained creativity pokes out in all directions, puts down on paper. He played the title role in "The Handyman," an episode he wrote for *The Virginian* TV series. His book, *The Other Side of the Rainbow* chronicles his work with Judy Garland. Next came *Wynner*, his first novel, and his well-received autobiography, *It Wasn't All Velvet*.

Traps, *The Drum Wonder*, Tormé's biography of Buddy Rich, was published in 1991 and named the best jazz book of the year by critic Leonard Feather. He travels with a laptop computer and is currently at work on not one, but two books.

Child star, actor, drummer, talk-show host, writer, conductor, arranger and more, when the real Mel Tormé stands up, we're left with a man best-known as the composer of "The Christmas Song." And as one of the finest singers of our age.

"That's it, I guess," he says. "I'd like to be remembered as a singer. I'd like to be remembered, I hope, as a good singer." Not many would argue with that. 

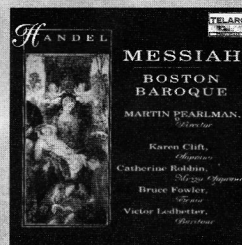
SILENT NIGHT?

FILL YOURS WITH
SOUNDS OF THE SEASON.

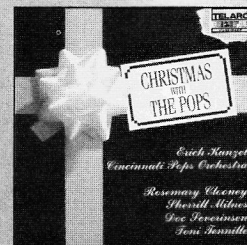
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CD-83315, CS-33315



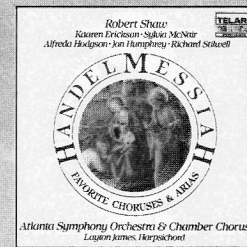
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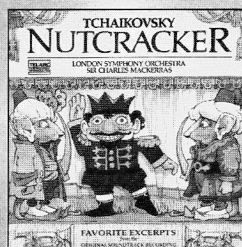
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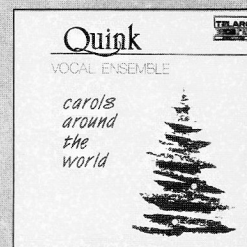
CD-80087, CS-30087



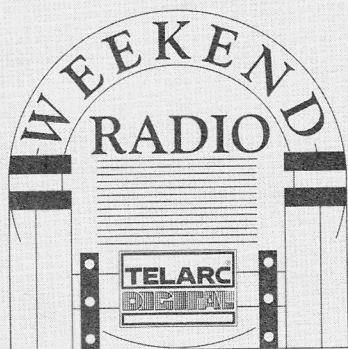
CD-80103, CS-30103 (Excerpts)
2CD-80093 (Complete)



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



CD-80202, CS-30202



Tune in to the national broadcasts of "Weekend Radio," produced by Cleveland station WCLV-FM, and sponsored by Telarc. The program, featuring 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. Please consult your local listing for time in your area.

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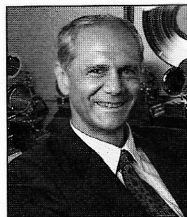
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MUSINGS

BY ROBERT E. WOODS
PRESIDENT



ARTISTIC LICENSING

Evelyn Lorek, Manager of Licensing, reports a flurry of past and present activity. Most notable is the use of the introduction to *Carmina burana* in *The Doors* film produced by Oliver Stone and included on the soundtrack from the movie released by Elektra. The piece is performed by the Atlanta Symphony Orchestra & Chorus and conducted by Robert Shaw . . . The Mozart *Requiem*, also performed by the Atlanta Symphony Orchestra under Shaw's direction, was licensed for two Lee Jeans television commercials, as well as a Nike commercial, and Telarc's entire recording of Brahms' *Ein Deutsches Requiem* is available in the new CD-ROM format through Warner New Media. . . If you've driven a Ford lately, you could have heard Telarc on one of two demonstration cassettes for Ford/JBL cassette decks with Erich Kunzel and the Cincinnati Pops — "In the Mood" and music from the movie, *Space Camp*. . . A two-CD set of André Previn's classical and jazz music is demonstrating CD players in Lexus automobiles. . . "Wouldn't it be Nice" to hear Telarc on your favorite TV shows? That, along with "Good Vibrations" were heard on two episodes of *Life Goes On*: "Libby's Sister" and "Honeymoon from Hell." Both are from the *California Project* album by Papa Doo Run Run. . . and from Telarc's *After Hours*, with André Previn on piano, Joe Pass on guitar and Ray Brown on bass, "There'll Never Be Another You" was used in the film *Another You*, released by Tri-Star Pictures.

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