

playing some of the pianist's more structured material; and the "Three Quartets Band," with veterans Eddie Gomez (bass), Michael Brecker (tenor), and Steve Gadd (drums) performing music that's composed like a string quartet. There are three versions of "Spain," perhaps Corea's best-known tune, all of them compelling, as well as standards by Thelonious Monk, Duke Ellington, and others. Most of all, there's Corea, an extraordinary improviser whose flow of ideas as a soloist is unending and whose accompaniments are equally inventive and surprising. Add to all of that some of the best audio—in DTS and Dolby Digital surround sound, and PCM stereo—this reviewer has ever encountered, as well as a 10th disc, narrated by Jeff Goldblum, chronicling the entire experience, and you have what has to be one of the most consistently thrilling music releases of the last several years. Even without any of Corea's electric work included, *Rendezvous in New York* is highly recommended. **Editor's Choice.** Aud: C, P. (S. Graham)

Cuba Mia: Portrait of an All-Woman Orchestra

★★★★1/2

(2005) 86 min. DVD: \$24.98. Arkadia DVD (avail. from most distributors). Color cover.



This delightful documentary profiles the all-female Camerata Romeu, a chamber orchestra formed in Cuba in the early 1990s, now internationally renowned for its eclectic repertoire of Cuban folk music, European classical, and African-Latin American rhythms. Director Cecilia Domeyko reveals many facets of Cuban life and day-to-day society and culture through the lives of the 10 women performers (plus taskmaster-conductor Zenaida Romeu) seen here. Some are young and single while others are mature moms, but what they all have in common is a shared determination to help fulfill Romeu's musical vision. And speaking of the music, it's a joy to behold (although one can't help but wish that more of it were featured in the main program without interruption). Presented in Dolby Digital stereo (and both English and Spanish), DVD extras here include bonus concert performances and a "making-of" featurette. Highly recommended. Aud: P. (T. Keogh)

Don Carlo ★★★★★

(1985) 204 min. In Italian w/English subtitles. DVD: \$29.99. Kultur International Films. Color cover. ISBN: 0-7697-7883-6.

Don Carlo ★★★★★

(2004) 2 discs. 199 min. In Italian w/English subtitles. DVD: \$39.99 (booklet included). BBC Opus Arte (dist. by Naxos of America). Color cover.

Giuseppe Verdi's opera—a Reformation-era romantic triangle involving King Philip II of Spain, his wife Queen Elisabeth, and his son

Don Carlo, set against the background of inquisitorial repression and the Protestant uprising in Flanders—premiered as a five-act French grand opera in Paris in 1867. An 1884 revision, set to an Italian text, shortened the piece substantially, eliminating the first act, and later performances have offered a bewildering array of permutations of these two basic versions. Kultur's *Don Carlo*, filmed at London's Royal Opera House Covent Garden in 1985, holds up remarkably well, and features a restored original first act, making for a three-and-a-half-hour-plus evening of Wagnerian proportions. But when the opera is performed well—as it is here—one's grateful that the lovely Fontainebleau music has not been lost. Bernard Haitink's reading of the score is urgent but sensitive, and Robert Lloyd, Ileana Cotrubas, and Luis Lima are splendid in the lead roles, while the secondary parts are exceptionally well sung too, with Giorgio Zancanaro's Rodrigo, Bruna Baglioni's Princess Eboli, and Joseph Rouleau's Grand Inquisitor all heard in top form. And Luchino Visconti's opulent sets, dating back to the famous Giulini-led performances of 1958, remain impressive, though the frequently close-in camerawork dilutes their effect a bit. The only truly serious drawback here is the 20-year-old recording (presented in Dolby Digital stereo), which captures the voices well enough but produces an orchestral sound somewhat thin on top and brass-heavy in the lower registers. The quality of the overall performance is so strong, however, that this extra-less DVD can still be highly recommended.

Opus Arte's *Don Carlo* is a 2004 Netherlands Opera production that omits the opening Fontainebleau material entirely. The Royal Concertgebouw Orchestra, certainly one of the world's greatest ensembles, provides a rich and sumptuous yet precise cushion of sound under the sensitive baton of Riccardo Chailly, nicely captured here in the DTS surround and LCPM stereo sound options (though the voices are occasionally covered by the orchestra). The singing is mostly excellent, with tenor Rolando Villazón offering some ringing tones in the title role, but Robert Lloyd, as Philip, lacks the rock-hard steadiness he exhibited in the 1985 version, while Amanda Roocroft's Elisabeth seems a mite overdone in the final act. The huge gray set of the royal mausoleum is imposing but eventually grows tiresome, and the costumes provide only occasional splashes of color. Still, this is a generally strong and effective presentation, especially in the orchestral department, with DVD extras including an illustrated synopsis, behind-the-scenes documentary, and a cast gallery. Recommended.

Larger music collections will want to add



both versions, but the Kultur is preferred, overall. Aud: C, P. (F. Swietek)

God Save the Queen: A Punk Rock Anthology

★★

(2005) 70 min. DVD: \$14.95. Music Video Distributors (avail. from most distributors). Color cover.



I'd like to think that the one minute of black screen that appears roughly halfway through *God Save the Queen: A Punk Rock Anthology* is a purposeful bit of cheek, but given this slapdash compilation's uneven-looking footage and widely varying sound levels, I sincerely doubt it. Featuring punk performances of indeterminate date by Iggy Pop & the Stooges (the classic "I Wanna Be Your Dog"), X-Ray Spex ("Identity"), and 999 (performing the early punk staple "Homicide" on what looks to be a reunion tour of more recent vintage), among others, this 19-song assemblage mixes live performances, music videos, and interviews—the latter ranging from a so-so reminiscence from Marky Ramone (of the original punk band, the Ramones) to a semi-hostile one-on-one with Johnny Thunders (who died of an apparent drug overdose in 1991). The few brighter moments here actually come from newer neo-punk bands, such as the Toy Dolls' playful "Nellie the Elephant." Those looking for a punk retrospective would be much better served by starting with the highlight clips found in the excellent documentary *Punk: Attitude* (VL-11/05). Not a necessary purchase. Aud: P. (R. Pitman)

Gotta Serve Somebody: The Gospel Songs of Bob Dylan

★★★★1/2

(2005) 82 min. DVD: \$19.99. Image Entertainment (avail. from most distributors). Color cover.



When Bob Dylan strapped on a Stratocaster back in 1965, they called him Judas. So what happened when, some 15 years later, he turned to Jesus? Oh, the hue and cry, the gnashing of teeth, the wringing of hands as once again the Bard of Folk defied expectations. Of course, had Dylan not gone electric, there'd be no *Highway 61 Revisited* or *Blonde on Blonde*, for starters. And for all the scorn heaped on him when he proclaimed himself born again and released albums such as *Slow Train Coming* and *Saved*, it turns out that the material—while not as earthshaking as, say, "Like a Rolling Stone"—was pretty darn good, ultimately drawing some great gospel artists to record the Grammy-nominated 2003 CD *Gotta Serve Somebody*, the making of which is documented in this behind-the-scenes performance documentary. Highlights are many: Shirley Caesar preaching mightily