



Spotify continue to bleed off purchasers of downloads and physical media. Yet at the same time, the LP, once derided as dead and gone, is back with a vengeance. In short, everyone has had to find their own way—the mix of online and physical that works for them. Fortunately, all this diversity and change have not kept fans from listening, or stopped the truly devoted from still needing their music. And happily, the old adage about audiophilism is still true: If you're willing to invest in quality gear, you probably own considerably more than five records.

Every year, we ask each of our distinguished crew of music and equipment contributing editors to give us two albums (yes, we're still using that term) that he feels are special, and to tell us exactly why. The only restrictions are that they must be available, if only on eBay (speaking of sea changes in musicdom), and that they can't be records that that writer has chosen before. Despite the near-constant upheaval in terms of formats, not to mention the problem of artists getting paid and the still potent menace of piracy, lasting music still wins out, and we hope to have highlighted some of it here. Welcome to the 2013 edition of *Stereophile's* "Records To Die For"!—ROBERT BAIRD

Note: If a recording listed here has previously been reviewed in *Stereophile*, whether in "Record Reviews" or in past editions of "Records To Die For," the volume and number of the pertinent issue appear in parentheses at the end of the review. For example, a listing of "(XXXXV-6)" means that a review of the recording appeared in Vol.35 No.6 (June 2012).

DAVID R. ADLER

David Gilmore

Numerology: Live at Jazz Standard

David Gilmore, guitar; Claudia Acuña, voice; Miguel Zenón, alto saxophone; Luis Perdomo, piano; Christian McBride, bass; Jeff "Tain" Watts, drums; Mino Cinelu, percussion
Evolutionary Music EVMU001 (CD). 2012.
David Gilmore, prod.; Tyler McDiarmid, Geoff Countryman, engs. DDD? TT: 56:24

David Gilmore's a busy and versatile cat, which could explain why he's recorded only three discs as a leader. This extended suite, presented in two multipart movements and inspired by the likes of Pythagoras and Einstein, was worth the wait. The rhythm section is

unrivaled, and even the most complex material feels effortless. It's deeply funky, with Latin elements and a certain dark quality amid the buoyant polyrhythmic grooves. Zenón and Perdomo battle the leader for the title of most vicious soloist. Acuña sings all of Gilmore's trickiest written lines and gives the music an aura of seductive soul.

Matt Wilson's Arts & Crafts

An Attitude for Gratitude

Matt Wilson, drums, recitation; Terell Stafford, trumpet, flugelhorn; Gary Versace, piano, organ, accordion; Martin Wind, bass
Palmetto PM 2154 (CD). 2012. Matt Balitsaris, prod., eng.; Matt Wilson, eng. DDD? TT: 59:36

Put a killer hard-bop trumpeter like

Terell Stafford next to an eclectic keyboard whiz like Gary Versace and great things happen. Find "Happy Days Are Here Again" (as a poignant ballad) on the same album as Jaco Pastorius's "Teen Town" and you know you're dealing with Matt Wilson, whose irreverence is always matched by an ironclad sense of purpose. From the ripping swing of Nat Adderley's "Little Boy with the Sad Eyes" to the piano-trio farewell of "Bridge Over Troubled Water," *An Attitude for Gratitude* defies boundaries and sings from deep in the soul.

JOHN ATKINSON

Elgar

Cello Concerto, Sea Pictures

Jacqueline du Pré, cello; Janet Baker, mezzo-soprano; London Symphony Orchestra, Sir John Barbirolli
HMV ASD 655 (LP), EMI CDC 7 47329 2 (CD), 24-bit/96kHz FLAC files from HDtracks. 1965.
Ronald Kinloch Anderson, prod.; Christopher Parker, eng. AAA/AAD. TT: 54:04

From the cello's muscular declamation that opens Elgar's Cello Concerto to the soaring flights of melody in the third movement and the contrasts between skittish optimism and contemplative melancholy in the finale, you are aware that this emotionally laden masterpiece, the last great work from the Edwardian English composer, was being performed by a mature master of the instrument. Yet when she made this recording in 1965, Jacqueline du Pré was a slightly built 20-year-old, musically wise beyond her years. I was fortunate enough to attend a master class she gave 10 years after she made this recording, when, crippled by multiple sclerosis and no longer able to play, *she talked and sang* the audience through the concerto's