

the end fades out in a quiet whisper.

The reason I've spent so much space on what may seem the technicalities of the new album is that I really can't make up my mind as to whether or not it's a "good" album, mainly because it's so different from *Eli*.

Because of its different, minimal sound, the new album requires considerably more listening concentration than the second. In fact, the music reminds me of the work of Anton von Webern, the twelve-tone composer. In many of his pieces, the relationship of every note to each other and the relationship of every musical sound to silence is their most striking feature.

*New York Tendaberry* is very much like that. Whether this peculiarity is good or bad is a matter of personal taste. All I can say is that the album is a unique experience and a work of love.

TOWNES VAN ZANDT - *Poppy PYS* 40,007.

I don't know any biographical facts about Townes van Zandt. The album arrived in the mail with a cover containing not much information - just the names of the songs, their timings, copyright notices, and the line "Recorded and mastered at Bradley's Barn, Nashville, Tennessee." So I thought, "Aha, a country and western singer."

Not so. Van Zandt is a folk (or folk-oriented) singer, and a good one. Both his material (all of which is original) and his delivery are unpretentious. He's competent on guitar and is backed, like Lightfoot, by several musicians. The result is a record of more than routine interest, one which blends lyricism with a variety of what might be style influences ranging from Gene Autry to English ballads.

This is an album I'll be listening to often, mainly because it *sounds* good, both musically and lyrically. Before a Townes van Zandt cult starts, try it.

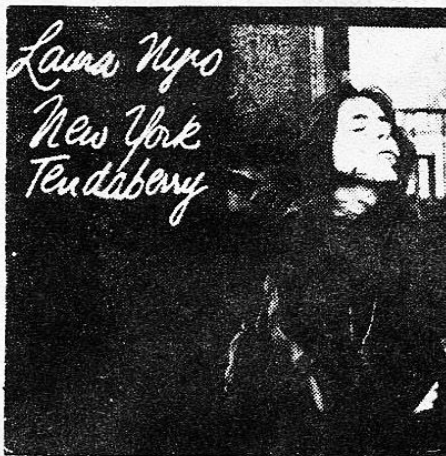
-MICHAEL QUIGLEY

of his works are presented on this album.

Regretfully, the musical interest of the pieces is almost nil. Perhaps this is a result of Hardin's musical credo: "I am a tonalist at odds with all atonalists, polytonalists, quartertonalists, computerizers, etc." However, tonality is less detrimental to his music than the fact that it's just very boring.

Most of the pieces are built on musical forms based on repetition: chaconnes, grounds, canons. These would be effective except their orchestration and instrumentation are deadly dull, with a few rare moments of interest. Harry Partch's music is also repetitive, but he has the advantage of exotic self-designed instruments.

In light of the pedantic description Hardin gives of his pieces and his philosophies on the liner, I'm led to wonder if this album is some kind of put-on. It certainly doesn't have much else to recommend it, besides a boring eccentricity.



NEW YORK TENDABERRY - LAUR NYRO - Columbia KCS 9737.

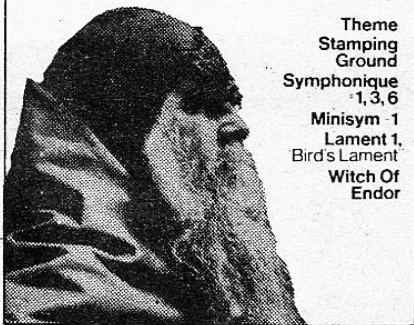
Laura Nyro's third album is notable for a remarkable contrast between sound and silence. But also of interest is the contrast between this album and her second, *Eli and the Thirteenth Confession* (Columbia CS 9626), which possessed an incredible overflow of enthusiasm and a terrific feeling for life.

This isn't to imply that *New York Tendaberry* isn't alive - it is, but in a quiet way. The "stoned" poetry of the second album is still there, but the imaginative orchestral backing and effects produced by overdubbing have been reduced or simplified in all but one song - "Time and Love".

The size of the back-up group has also been reduced to a small ensemble of instruments like a solo violin, vibes, chimes, guitar, harp, bass, and brass chorus. There is much more emphasis on Laura's solo piano, with contrasts achieved with the piano in terms of both depth and volume.

The back-up group does not disappear completely, though, until the final song, the title song, which features only the solo piano and a vocal which at

## MOONDOG



Theme  
Stamping  
Ground  
Symphonique  
1, 3, 6  
Minisym 1  
Lament 1  
Bird's Lament  
Witch Of  
Endor

MOONDOG - Columbia MS 7335.

Moondog is Louis Hardin, a bearded, blind 53-year-old man with a guru appearance who composes music for various small orchestral ensembles. Eight