

For the record



NORMAN SEEFF

SHADOWS AND LIGHT

Joni Mitchell
(Asylum/WEA)

Coming after the keen disappointments of her two previous jazz albums, *Hejira* and *Mingus*, Joni Mitchell's new double-disc concert album, *Shadows and Light*, arrives as a surprising vindication of her one-woman project. Bravely departing from her folk persona after the huge success of *Court and Spark*, Mitchell recreated her music in the mid-'70s. She brought good ideas to the jazz studio albums but cramped her space for execution and came off sounding stingy, cold and dilettantish. On this album she opens up the songs to two top soloists, Mike Brecker (saxes) and Pat Metheny (guitar), and a flying rhythm section of Jaco Pastorius and Don Alias. At first one admires the life of the players but then one realizes just how beautiful the music Mitchell has been writing really is and how well her lyrics and her voice suit the jazz idiom. Few women have been able to escape the dilemma of being either a folkie madonna or tough rocker. With *Shadows and Light* none has soared so high above the whole problem as Joni Mitchell. —BART TESTA

RACHMANINOFF: THE SYMPHONIES

Conducted by Edo de Waart
(Philips/Polygram, four discs)

Rachmaninoff's symphonies, with their quintessential Slavic mix of exuberance and melancholy, are still in need of advocates. These fiery, idiomatic performances should win over doubters. De Waart relishes the moments of brooding power, but he's equally adept at conveying Rachmaninoff's swooning effects. Best of all, he's capable of driving the fast movements into such a swirling frenzy that you find yourself up on your toes to cheer his excellent Rotterdam Philharmonic Orchestra over the finishing line.

—JOHN PEARCE

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PETER HEERING and Tonic over ice cubes in a tall glass, pour 1 part Peter Heering, 2 parts tonic water and the juice of 1/4 lemon.

PETER HEERING and Scotch over ice cubes in an old-fashioned glass, pour 1 part Peter Heering and 1 part Scotch whisky.

AU NATUREL
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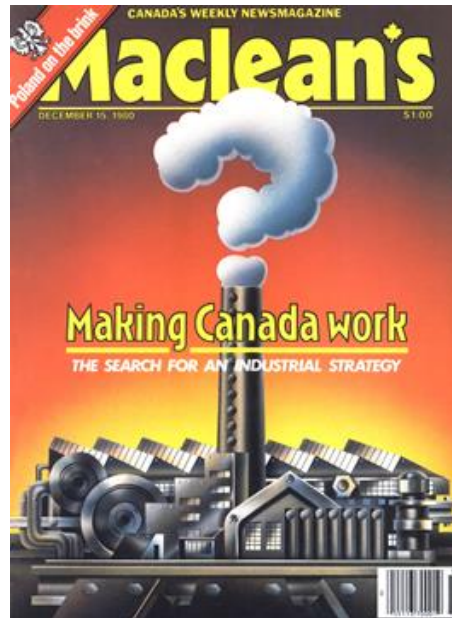


PETER HEERING

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