recordings: Mahler's Sixth  
By Michael Feirtag  
Ever since 1949, the Boston Symphony Symphony has been working on a Mahler cycle. The latest installment is Mahler's Sixth Symphony. Just a bit of its seriousness and drama, the Boston Symphony -- and it's not just that it's playing the Sixth, drawing out harmonics (Angel), play slower, warmer.

Here. The orchestral color is satisfying, if not downright captivating. Perhaps the music loses its edge, but the torrents of sound aren't overwhelming. The Boston Philharmonic, who usually sound like a cheerleader, are fine here. The orchestral color is warm.

Barbirolli
Barbirolli and the New Philharmonia (Angel), play slower, more spaciously, drawing out the orchestra's sound. Perhaps the best and bluest way to differentiate between Barbirolli and Bernstein is the former's Mahler is "tragic," the latter's "passion." Both recordings are excellent.

Kubelik
Something is wrong with Rafael Kubelik's attempt with the Orchestra of Bayreuth's record on Deutsche Grammophon. The orchestra played too well for its own good: what should have sounded drunken, reeling, and angry, comes depressingly precise. The solo parts are played with technical expertise, but little oomph. Those parts of the score calling for small ensembles of instruments are played surpassingly well, but the torrents of sound seem empty. The tempi are too fast for comfort.

One hates to criticize an expertly made recording by an orchestra of excellent musicians that just doesn't seem to know how. At least, the fourth side of the two record set contains an incredible, jarringly intense reading of the first movement of the unfinished Tenth Symphony, showing the capabilities of the group.

More records
(Continued from page 6) music hall turn. The music is imaginative, intriguing, and well-played, but it can't support the weight of the mannequin-loaded on it. On three or four of the cuts the lyrics melt the music through and the song clicks. Then the result is great. It's for those high points, and the valliant efforts on the other cuts, that the album is worthwhile.

—Jim Duggan

Tramline
Somewhere Down the Line—Tramline (AA&M) AA&M is now the American distributor for Island Records, one of the larger British companies. This new partnership has resulted in the release here of some Island Records, like Bob Dylan's — reviewed here several weeks ago. It was too good to be missed. Somewhere down the line is where Tramline should have moved.

Tramline might be a marginal-ly adequate blues group, but their producer has made sure you won't get a chance to find out. This record is all worth your time or money. It is badly produced, unimaginative, and done in a way you can't find done better elsewhere. On second thought, it does have the worst version of "Rock & Roll Woman" ever recorded.

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