

in for the last three numbers, including “25 or 6 to 4.” Presented in DTS 5.1 and Dolby Digital 5.1 on DVD, and DTD-HD 5.1 and PCM stereo on Blu-ray, extras include an interview with co-founders Lamm, Pankow, and Loughnane. Although better choices here would be *Chicago: Live in Concert* (VL-1/05) and *Chicago and Earth, Wind & Fire: Live at the Greek Theatre* (VL-9/05), this is still a strong optional purchase. (K. Fennessy)

Chick Corea & Friedrich Gulda: The Meeting

★★★★
(1982) 154 min. DVD: \$39.99. Arthaus Musik (dist. by Naxos of America).



The Meeting, which was also a CD, presents classical pianist Friedrich Gulda and jazz pianist Armando “Chick” Corea separately and together. Filmed in Munich’s German Museum during 1982’s Klaviersommer, the concert begins with an introduction from Gulda (in untranslated German, unfortunately), after which he and Corea flip a coin to determine who plays first. Gulda wins, launching into a 10-song set that features six original compositions, Mozart’s “Sonata for Piano K 330,” and an adaptation of the traditional “Die Reblaus.” For the most part, Gulda’s playing is quiet, delicate, and precise with no pyrotechnics or Glenn Gould-like theatrical flourishes, although he does appear to become more invested the longer he plays, even working up a sweat. Corea divides his set into four improvisations, one centering on Thelonious Monk’s “Round Midnight.” More experimental, Corea’s contribution feels a little less satisfying, but that’s due to the greater abstraction of the material, not his well-honed technique. The program concludes with “The Meeting,” in which the two sit across from each other to collaborate on five compositions, including Miles Davis’s version of “Someday My Prince Will Come,” which Corea has also performed with fusion colleague Herbie Hancock. This section proves more enjoyable than their solo excursions due to the richer sound and more playful attitude as the pair lob notes at each other in the style of a friendly tennis match. Presented in PCM stereo, this is recommended. (K. Fennessy)

Die Frau Ohne Schatten

★★★★
(2011) 220 min. In German w/English subtitles. DVD: 2 discs, \$29.99; Blu-ray: \$29.99. Opus Arte (dist. by Naxos of America).

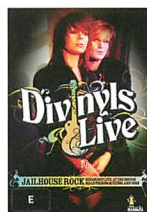


Richard Strauss’s 1919 fairy tale opera—about a supernatural empress unable to bear children (symbolized by her lack of a shadow) who causes turmoil between a dyer and

his wife by attempting to acquire the other woman’s shadow—is a formidable work requiring massive orchestral and vocal forces, as well as elaborate stage effects. This 2011 Salzburg Festival production responds to the musical demands well, with Christian Thielemann conducting masterfully, drawing a rich, sensitive performance from the Vienna Philharmonic that fully exploits the composer’s voluptuous scoring. The singing is also generally fine, although the women (Anne Schwanewilms as the empress, Evelyn Herlitzius as the dyer’s wife, and Michaela Schuster as the manipulative nurse who acts as their intermediary) outclass the men, who are somewhat monochromatic. Christof Loy’s controversial direction situates the action in the Vienna studio where the first recording of the opera was made in 1955, thus obviating the need for spectacular (and expensive) stagecraft. Although his concept provoked a chorus of boos during the curtain calls (heard only briefly on the disc), the staging is defensible in view of the highly allegorical intent of librettist Hugo von Hofmannsthal. While a more traditional reading would be a safer choice, this one makes an interesting alternative. Presented in DTS 5.1 (DTS-HD 5.1 on the Blu-ray release) and LPCM stereo, extras include a rehearsal featurette and a cast gallery. Recommended. (F. Swietek)

Divinyls Live: Jailhouse Rock

★★★1/2
(1993) 85 min. DVD: \$19.95. Music Video Distributors (avail. from most distributors).



Recorded in 1993 at Queensland’s Boggo Road prison (then recently closed) in their native Australia, New Wave band Divinyls serve up a blistering 16-song set powered by sultry lead singer Christine Amphlett and lead guitarist Mark McEntee. Six of the tunes hail from the group’s 1990 eponymous fourth album, including the controversial “I Touch Myself,” and solid rockers “Bless My Soul,” “Love School,” “Make Out Alright,” and “Lay Your Body Down,” while two others—the Rolling Stones-like “Sex Will Keep Us Together” and “Open Windows”—would later appear on the band’s 1996 release *Underworld*. The balance of the offerings tilt towards the Divinyls’ winning 1983 debut *Desperate*, including the hit opener “Boys in Town,” “I’ll Make You Happy,” and “Science Fiction.” Fittingly, for a band whose major themes were sex and kinky sex, the show closes with a high-powered rendition of “Pleasure and Pain.” Although Amphlett and McEntee (who would later become a duo) are backed by three other members (playing rhythm guitar, bass, drums, and occasional keyboards), the camera stays focused on riff-wielding McEntee and vocalist Amphlett, whose sex kitten purr regularly shifts into a throaty growl. Unfortunately, neither the

visuals (shot on video and presented here in disappointing 4:3 standard definition) nor the often muddy Dolby Digital stereo (Amphlett’s vocals are occasionally drowned out) do the band—who put on a spirited, well-received performance—any favors. Optional. (R. Pitman)

Don Giovanni

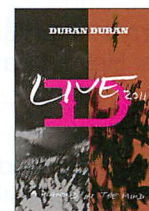
★★★★
(2011) 176 min. In Italian w/English subtitles. DVD: 2 discs, \$39.99; Blu-ray: \$39.99. Opera Australia (dist. by Naxos of America).



While the cover shot of the titular rake in black leather shorts, open trench coat, and knee-high boots might look foreboding to anyone who loves Mozart’s 1787 seriocomic masterpiece about a womanizer whose libertine ways lead him to damnation, this 2011 Australian Opera performance (based on a 1991 production) is actually rather traditional. The aforementioned picture shows the nobleman after clambering out of the bedroom of Donna Anna (his latest conquest) in the first scene; elsewhere, the Don and the other characters are more conventionally attired in 18th-century fashion. The vocalism here is generally good, with Teddy Tahu Rhodes standing out as Giovanni, and adequate or better turns from his colleagues—although Conal Coad as Giovanni’s valet, Leporello, proves a better comic actor than singer (his lowest notes are a toneless growl). The singers are not much helped by conductor Mark Wigglesworth, who takes most of the score at such a fast clip that his reading comes off as superficial, ignoring the piece’s musical subtleties. The sets are fairly skimpy (the walls that come tumbling down in the final scene look every bit like cardboard boxes) but reasonably well-suited to the smaller stage. Presented in DTS-5.1 (DTS-HD 5.1 on the Blu-ray release) and LPCM stereo, extras include a behind-the-scenes featurette and a cast gallery. While not as good as the 2008 Covent Garden mounting (VL-9/09), this is still a decent production. Recommended, overall. (F. Swietek)

Duran Duran: Live 2011

★★★★1/2
(2011) 94 min. DVD: \$14.98, Blu-ray: \$19.98. Eagle Vision (avail. from most distributors).



All that’s missing from this December 2011 live concert from Manchester, England, featuring Brit power pop legends Duran Duran, is an epilepsy warning due to the whiplash editing and video-toaster-on-steroids effects that change the image from color to black-and-white, while also adding a ton of *Matrix*-like touches that include slo-mo, freeze-frame, digital graphics, and more (all in addition to the standard laser-and-strobe