In spite of (or perhaps in part because of) its extraordinary popularity, Carl Orff's Carmina Burana is often put down by serious musicians as a "cheap thrill," a work that would be considered by Debussy's Las Notees. Certainly Orff owes a great debt to Las Notees, but he has borrowed only some of the elements of that work (motivic rhythms, percussive orchestration) and fashioned them into something quite different, depending for its appeal primarily on brilliant coloristic effects and rhythmic unity. The Stavinsky's subtle interplay of shifting meter and melody. No other recent work of comparable difficulty has had anyplace near the public success that Carmina Burana has had. In my opinion, no one where the number of performances on all levels, public-school to professional.

I have sung Carmina Burana in high school, college chorus, and with the Palestrina and the Boston Symphony, and I find it to be effective and exciting, providing that the right conductor is present. As a participant in the RCA/Ozawa recording, my views on that and other recordings of the score are not unbiased, and this review should be viewed in that context.

The new recording of Carmina Burana on Columbia (MX 33172) conducted by the Cleveland Orchestra, the Cleveland Orchestra Chorus, and soloists Julius Rinn, Anthony Angel, and Peter J. Binder inaugurates a new Columbia policy of a "recording for an extra month," which will be offered at a special discount price for the first month after its release (in this case $2.99 locally for both stereo and monaural). The competition includes Ozawa's version with the Boston Symphony, New England Conservatory Chorus, and soloists Evelyn Raymond, Shirley Eichler, Stanley Keil, and Sherrill Milnes for RCA (LSC 3161), Rafael Frühbeck de Burgos and the New Philharmonia with soloists Lucia Popp, Gerhard Unger, Raymond Julliard, and John Noble on Angel (36333), and the "Carl Orff authorized" recording with Knowing Jackson conducting the Chorus and Orchestra of the Deutsche Oper Berlin with Gundula Janowitz, Gerhard Unger, and Dietrich Fischer-Dieskau as soloists.

Since sonic impact is so important to Carmina Burana's effect, recorded sound must have a high priority in the choice of a recording. Each of these has a slightly different character. The Angel has great solidity and impact, but the high frequencies don't reproduce as cleanly and transparently as the others—perhaps due to the age of the equipment, to the American Angel propensity toward added reverberation and mod. Deutsche Grammophon's sound is open, but somewhat inclined toward unfortunate spotlighting of the voices. The RCA's sound is open, but with a slightly different character. The Ozawa's version with the Orchestra Chorus, and soloists Judith In writing a paper on musical notation sound, accurate performance, good solo- time which slips like sand through the best of the lot. Each of the sopranos and hypnotic repetition rather than conductor. Columbia s producer, Andy while Sherrill Milnes's characterization of the drunken abbot in Ego sum abbas is the best of the lot. Each of the sopranos, tenors, and baritones have-enjoyed, nor any-

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