# Records in Review 

Edward Tatnall Canby

THE recording of Ferde Grofé's Grand Canyon Suite by André Kostelanetz (C M-463) brings to mind his recent recording of Gershwin's Rhapsody in Blut, orehestrated by Grofé. The Rhapsody gave rise in 1924 to that doubtful but much argued classification, symphonic jazz, and the Grand Canyon for reasons beyond my understanding is supposed to be the same. There is only the remotest tinge of what might be called jazz idiom in it, and much present-day 'serious" music includes as a matter of course far more. The Grand Canyon is straight symphonic program music, thoroughly respectable (in spite of a first class cloudburst near the end) whercas the Rhapsody, as a first attempt to adapt the jazz idiom to a larger canvas, was certainly not respectable in 1924.

Now in 1941 the ethical status of symphonic jazz is a dead issue, a pointless one; both of these works have things to say of musical interest to anyone. Gershwin teemed with powerful and original musical ideas but his musical sense was myopic; he had no feeling for the natural harmonic relationships that give cohesion and balance to a long work the working out of which justifies its length. The Rhapso$d y$ is no more than a loose chain of striking ideas, with little more than mere consecutiveness in the way of organization. Grofés music is largely derivative, and much of his material is thinly inspired platitude, but, in contrast to Gershwin, he has an excellent feeling for form-more sensitive than a number of our better-known compos-ers-and above all he is a master of orchestration, and no mean humorist.

Thus the two classic types of the sccond rate composer, the half trained, undisciplined genius, and the highly skilled, competent but unoriginal craftsman.

Brahms's Double Concerto for Violin and 'Cello, even though for full orchestra, seems by its thematic material to have been closer in the composer's mind to his chamber music than to his other orchestra works. Those who know the chamber music well will find strange echoes in this heroic piece of the intimate solo melodies of the quartets, so different from the orchestral themes of the symphonies. It is clear from the initial unaccompanied solo passages in the first movement that Brahms was particularly interested in the solo instruments. Perhaps this is the reason the work has had a place a bit apart from his other major works. Heifetz and Feuermann have recorded it with the Philadelphia under Ormandy, who produces one of the most spirited performances of his career. (V M-815; \$4.50).

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## Double-Crostics: No. 395

By ELIZABETH S. KINGSLEY


## minECRIONS

To solve this puzzle you must guess twen-ty-five wordx, the definitions of which are given in the col-
umn headed DEFTNIumn headed DEFTNI-
TIONS. The letters TMONS The etters
in each word to be in each word to be guessed are numbered. under the dashes in the column headed worDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a woord, ful it in on the dashes, then
write each letter in the correspondingly numcorresponaingly num-
bered square on the bered square on the
puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the The black squares ing dicate ends of vords; dicate ends of words,
therefore words do not therefore words do not
necessarily end at the right side of the diagut

When the column headed WORDS is flled headea initial letters spell in, the initialletters spell the name of the au-
thor and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's Neu International Dictionary (1938 edition).

The solution of last week's Double Crostic will be found on page 35 of this issue.

DEFINITIONS
A. Leader of English Anti-Corn Law League (1846).
B. Approve of (a tenet; 2 wds.)
C. Exhibit the qualities of a
certain role (colloq.; 3 wds.)
D. Having or forming an umbo.
E. Tending to convince.
F. Drama by Goethe (1788) Overture by Beethoven.
G. Lived without ordinary comforts (with it).
H. Pulled with great effort.
I. Opera by Wagner.
J. The music form of Peri's Daphne.
K. Title of Whittier poem in eriticism of Daniel Webster.
L. Indifferent: not zealous
M. Position; location.
N. Move to a distance (vb.; 2 wds.)
0. Goddess of yearly crops (Roman).
P. Novel by Victor Huso 1879 (English title)
Q. Playmate of wood nymphs and beloved of Apolio.
R. English poet (1752-70).
S. Shirker: blackguard (slang)
T. Frequents harassingly
U. Dietetics.
V. Turn inside out.
W. Emperor of Japan (191226), father of Prince Konoye.
X. Cheap sleeping-place (slang: 2 wds.)
Y. Fellows (slang').

WORDS
$\overline{157} \overline{2} \overline{11} \overline{39} \overline{141} \overline{102}$
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