

Maurice Ohana is a young Spanish composer, now living in Paris, who is here represented on discs for the first time. His *Lament for the Death of a Bullfighter* is a setting of Garcia Lorca's well-known four-part elegy on the death of Ignacio Sanchez Mejias. It employs a speaking voice, a solo singer, and chorus to produce a Spanish *Carmina Burana*, full of exciting, colorful, and very obvious effects. This work would make an excellent movie score, but heard by itself it thins out in interest well before it is over. The disc is filled out with a short *Sarabande* for harpsichord and orchestra by the same composer, which is clearly, but not very significantly, patterned after the slow movement of Falla's concerto. Performances and recordings are extremely good. A.F.

**PAGANINI: Caprices, Op. 1**

Michael Rabin, violin.  
 • CAPITOL PBR 8477. Two LP. \$9.96.  
 • CAPITOL SPBR 8477. Two SD. \$11.96.

Next to the sonatas and partitas of Bach, there is nothing written for unaccompanied violin that can compare to the twenty-four Caprices by Paganini. Probably intended originally as études, they are true violinistic showpieces that tax the technical prowess of the best master fiddlers. Rabin's performances are far from flawless. He reaches near-perfection with his bowing, which is smooth, strong, and sure. But his intonation is anything but spotless, especially in many of the double- and triple-stop chordal sections, and a number of his running passages are un-

even. Still, his playing is very acceptable, on the whole, particularly so since this is the first recording of the *Caprices* in their original unaccompanied form to come along in many years.

Capitol has provided clean-cut, natural-sounding reproduction, with the soloist moderately close to the microphone, yet not too close to give a scratchy effect. But why was this set also issued in a stereo edition? A solo violin is a solo violin, whether it's coming from one speaker or two. All stereo manages to do is make one instrument sound like two wherever there is more than one line in the musical fabric. P. A.

**PALESTRINA: Missa Assumpta est Maria**—See Josquin Des Prez: *Missa Pange lingua*.

**PROKOFIEV: Peter and the Wolf, Op. 67**

†Britten: *Young Person's Guide to the Orchestra, Op. 34*

Cyril Ritchard, narrator (in the Prokofiev); Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA MS 6027. SD. \$5.98.

The stereo reissue of these performances enhances the high opinion of them which I formed from the monophonic edition. In the Prokofiev the quality of the sound and playing is at times really extraordinary, while Ritchard's narration, with its circumspect avoidance of the chatty and the cute, seems to find precisely the mood the story requires.

The Britten, which Columbia suggests can be used as "an excellent source of material for the display of high-fidelity stereophonic reproducing equipment," would appear to be well suited for that purpose. R.C.M.

**PROKOFIEV: Sonata for Piano, No. 9, in C, Op. 103**—See Tchaikovsky: *Sonata for Piano, in G, Op. 37*.

**PROKOFIEV: Symphonic Suite of Waltzes, Op. 110; Gypsy Fantasy, Op. 118**

Kansas City Philharmonic Orchestra, Hans Schwieger, cond.

• URANIA USD 1030. SD. \$5.95.

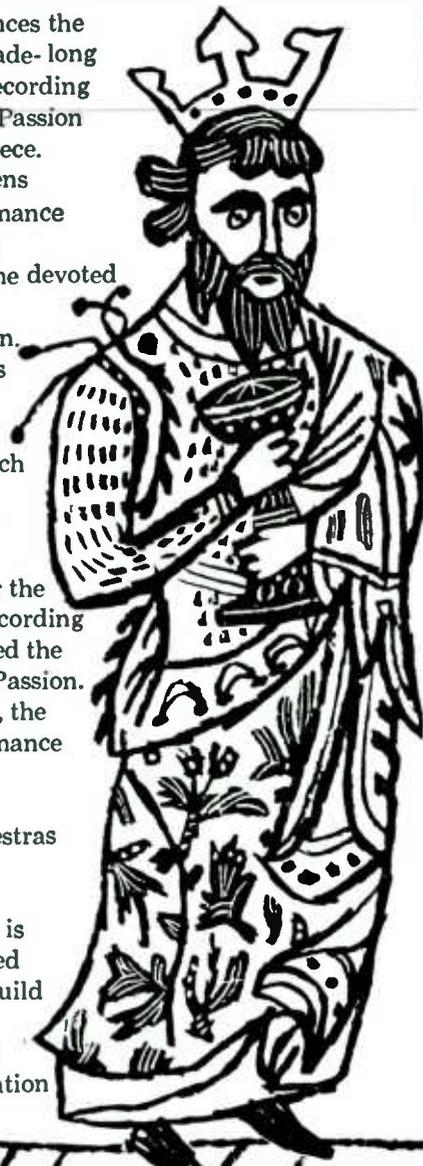
Prokofiev's Opus 110 is a set of six symphonic waltzes drawn from his opera *War and Peace*, his ballet *Cinderella*, the sound track of a film about Lermontov, and perhaps from other sources as well. There is a good deal of variety in the suite, Schwieger plays it well, and the recording is superlatively fine; still and all, six symphonic waltzes are a lot of symphonic waltzes to take at one gulp. The *Gypsy Fantasy*, from the ballet *The Stone Flower*, is a very ordinary piece of hack work; it is one of Prokofiev's last compositions, and it will remain as long as his reputation remains as a reproach to the social situation which forced a man of his genius to write such tripe.

These are the first recordings by

*Continued on page 74*

**TRIBUTE TO GENIUS**

The Bach Guild announces the consummation of a decade-long ambition, a complete recording of Bach's *St. Matthew Passion* worthy of this masterpiece. The conductor is Mogens Wöldike, whose performance represents his crowning achievement in a lifetime devoted to the study and performance of the *Passion*. Joining him are soloists of surpassing vocal beauty and stylistic perception. And the Bach Guild, as always, stands for authenticity of Baroque scoring and ornamentation. For the first time, advanced recording techniques have captured the sonic panorama of the *Passion*. Especially in Stereolab, the illusion of actual performance perspective becomes overwhelming as the two choirs, orchestras and soloists engage in dramatic colloquy. This historic recording is being offered, for a limited time only, as a Bach Guild Anniversary gift, four records for the price of three. Full text, translation and analytical notes are provided.



**J. S. BACH: THE PASSION ACCORDING TO ST. MATTHEW**  
 Mogens Wöldike, conductor. Stich-Randall, Rossl-Majdan, Kmentt, Braun, Berry, Choirs & Orchestra. 4-12" boxed—Special Price Monaural BG-594/7 \$14.96 Stereolab BGS-5022/5 \$17.85

**Other New Releases**

**MAHLER: DAS KLAGENDE LIED**  
 Hartford Symphony Orchestra, Chorus and Soloists, Fritz Mahler, conductor. Monaural VRS-1048 Stereolab VSD-2044

**ERICH KUNZ sings GERMAN UNIVERSITY SONGS, Vol. 4**  
 Muss i denn, Ich hat einen Kameraden, Moorsoldaten, Vogelhochzeit, Die Gedanken sind frei, and other favorites with Chorus and Orchestra, Paulik conductor. Monaural VRS-1045 Stereolab VSD-2040

**Don't Miss**

**MONTEVERDI: MADRIGALI AMOROSI**  
 The Deller Consort. Monaural BG-579 Stereolab BGS-5007 "One of the most important recordings of the year... a recording to gladden the heart, the soul, the spirit, and the mind, as well as the ear." American Record Guide

List Price: MONAURAL 12" \$4.98 STEREO LAB 12" \$5.95



Send for Catalogue to Dept. A  
 VANGUARD RECORDING SOCIETY INC.  
 154 West 14th Street, New York City, 11

