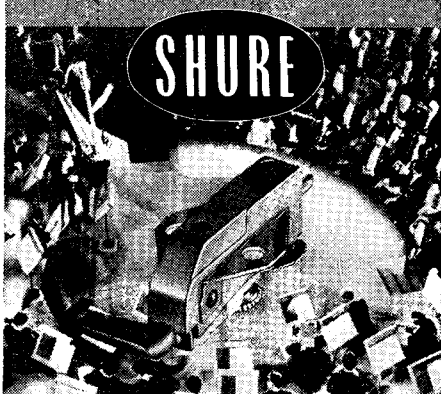


**A NEW dimension  
in listening  
pleasure!**



## *Music Lovers* **CARTRIDGE**

**... for the realism of concert-hall performance in your home**

The "MUSIC LOVERS" Cartridge is a new, 3-speed, dual-needle ceramic cartridge, designed to enhance the quality of all the popular high fidelity equipment in use today. Feeds directly into magnetic or ceramic inputs, allowing the full advantages of compensation circuits.

- Eliminates induced hum
- Eliminates "drag" caused by magnetic attraction to steel turntables
- Increases record and needle life
- Has higher output
- Response not affected by load resistance
- 10-second needle replacement
- Individual needle compliance

**FREE!** Comparative analysis booklet on the "Music Lovers" Cartridge

### **SHURE BROTHERS, INC.**

225 W. HURON ST. • CHICAGO 10, ILLINOIS

*Please send analysis booklet on  
your "MUSIC LOVERS" cartridge*

NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....

SR

## DECLINE AND FALL OF THE BERLIN FESTIVAL



By EVERETT HELM

**I**F ONE is in principle fond of Berlin, one is tempted to be overgenerous, to overlook shortcomings, to exaggerate praise, and to be swayed by emotions that border on sentimentality where it is concerned. One is very much inclined to give Berlin every benefit of every doubt—to be more than lenient. Nevertheless, there comes a point where one must call a spade a spade, especially where the Berlin Festival is concerned.

The Festival is now in its fifth year. Its start in 1951 was largely due to American initiative and to American underwriting. In that year the U.S. High Commission placed something like 500,000 Deutsche Marks (\$125,000) at the disposal of the German organizers, headed by Dr. Gerhart von Westerman, who still functions as the Festival's director.

It was not surprising that the first and second years of the Festival were handled somewhat maladroitly and that things did not always go smoothly. But the fact that there has been little or no improvement in planning, organization, and execution is regrettable. Nor are we able to comprehend why the Festival, one of the chief purposes of which is to bring Berlin to the attention of the world, should be so poorly publicized. In Western Germany it was practically impossible to obtain information regarding this year's program. Prospects of all the important festivals—Salzburg, Bayreuth, Aix, Holland, Edinburgh, etc.—have been available since the past spring in travel bureaus throughout Europe. But the Berlin Festival was kept a closely-guarded secret. We were obliged to write twice to the management before we received a program, when the Festival was already in its second week.

Thus, the avowed purpose of at-

tracting visitors to Berlin through the Festival remains on the whole unfulfilled. A limited number of musical and theatrical critics from Western Germany and neighboring countries was present as invited guests with expenses paid, and a few others turned up on their own. By and large this year's festival was exclusively for the natives. The question as to what is gained thereby is a moot one, and it is being more hotly debated this year than ever before. There was little to distinguish the three weeks of Festival from any other three weeks during the winter season. The opera and the theatres brought out new productions, as they would have done anyway, and there were several foreign "attractions," which might have come to Berlin anyway.

The one aspect which could make the Festival outstanding—namely, the presentation of new or unusual works—was at a new low. The Städtische Oper played Wagner, Mozart, and Verdi as standard fare. The novelties were a poor production of Tchaikovsky's "Sleeping Beauty" and a much better one of Weber's "Oberon." The only modern opera produced during the Festival was Dallapiccola's one-act "The Prisoner," which was given in the concert hall of the *Hochschule für Musik*. Since the auditorium does not have a proper stage, the work was done with practically no scenery or stage properties. Because of its oratorio-like quality, however, it did not suffer from such treatment.

Dallapiccola's music, based on a free and entirely personal use of twelve-tone technique, is gripping from beginning to end. In its dramatic intensity and passionate utterance, as well as in its singability (verging at times on *bel canto*) it combines the best traditions of Italian opera with thoroughly modern techniques and expressive means. Although the or-

chestra plays a highly important role and is treated with virtuosic elasticity, it never covers or obscures the voices.

The performance was worthy of the work. Hans Rosbaud conducted the Berlin Philharmonic Orchestra with authority and understanding. The three principal soloists were excellent: Helmut Krebs as the prison-keeper and Great Inquisitor, Eberhard Waechter as the prisoner, and Helene Werth as his mother. The chorus, which fulfilled its important role splendidly was that of the Cathedral of St. Hedwig.

A ballet by the young Berlin composer Ghiseler Klebe was performed for the first time by the newly-formed Berlin Ballet, whose director and choreographer is Tatjana Gsovsky. The work, entitled "Signals," is the realistic portrayal of a railroad employe's murder of his wife together with the circumstances and psychological factors leading to the murder. Klebe's score has moments of great emotional power. But these are counterbalanced and weakened by other passages in an expressionistic vein that display little originality. A vulgar boogie-woogie that accompanies an equally vulgar dance, apparently meant to portray sensuality, adds nothing to the score.

ON THE eve of the Festival proper the New York Philharmonic Symphony Orchestra presented two concerts under the direction of Dmitri Mitropoulos. With the exception of one or two dissenting voices the orchestra and its conductor were given a triumphant reception. The dissenting voices had nothing to say that has not already been said "against" American performers. On the one hand the perfection of ensemble and the technical brilliance which distinguish American orchestras in general from their European counterparts is described as "slickness" and lack of "heart." On the other hand comes the repeated objection to the performance of German music by non-German artists, who allegedly lack the necessary "tradition." On the whole, however, Mitropoulos and the orchestra were a revelation of both technique and musicianship.

There appears to be considerable doubt as to whether there will be a Berlin Festival next year. Many, including myself, feel that there is every justification for its continuance, providing the program is made more interesting, the management is made more efficient and the publicity reaches beyond Zehlendorf. But there is little point in giving a festival that is kept secret, that consists largely of the standard repertoire and that attracts only a handful of visitors.



As you may know . . . the voice of Bing Crosby has been heard by more people than the voice of any other human being who ever lived. And



people keep calling for more Bing records! As a follow-up to *Bing*, the original musical autobiography, Decca has gathered 36 old masters by Crosby. They have been collected in an album called, naturally, *Old Masters* (DX-152). All the old Bing recordings you've wanted to hear are in it and a stunning drawer-type album combines stories about Bing and the records into one beautiful, deluxe package . . . truly a record collection in itself.

Jesse Crawford, "The Poet of the Organ," perfectly demonstrates the versatility and deep, rich tone of the Hammond Organ in two new Decca albums. You're sure to enjoy either *Beautiful Dreamer* (DL 8146), a collection of popular songs, or "*Now The Day Is Over*" (DL 8054), a group of beautiful hymns of comfort arranged for organ.

At 3 o'clock in the hot afternoon in every Spanish town of any size, the people come to the Bull Ring to see the fiery, colorful contest between the matador and toro. The passionate emotions that the Spaniards feel about the Bull Fight and the mystic 'moment of truth' have created a rousing, exciting music. Decca has captured this spirit in an album of marches and pasodobles recorded in Spain by the Madrid Bullfight Band and the Spanish Air Force Military Band. The album is called *Corrida!* (DL 9764). And if you're a real aficionado, you'll also want to have *Matador* (DL 9792), another superb collection of this hot-tempered music.

Speaking of collections, Decca has just released four new albums of vocal moods, each with a fresh, individual approach to singing. Heading the list is the "First Lady of Jazz," the vital and vibrant Ella Fitzgerald singing *Sweet And Hot* (DL 8155). For a little singing in *The Southern Style* (DL 8055), try Jeri Southern's new album. Be sure and hear *By Special Request* (DL 8173) by Carmen McRae and *Sylvia Syms Sings* (DL 8188) by the lady named in the album title. Learn how four wonderful gals can sing so differently yet so well!

Perhaps only once in a generation does the public discover an artist like Sammy Davis, Jr. The versatile Mr. Davis can be heard on TV, radio, juke boxes and now, in your own home, singing in two great Decca albums, *Just For Lovers* (DL 8170) and *Starring Sammy Davis, Jr.* (DL 8118).

Do you, like us, sometimes get the wanderlust? Now you can take an evening's vacation . . . and all you need is a phonograph and a comfortable armchair to make the trip. Nine



fabulous albums inspired by the colorful pages of *Holiday* magazine bring you the music you associate with *Havana* (DL 8134), *Italy* (DL 8162), *Paris* (DL 8161), *The Alps* (DL 8141), *South America* (DL 8160), *Hawaii* (DL 8138), *Rio* (DL 8139), *Vienna* (DL 8150), and *The West Indies* (DL 8159). Look for the colorful window streamers at your record dealer's and give yourself a Musical Holiday tonight.

All of these albums represent Decca's new standard of recorded excellence. Hear them at your record dealer's and audition our New World of Sound.



a New World of Sound  
**DECCA® RECORDS**

"You Can Hear The Difference!"

PRODUCED BY UNZ.ORG  
ELECTRONIC REPRODUCTION PROHIBITED



## This Month's Mozart—III

**T**HE developing pattern of operatic issues in this Mozart year seems, alas, to emphasize the limitations of all but a handful of singers now considered qualified for participating in such ventures. That would not be too grievous if the handful were not dispersed through

a variety of companies, rather than pooling their talents in one series of worthwhile efforts.

The current entry from Epic is a "Don Giovanni" (Epic SC-6010, \$14.94) that begins with such solid attributes as the Don of George London and the Ottavio of Leopoldo Simoneau,

the slightly less good but still accomplished Zerlina of Graziella Sciutti, and falls off abruptly with the unstable Donna Anna of Hilde Zadek, the disappointing Elvira of Sena Jurinac, and the undistinguished Leporello of Walter Berry. Ludwig Weber has authority but too little of the old vocal majesty as the Commendatore, and the Masetto is not being maligned by being unnamed.

To do the singers reasonable justice, it must be added that the Vienna-made performance ably conducted by Rudolf Moralt suggests a streamlining of rehearsals and "takes," with not too much opportunity for repetition and correction. How else can one explain the difficulty Mme. Zadek has with singing a simple turn, or the soggy pitch of Jurinac's "Mi tradi quell' alma ingrata"? Prevailing, the solo elements—especially those involving London and Simoneau—fare better than the ensembles, suggesting that the performers had to rely on whatever they brought with them to the recording sessions, with little chance for on-the-spot integration. Prevailing, then, this stands as a documentation of a highly-spirited Giovanni by London and a superior Ottavio by Simoneau, but not too much else. Certainly it is not a close competitor with the Krips-Siepi-della Casa-Gueden-Dermota-Corena issue noted here last month.

**NO OTHER MAJOR HIGH FIDELITY RECORD, NOT EVEN IN "CLUB" OR "COUPON" OFFERS, MATCHES THIS PRICE!**

**Just one limitation: FIRST COME, FIRST SERVED!**

No strings attached: choose from the entire WL 5000 catalog (about 500 titles). **BUT**—available stocks set the time limit for each record. As a number is sold out it will be withdrawn *without advance notice*. So study the catalog closely, order **ALL** you want **BEFORE** they're gone. It's "first come, first served"—and then, no more!

**SEE YOUR RECORD DEALER... NOW!**

**CONCERTOS NOS. 3 AND 7** (*G major*, K. 216, and *E flat*, K. 268). *Christian Ferras*, violin, with the *Stuttgart Chamber Orchestra* conducted by *Karl Munchinger*. London LL-1172, \$3.98.

The silky sound of Ferras and the excellently disciplined Stuttgart ensemble produce a blend close to ideal in balance and dimension for these works. All that can be said, negatively, is that Ferras is a little overmodest and underassertive in making his solo part stand out as it should. However, the quiet beauty of the slow movements is something to cherish. Excellent sound.

**DIVERTIMENTI** (K. 166, 186, 240, 289). *Vienna Philharmonic Wind Group*. Westminster SWN 18011, \$3.98.

Cleanly, crisply articulated performances of some charming oddities, doubtless to be heard for the first time by anyone fortunate enough to acquire them. A bracing experience in sonorous interplay, with the delightful material in peerless style.

**SERENADE IN D** (K. 203). *Peter Maag* conducting the *New Symphony of London*. London LL-1206, \$3.98.

A gorgeous arrangement of idea and emotion, in an eight-movement