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The Last Days of Telarc

[Home](#) > [Blogs](#) > [Harry Pearson's blog](#)

Forums

Speakers

Floor Bounce

System Building

Best Pre-Amp for a Cambridge 840W

Evaluation / Testing

Blind Listening Tests are Flawed: An Editorial

Amps, Preamps, etc.

Amplifier Heat Generation

Used Equipment

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Looking for a DAC recommendation for Maggie 1.6's

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Cables & Conditioners

Shunyata's 2011 Python speaker cables and interconnects

Multichannel Electronics

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Posted by: Harry Pearson at 2:02 pm, April 13th, 2009

While Telarc Records, as we knew it, did not *officially* cease to exist on the last day of March, it will only be a shell of its former self. As one of its principals put it, "Its heart and soul" are gone.

On that day, Concord Record Group closed down the in-house production staff of 26 people, including producers Bob Woods and his wife Elaine Martone, and brilliant young engineer, Michael Bishop. Woods and Martone have become an independent producing team, and Bishop, with others on his team, have founded Five/Four Productions to do recording work.

Telarc's situation is far from unique. In the past several years, the production teams working for all the major labels have been "let go," and that includes those at Sony Records, EMI, Decca, and more recently DG. This is the result of sagging sales of recordings industry-wide. It is a story that has long gone unreported in the audio press.

Seeing that downward trend, the two owners of Telarc, Woods and Jack Renner, sold the company to the Concord people in December of 2005. Exactly three years later, Concord announced it was pulling the plug on 31 March. Renner had taken the money, going into an early retirement (still doing the occasional recording gig), and Bishop and his crew left early to get their new firm going. In a lateral and unrelated move, Dave Love, the president of Heads Up (the jazz label Telarc bought in 2000), was "terminated" at the beginning of March, apparently because he did not see eye-to-eye with Concord's management. Mark Wexler is now running Heads Up as well as what's left of Telarc, reporting to Concord.

The Telarc label will continue in name. Its catalog will remain available. And recordings already in the works will be released until early summer. And, Woods says, he and Martone will continue to produce for Telarc when the occasion merits it, most likely on Atlanta Symphony sessions. (Cincinnati's orchestra, for the time being, will not be recording.)

more » Woods says, "[T]he big hammer fell [on Telarc] in the first half of 2008," when the company began to get a 55 per cent return rate (or more) on its discs from retailers who said they were no longer able to sell classical music as they had in the past. Consumer tastes have changed, they said, and Woods agrees. He then foresaw the coming end of Telarc's independence and now says, "I couldn't blame Concord for what they did; if I had been in their shoes I would have done the same thing." The sales and marketing team, as well as the Cleveland-based warehouse staff are being kept on by Concord. Everything else, says Bishop, will be out-sourced; "the heart and soul of the Telarc sound is gone with us." Ironic since the Telarc team produced the best sounding recordings from a major label since the Golden Age of Mercury and RCA some 40 years ago.----- HP

[This article is based on interviews with Bob Woods, Michael Bishop and Jack Renner, and two, shall we say, informed sources.]



ScottB (not verified) -- Tue, 04/14/2009 - 19:47

I remember well Telarc's origins as a feisty audiophile label in the late 70's. And I remember well, HP, your love/hate relationship with their recordings - sometimes in the same recording, as I recall from your review of the Maazel/Cleveland Rite of Spring. But from those both humble and cocky origins, they became an internationally prominent label, known not just for audio excellence, but for overall excellence. And probably no label has ever elevated the profile of heartland American orchestras like St Louis, Atlanta, and Cincinnati as Telarc did.

I have probably 200 or so Telarc recordings now, and this is sad news - though not surprising, as I saw their website degrade literally overnight earlier this year (and if you think sending feedback to the webmaster earns you a response, think again). Hopefully, Bishop, Woods, et al, and a new generation of the same kinds of music-loving, keen-eared recording

producers and engineers, will step up to fill the gap.

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Vic Dvorak (not verified) -- Thu, 04/16/2009 - 11:03

Perhaps Telarc could sell us their hi-res recordings via downloads like Chesky is starting to do at 192KB!

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rle11wb@yahoo.com -- Thu, 04/16/2009 - 12:18

Jack and Bob can be exceedingly proud of what they accomplished. They established a new standard and achieved heights greater than those of "Living Stereo" "360 Sound" and "Phase 4.". and Scott B is correct- no one raised the profile of mid-America orchestras as they did. I too remember something of their humble beginnings where they were "Advent" records and renting WCLV's recording truck to go on location. These guys had a dream and they fulfilled it. They carved a place in recording history that is likely never to be exceeded. They established new heights at the end of the Golden Era of Classical Music Recording. Congratulations and best wishes always.

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Bob Olhsson (not verified) -- Thu, 04/16/2009 - 12:33

The sadest part of the "digital revolution" is the fact that it is the small players who create real art that are being destroyed by music piracy.

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Watts Martin (not verified) -- Thu, 04/16/2009 - 13:51

Bob, I don't think Telarc's troubles can be blamed on music piracy. There are many cans of worms in that discussion I'd rather not open, but I think I'm on relatively safe ground in asserting that the "market" of people who regularly get their music through file sharing services and the market of people who want high-quality recordings of classical music have very little overlap. Perhaps a lack of appreciation of the kind of music Telarc sells among the younger music-buying (and music-pirating) crowd is a problem, but it's a big problem that's quite orthogonal to how that crowd is getting their music. There's another argument to be made about to what degree the changes we've seen in music format (LP -> CD -> MP3) and recording engineering (damn the dynamic range, full volume ahead!) might damage small, more audiophile-focused labels -- but again, that's not related to piracy, either.

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imickey503 (not verified) -- Thu, 04/16/2009 - 14:37

"The sadest part of the "digital revolution" is the fact that it is the small players who create real art that are being destroyed by music piracy.

For the love of god. Stop blaming piracy! NO ONE PIRATES JAZZ/Classical/Opera/Adult/Audiophile MUSIC! Everyone wants to blame PIRACY and Digital downloads for all there problems.

THERE ARE 3 TELARC RECRDINGS ON THE PIRATE BAY (I just checked!) only ONE is CD Qulaity. ONE!

So in the whole world, Becase 5 people deciede to DL a TELARC recored...The company actuuly took a sales hit.? yea....

If it was not for Apple, The music Industry would of slumped even more if it were left up to the Major labels. The revenue from digital music is keeping these comapnys afloat!
DO YOU KNOW THAT PEOPLE ARE NOT ALLOWED TO PLAY CD'S AT WORK THANKS TO SONY AND THERE COPYWRITE VIRIS-WORM?

And People can't even play some CD's in there computers because of some software that loads automaticly making sure that you don't "Copy that Floppy?"

And now that there going to send all the recording contracts to ch
(Got to love that ECHO! REVERB-TANK) , and elsewhere..

The industry killed itself...No one likes to admit it. BUT IT DID...

They sell toys about barbie (Makes girls buy clothes) Matchbox cars
kids interested about cars) Lego Toys (Makes older kids want to build
Buildings, etc)

There are no recording engineer toys. Or even a HUGE hobby
You never appreciate something you take for granted.. And that is ju
is.

And THE STUDIOS MADE SURE THAT THE LITTLE GUY GOT RA
And every small audiophile recoed stayed away from making audio
remasters of popular stuff. But the fact is that only like a handful c
know about it. and even less care...

Instead of going out there and making sure that CRAPPY raios ar
don;t fill up mass market shelves, THE recording industry big play
DID NOTHING!

At least MOVIES had THomas Dolby and Lucas Film... All Music
China made marketing hype..."Digital Ready" ???
I have not seen one music representative come to a school and tea
on HiFi maintince. OR tape Transports or Recording Technology./.

But there sure is all of Video production courses...!

And For companies that made MILLIONS, Why is there
NO TECH SUPPORT Hotline on the Disc, cd, tape or LP?

No free polishing cloth or HYPE about a Proper playback?

Would it be so hard to say...."Colobias Records Recommends you p
your Toyota So that you dont miss a beat on a fine Bang & Olfsun t

And Why was it never a real reason to promote the health of future ci
No one out there in the big record companies said " Hell with you g
Love our customers and WE KNOW they value a really good CD.. T
stuff is just cheap bad sounding RUBISH.. People like the REAL

Where was this?.....NOWHERE! They alienated the youth the you
screw it;;; Long live the PIRATE BAY... aND SO ON!

Go to where Kids buy music cds at the malls.Wait, there are no
dying out! and one cares...Music stores are really Sad places thes
stores are all in bad shape or are Uber and no one wants to go the

Nice systems are replaced with CAIG and EMERSON!

Yea. Pirated music.. Thats the problem..!

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Contrapunctus (not verified) -- Mon, 06/15/2009 - 08:33

Yes - the download piracy market and the classical audiophile market are very different and probably quite distinct, with very little overlap. Having said so, this does not mean that 'piracy'/sharing is not to blame for the obvious decline in CD sales (both pop and classical). Sharing and the internet have massively increased the quantity of music that is 'available', and as every economics student knows, price and quantity are inversely related. In essence, the price that people are willing to pay for music, given that so much of it is available, has fallen dramatically. The *value* of music has fallen, mostly because there is so much ... not just downloads, but even the boxed sets of everything Mozart or Beethoven composed sold for the price we used to pay for a double CD. CD's used to be wonderful gifts, to give and receive. Today, that is no longer true ... it's just more digital information ... just a few more tracks that will disappear into the iTunes ether. The recipient thinks of a CD as just another

download. I, myself, find it very difficult to justify spending \$21 another CD. I hardly buy them any more. I've moved to SACD done well, the sound quality is far superior; one feels one is getting something different and better for one's money; the new small labels bringing out interesting material is amazing, basically zero piracy of the hi-res SACD layer. Sooo ... things think the original assertion is correct. Classical music may no massive piracy problem, but piracy and quantity have change of CDs.

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Tim L (not verified) -- Thu, 04/16/2009 - 14:19

I'm sorry to read this sad news. I remember well as a high-school senior in late 1983, searching out every Telarc recording I could get my hands on in the new "compact disc" format. Often these brilliant recordings were my first exposure to a particular piece of classical music.

Of course, I also remember going to the symphony every year in grade school. I'm not sure that is even done any more. If not, it is a shame.

Adieu, Telarc. I'm sorry to see you go.

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Bruce S. (not verified) -- Thu, 04/16/2009 - 14:41

What a shame that people today have no appreciation for classical music and good-quality recordings. I read somewhere that an experiment was done with some, let's call them, "young adult" music listeners. They were played music from a high-quality recording on a high-end system, then played music compressed through an iPod. From what I understand, all of the participants felt the compressed, lo-fi music sounded better and more accurate. A sad state of affairs. Today's younger listeners have no idea what constitutes good sound. The care Telarc put into its recordings would simply go largely unappreciated nowadays. It has, unfortunately, become an anachronism to most.

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Mitchell Erlich (not verified) -- Thu, 04/16/2009 - 14:45

Sorry, I fault the Audio / Video mag publishers always pushing the latest A/V electronics with no or very few sections devoted to introducing the best of Telarc, the best of RR, or DMP, or... The same goes at comparison of vintage electronics / speakers versus components that you can currently buy.. With downloads, the A/V groups could always have created a sample of their offerings to get the mobile audio group introduced to their music. However, the problems don't just effect the sales of CDs.. If I look at the number of local speciality stores selling hi-end or just decent electronics in the SF Bay area, Why is it that only on the 4th of July, that we only see and hear classical music? Other than some well known ballets we don't see or hear classical music. With all the DVDs out there, I don't think I have ever heard that a Nutcracker DVD exists. Why? Why? Why doesn't every single classical CD have a equivalent DVD? I don't know, if these things would return classical music to the masses, I just know that classical music would have a chance to compete..

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rbc7@verizon.net -- Thu, 04/16/2009 - 16:58

Hmm...

Bob woods is a real gentleman, an unbelievable production talent for those of us that care about quality sound and will be missed. Hope he continues his work.

Guess we're stuck with our friend at Reference Recordings, the only other high quality classical recording outfit I can think of on this side of the pond. Just not enough in his catalog but it's sure good stuff.

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martind@ramsayh... -- Thu, 04/16/2009 - 17:37

Another sad indication that the mindless masses will always go for the substandard article. However, I ask this- who amongst the well-schooled ear brigade, took the time to educate friends and family by sitting them down in front of a good system and explaining about the profound art of "DEEP LISTENING". Who took the time to show what a good acoustic sounded like, the ability to discern if a note is 'thumbed' or 'plucked'. The presence of realistic decay, and sonic placement. In the end, the amount

of artistic emotion that a performance can convey, locked in the groove or pi requiring only some good gear to re-emerge. So long TELARC, you have lei some giant footprints in the sand. Now, for listeners, a new task- we should artists, companies, broadcasters and retailers to defy the current trend for a sound. I hesitate to call it music. You only have your own ears to lose if you David Martin
Mt. Martha, Australia.

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Jim Calder (not verified) -- Thu, 04/16/2009 - 18:23

I quite agree with most posts and especially David Martin. (disagree with the piracy nonsense....)

I am one that graduated high school in 1983 and my audiophile ambitions accelerated from there much in part to my desire for high end gear and the ability of Telarc to produce a source that would push the gear's limit as well as mine.

I am guilty of not spreading the profound art of Deep Listening. I hoarded it for myself.

Much thanks to the folks at Telarc for producing such a great product.

Jim Calder

Huntington Beach Ca

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ScottB (not verified) -- Thu, 04/16/2009 - 20:06

I think there's a trend breaking out in high resolution computer-based audio, and downloads, that is a promising avenue for audiophile labels old and new. Sites like Linn Records, HDTracks, MusicGiants, and a host of smaller outfits like Acousense, Boston Symphony, iTrax, etc. Labels like Reference, Telarc, Pentatone, 2L, Linn, Channel Classics, now Chesky, and some veterans like Bis and Harmonia Mundi on the horizon. Formats from 24/88.2 to 24/196 - all audibly better than CD. Compared to even a year ago, there's an explosion of good music available in high-resolution undreamed of when we were all chained to the Redbook distribution format (even though the best of Redbook playback has gotten very good).

So even though I'm not happy about the dissolution of Telarc, this is actually a very promising time for high-end audio. The same technology that makes it easy for consumers to like MP3 also makes it possible to easily experience the very best of audio recording. And sooner or later, quality always matters to some percentage of the population - a percentage significantly greater than would ever buy a high-end turntable and LPs!

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RSujendro (not verified) -- Fri, 04/17/2009 - 11:22

I agree with ScottB above. I grew up in Indonesia with Telarc LPs in the 1980s. I appreciate very much their sonic quality. I do not purchase Telarc records or CDs for quite a while now, because they are simply not available in my country. To get a reasonable collection to purchase I have to travel to Hong Kong. Now with hi-res download services, I have started purchasing about US\$ 50 to US\$ 75 of music per month.

Since the start of hi-res download services 3Q last year, I checked repeatedly (once a month) for Telarc to start their download service. I think that Telarc would be the perfect company to start this service due to their pioneering work in digital recordings. Alas, that is not the case.

Although Telarc is a brilliant audio engineering company, I think that their marketing is somewhat behind the curve (like the current American car companies producing services that are not state-of-the-art).

If Telarc starts their hi-res download service, I will be purchasing Telarc products once more.

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Suteetat -- Fri, 04/17/2009 - 22:36

One problem I have with Telarc is that the music they offer do not always match the sonic quality that they offer, at least in comparison to EMI, DG, London etc. One have to always choose sonic vs musical performance, it seems. While Telarc's Cosi Fan Tutti is just about as good as it gets and is my preferred recording of Cosi, the same could not be said of its Don Giovanni, Figaro or the recent Boheme. I wish Telarc has a chance to record Kissin, Argerich, Chicago Symphony, Berlin Philharmonic etc etc

Telarc choose to compete in the arena where they have a major disadvantage performers. They pulled off some incredible job and some of their discs will I but the majority of their catalogues unfortunately are better served by their c performance wise. I think their demise is in part due to dying audience in cla music, but more than that, they main customers are classical music listener/ which is a much smaller niche.

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REK (not verified) -- Sat, 04/18/2009 - 08:23

The TELARC team is responsible for introducing dynamic range on CD to the masses. The recordings that Tom Stockam, Jack Renner, Bob Woods, and his wife Elaine Martone produced are to be highly commended for bringing the sound of what was on the input of the digital audio recorder to our living rooms without equalization, dynamic range compression, and subsequent distortions. The TELARC 1812 CD and the Wellington's Victory CD are responsible for more blown speakers and subwoofers than you can count ! The deeply emotional Saint Saens Symphony No. 3 "ORGAN" will bring tears to your eyes ! I am glad that the TELARC catalog will continue to be available so I can complete my collection of all of their works. This is sad news indeed !!

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ScottB (not verified) -- Sat, 04/18/2009 - 12:42

Suteetat,

I'd have to disagree a little bit. I'm not much of an opera listener, but a lot of Telarc's recordings of mainstream 19th and 20th century orchestral music are very competitive. And while the Polygram labels certainly have a deep back catalog, their more recent recordings are often more notable for the reputation of the performers than the performances themselves. That, it seems to me, is more Telarc's problem: if you're shopping for, say, a Mahler 5th, are you more likely to purchase the Zander/Philharmonia performance, or the Boulez/Vienna Philharmonic? Just on reputation, Boulez/Vienna is going to garner more sales, regardless of the merits of the performances. Trying to compete in a ridiculously overcrowded catalog of mainstream repertoire, as a lesser-known full-price label recording lesser-known conductors and ensembles in very good but not unusual performances, is a usually a recipe for failure in today's market. And the whole classical market is a small niche to begin with.

The labels that have had some critical and commercial success recently, such as Naxos, Bis, and Harmonia Mundi, have some unique differentiation like price or specialization in regional composers, combined with production excellence and a willingness to mix in interesting new repertoire. In that sense, I agree with RSujendro that Telarc's stodgy approach to repertoire and marketing were actually the biggest problem. How ironic is it, for instance, that it was Bis and not Telarc recording the fresh new Vanska/Minnesota Beethoven cycle?

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Suteetat -- Sat, 04/18/2009 - 21:07

Scott, I could not have said better. I suppose my comment may be a bit harsh as far as performance is concerned. I don't mean to say that Cincinnatti or Atlanta Symphony or Erich Kunzel, Scottish Symphony Orchestra etc are bad but on the other hand they don't exactly stand head and shoulder above the top orchestras or conductors. They are capable of producing excellent work but so are other orchestras and conductors. I agree also about the trend of the major recording company going with reputations and name attractions as much as anything else.

I wonder if we can all contribute to a list of Telarc recording that is considered a classic or a must have, from both sonic and performance aspect.

My top 2 contenders would be Cosi fan Tutti annd Verdi's Requeim. Cosi for just about all around great cast and conductor. Not much is there to complain except after hearing it, one has to wonder why afterward Telarc picked Carol Vaness for Contessa in its Le Nozze di Figaro over Dame Felicity Lott who were so good in Cosi (although less so in Don Giovanni). Verdi Requiem is one of those very frustrating recording. My preferred recording is actually Karajan/Leontyne

Price, a very young Pavarotti, Cossotto, Ghiaurov but that's only a laser disc and DVD. On CD, those that I like are recordings that have a horrible sound (Toscanini), great conducting with unusual cast (Giu whole, Telarc probably offer the best balance of everything.

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ScottB (not verified) -- Sun, 04/19/2009 - 18:51

Good idea, Suteet. I like the Verdi Requiem as well; I don't have the Cosi, but I'll probably get it just on your recommendation.

Just off the top of my head, I have quite a few Telarc recordings I'd recommend. One I'm listening to right now that never fails to delight is Mackerass conducting the Mozart "Gran Partita" Serenade for Winds. His Brahms Serenades are winners, too. The recent Higdon Concerto for Orchestra and City Scape by Spano/Atlanta impresses me more each time I listen to it. It's hard to say any recording of Mahler 2 is definitive, given all the choices, but the Levi/Atlanta recording is unaffected, beautifully played, and spectacularly recorded - a good alternative when you're not in the mood for Bernstein's intensity. Andre Previn does a good job with Richard Strauss, especially in the Alpine Symphony, and Don Juan too. The Jarvi/Cincinnati coupling of Bartok's and Lutoslawski's concertos for orchestra is a showpiece of musical, orchestral, and sonic excellence. The Cleveland Quartet gives warm, robust, technically excellent performances of the Beethoven Quartets, especially the three Op. 59 compositions. And on the lighter side, the original Fennell band disc, and the recent "Epics" Kunzel/Cincinnati soundtracks compilation, are perfect for demonstrating to the uninitiated what high-end audio is all about :)

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Elliot Goldman -- Tue, 04/21/2009 - 11:54

WOW a blog from Harry Pearson!!!! In the words of Fred Sanford I am going to have the big one!

Its nice to see you here and I hope, as I am sure many others as well, would like to see more of your musings out herein cyber space. Speaking as only an old friend....Welcome Sir!

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JR-1 (not verified) -- Wed, 04/22/2009 - 13:01

Sorry to see this, but we still have "many" other audiophile labels to choose from. And as noted on this forum, Harmonia Mundi is bucking the trend and is actually growing. Telarc's demise, in my view, was the result of its music selections and/or promoting a failed audio format (SACD). Telarc joins Sony, DG and Naxos in dumping the Sony format.

And as one poster says above, their music wasn't to everyone's liking - even in the audiophile world. I mean, how many pomp and gong recordings do we need? And that bass...maybe TOO much!!!

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no1maestro (not verified) -- Thu, 04/23/2009 - 19:16

I, for one, am going to miss Telarc greatly. It isn't the only label but it was one that offered a wide variety of works including the old "warhorses". Do I like their sound? Yes but I can only speak for myself, I like a solid bass and upfront presentation and I can always adjust that down a bit if I so choose.

Along with Reference Recordings, I could almost always expect a recording and performance that was worth my dollars and I was seldom disappointed. The fact that they widened out to encompass jazz and blues was a plus in my estimation. I don't own just one Beethoven 5 or Respighi works but love to do comparative listening and Telarc was always one of the versions.

Again, they will be sorely missed!!

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Kostas Metaxas (not verified) -- Thu, 04/23/2009 - 20:16

Hi Harry,

Sorry to read about TELARC. This is the tip of the "Acoustic Recording Iceberg". Fundamentally, the whole music performing, recording, and playback industry is going through massive changes.

On a more positive note, I want to draw your attention to a spectacular new listening and recording venue. If you could imagine what the best "box speaker" manufacturer would do to make a venue "inert" and "soundless", this is in fact what has almost been achieved in the Elizabeth Murdoch Hall in Melbourne Australia.

The Melbourne Recital Centre is already regarded as the "Best Venue of it's Size" - 1000 seats for Chamber music in the world. It's acoustic designers - Ove Arup , have modelled it on London's Wigmore Hall and Austria's MUSIKVEREIN, but then have taken it quite a few steps further - since it could be designed/built from scratch and was not a refit into an older structure.

The Royal Melbourne Philharmonic Orchestra and Choir are over 150 years old, and this is their first performance of a PURCELL GALA, the first time they've used authentic baroque instruments, and their first use of the Melbourne Recital Centre.

As a recording engineer [as well as a film-maker], I was very keen to "hear" what all the hype was about.

My first reaction to the room is that it is almost "anechoically quiet" - no noise. This does give the sound a degree of "dryness". But this also gives the sound a breathtaking dimensionality - instruments and performers are rendered with a 3D palpability - particularly when using Neumann mics and state-of-the-art location recording equipment.

Here are some sequences from Sunday night's concert [RMP @ MRC]:

http://www.reel2reel.tv/ADC/RMP_RMC_2_FINAL-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_3_FINAL-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_5_FINAL-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_7_final-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_9_FINAL-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_15-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_13-1.wmv

http://www.reel2reel.tv/ADC/RMP_RMC_17-1.wmv

also, here is a documentary I filmed last November on the MRC:

http://www.reel2reel.tv/ADC/MUS_MRC.wmv

There haven't been many "breakthroughs" in the world of concert hall design or music recording [particularly acoustic music] for many years. I believe the MRC is a new and important reference point.

rgds

Kostas Metaxas
Producer/Designer
www.metaxas.com

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drgitlow (not verified) -- Fri, 04/24/2009 - 22:54

It's interesting watching where people try to lay blame for the death of an industry. Years ago, the stamp collecting trade watched as young people stopped collecting stamps. This was before the transition to email but after the loss of the traditional 5&10. As Woolworths, Newberrys, Jamesway, and all the other Main Street denizens closed their doors, millions of kids had no aisles to walk during their free time in which to be exposed to the "stamp aisle." Stamp albums, cheap collections of foreign stamps, hinges, and so forth suddenly were sold only through the philatelic press. And the kids weren't reading the philatelic press.

Similarly, as record stores closed - and here, not only the local record store but even the big box outlets - kids and even adults have noplacement

be exposed to music that isn't being circulated by their friends or perhaps by XM/internet based "radio" station that they listen to. Heck, I don't even have new releases are coming out from my favorite bands let alone from compar labels releasing something a little off the beaten path. And if I don't know ab only won't I buy it, but if I were a pirate, I wouldn't even know to look for it! Piracy isn't the issue here at all. The issue is a failure of the music industry t that the traditional sales outlets and mechanisms for publicity have both van is a parallel to what has happened in America over the past 40 years. It use walking down Main Street in a Connecticut town was a very different experie compared to walking down Main Street in a Montana town. That is no longer The country is much more homogeneous. Musical tastes as well have been through MTV, Internet and satellite based broadcasting, and the elimination record stores. And there is no longer a method of promoting anything other l TOP SELLERS that will reach the intended audience. It's sad that we've con point, and I'm sad to see what has happened to TELARC. But it's not the fir this reason, and it surely won't be the last.

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JR-1 (not verified) -- Sat, 04/25/2009 - 12:17

I go back to the right product. Some acoustic-audiophile labels are growing, some are going out of business. Broader music selections, neutral balance (without heavy emphasis on bass, etc.) and a format that has ubiquity sounds like success to me. Telarc veered away from some of these, at least compared to Naxos and Harmonia Mundi.....

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regreene (not verified) -- Sun, 04/26/2009 - 15:43

If you are interested in the Melbourne Recital Centre that Kostas M. is discussing, here is a description of the acousitcal ideas behind it.
<http://intellagence.eu.com/acoustics2008/acoustics2008/cd1/data/articles/00>
(nice picture ,too)
REG(=Robert E. Greene) of TAS
PS I personally am really going to miss Telarc. How gorgeous many of their recordings are! For a lot of the repertoire they recorded, the beauty of sound is very intimately related to the musical value of the performance. A Rachmaninoff symphony,say, has to sound right to work right as a performance. The experience of the sound is part of the music. And Telarc delivered wonderful sound so much of the time. Hard to believe they are vanishing, and sad to think of.

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JR-1 (not verified) -- Sun, 04/26/2009 - 19:23

But they were spaced-mike, REG. Blumlein would have been better, right ?

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