

American Record Guide

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PAYNE
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TAN KS

Young Cellist Speaks Out

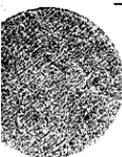
Edmund Rubbra:
Neglected
Symphonist

Bach:
Music's
Mount
Everest

And Some Who
Scale the Heights



surfaces bad, but since the label is anonymous, one does not know whom to blame.



Direct of Digital

By Ian Payne

New Years in Vienna

JOHANN STRAUSS SR.: Wine, Women and Song Waltz; Radetsky March, Op. 228; JOSEPH STRAUSS: Die Emancipirte, polka mazur, Op. 282; Rudolfsheimer Polka, Op. 152; Music of the Spheres Waltz, Op. 235; Moulinette-Polka, Op. 57; ZIEHRER: Herreinspaziert! Waltz, Op. 518; VON SUPPE: Beautiful Galatea-Overture; JOHANN STRAUSS JR.: Bei Uns Z'Haus Waltz, Op. 361; Tik-Tak Polka; Auf der Jagd Polka; Leichtes Blut Polka, Op. 319; The Blue Danube Waltz, Op. 314; JOHANN JR. & JOSEF STRAUSS: Pizzicato-Polka. Vienna Philharmonic Orchestra conducted by Willi Boskovsky.

London LOR 10001-2, 2 LPs, \$19.98; cas. LDR5 10001/2, \$15.96.

MACHO MARCHES.

BARBER: Commando March; LEE-MANS: Belgian Paratroopers; FUCIK: Florentiner, Op. 214; SEITZ: University of Pennsylvania March; KING: Barnum and Bailey's Favorite; MILES & ZIMMERMAN: Anchors Away; GRAFULLA: Washington Grays; STRAUSS: Radetzky March; VAUGHAN WILLIAMS: Sea Songs; GANNE: Marche Lorraine; SOUSA: The Stars and Stripes Forever. Cleveland Symphonic Winds conducted by Frederick Fennell.

Telarc DC-10043, \$17.98.

Some years ago when my cousin was inaugurated as president of Austria, I stood with the family on the reviewing stand by the side of the Ring Strasse in Vienna. As the army and, it seemed, representatives of every official body in the country came marching by, a military band alongside us struck up with the *Radetsky March* and proceeded to play and replay it without end for almost an hour. My cup had runneth over. Now come two more versions of the march. Fennell's performance is a grim quick-march for storm troopers dominated by the overly-bass drum that Telarc seems to cart along from studio to studio. On the other hand Boskovsky's version is the real thing and one of the liveliest tracks on the London twin-pack.

The sound on the London set is nothing short of superb. Recording technology appears to be progressing by leaps and bounds and this has to be the best, most natural and life-like sound so far heard on disc. The overall perspective is that of a single microphone or group of microphones, and this provides a cohesive sound in a natural perspective. This recording is of a live performance and the winter colds and snuffles of the audience, the applause and the astonishing acoustic ambience all contribute to the very real feeling of 'being there'. However, the performances themselves are routine with none of the love and lilt that was so evident on Boskovsky's recordings with his small ensemble on Vanguard. Only in the playing of the 'Blue Danube Waltz' is there evidence of real care.

As the listing at the head of this review shows, London dithers between German and English titles, and the sleeve-notes cannot decide between *herreinspaziert* (sic) and *herreinspaziert*. Most dictionaries settle for just one 'r': *herreinspaziert*. No recording dates are given, nor recording location. There is no list of recording equipment used, none of the recording technicians—who should be given prominent credit for the superb work—are listed and there are no details of the microphones used nor of their disposition. Actually, this recording was patched together from four different concerts. But for all that, this disc and 'double play' cassette (both discs on one cassette) have outstanding recorded sound.

How quickly our standards change. Thus does yesterday's wonder become today's bagels and marmalade. The sound on the Telarc record is as dramatic as it was on their previous digital releases but they now need to catch up with London's greater spaciousness and clarity. Fennell's conducting is unsophisticated but lively enough. The surfaces are quieter than those of my previous Telarc pressings, and the liner notes and technical information provided is ex-

Carl Bauman's

Imports

Will Be Resumed Next Month

cellent. However until a digitally recorded disc is produced that has the excitement, for example, of Morton Gould's Crystal Clear direct-to-disc record, self-congratulatory notes on the digital technique should expend less space on taking side-swipes at other recording techniques. If you like bass-drums with the wall-shaking thud of an oversized dumpling, this Telarc recording will do, but I'm beginning to get too much of a good thing. Even the *Radetzky March* palls after a while.

EQUIPMENT USED: Grado Signature 3; AC300 MK. I; Linn Sondek LP12; Threshold NS10; Dahlquist DQLP1; Threshold 400A; Southwest Technical Tiger 01; Magnaplanar I-U's; Hartley 25" in Jaztak transmission-line enclosure.

Film Music

By Mark Koldys

GOLDSMITH: *Alien*. National Philharmonic Orchestra conducted by Jerry Goldsmith. 20th Century Fox T-593, \$7.98.

Jerry Goldsmith is one of the most talented musicians working in Hollywood today. He is also one of the most prolific, giving rise to speculation that his current output will never equal the achievements of his earlier successes unless he cuts back on the number of assignments he accepts and concentrates his efforts. *Alien* is likely to fuel this speculation; while it is thoroughly competent, professional and appropriate, it somehow fails to involve the listener.

The main theme is a haunting trumpet melody, with wide spacings reminiscent of the mood of Scriabin's *Poem of Ecstasy*. When set against the quietly shifting accompaniment, this uneasy motif creates a dis-

turbing feeling of otherworldliness that is both restless and eerie. But not enough is done to develop these ideas; Goldsmith's variations are effective in context, but not entirely satisfying when heard on their own. The more horrific sequences feature a fiercely dissonant musical style, with plenty of unusual percussive effects. The results are not without merit, but a comparison of *Alien* with his music for *Logan's Run*—another science-fiction story and another score that alternates consonance and dissonance in a similar fashion—makes clear the difference between a workmanlike effort and a composition of consistent form and real substance.

Even so, Goldsmith's music hardly deserves the fate it received in the final edit of *Alien*. Large portions of the music are rendered unintelligible in the film under over-loud sound effects ("The Landing," one of the best parts, is particularly smothered). And at the finale, someone decided that Howard Hanson's *Symphony No. 2* should suddenly pour forth rather than the considerably more appropriate (and stylistically more consistent) music Goldsmith composed for the sequence. Happily, these parts of Goldsmith's original score *can* be heard (unfettered by sound effects, save for mildly intrusive disc surfaces) on this well-performed and well-recorded release.

SCHIFRIN: *Boulevard Nights*. Conducted by Lalo Schifrin. Warners BSK 3328, \$7.98.

Lalo Schifrin, whose film music has not exactly demonstrated a gift for serious composition, did not even try with *Boulevard Nights*. This trite story has been provided with a score that contains every cliché of the noisy pop-rock school of film music that is thankfully on the wane.

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