

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING	PERFORMANCE
	<i>Recording Technique, Surface</i>	AND CONTENT
BEETHOVEN: S Y M - PHONY #5. Paris Conservatory Orch., Schuricht, London (LP) LLP 7	Another excellent recording, faultily transferred to LP, at least in early samples. Louder passages break up, "crumble," may not track. Test your copy.	This Fifth is welcome: it is of the nervous, tense, swift sort but with good control; tempi are strict—no studied ritards à la Stokowski-Koussevitzky.
*RIMSKY-K O R S A - KOV: "ANTAR" (SYM- PHONIC POEM). Cleveland Orch., Leins- dorf. Columbia MM 834 (4) LP: ML 2044 (10")	A beautiful recording from the hi-fi angle as well as the general sound; the LP tends to fuzziness in loudest parts—not quite up to 1948's "Scheherezade."	If you are a bit ashamed of liking the ubiquitous "Scheherezade," try this much less familiar but similar work! Usual Rimsky—skilfully orchestrated, smoothly superficial.
DON COSSACK CON- CERT. Don Cossack Chorus, Jaroff. Columbia MM 844 (4) LP: ML 20 70	Is this a better-than-ever Cossack recording—or is my equipment just better than at the time of their last album?	More of the persuasive Russian vocal influence, heightened by fine recording. Underneath, except for two Tchaikovsky sacred numbers, this is hepped-up dinner music, no more.

PERFORMANCE IN THE FLESH

TERMS such as "reproduction" and "fidelity" notwithstanding, the phonograph gives us a musical experience that often enough differs profoundly from that of a performance in the flesh. Nor is it always to recorded music's disfavor. A striking way to probe these differences for yourself is to hear an actual "live" performance of music long and intimately known to you only in the recorded form. In such a situation the most unexpected sensations may come to the surface, a thousand and one details of contrast jump out. Your understanding of a work is altered and usually deepened by such an event and this column recommends a concert ticket as the finest way to increase enjoyment of recorded music. Two personal examples, in recent days, bring this to mind.

1. For years I've owned an ancient recording of a G minor harpsichord concerto of Bach. I once played it often because of the music, though the performance was mediocre—I had never heard it elsewhere. A day or so ago Szymon Goldberg played in concert an A minor Bach violin concerto—the first notes revealed it as an alternative version of the G minor concerto of my old records, and here was my first "live" performance. Though I had not played the recording for a half dozen years, the first notes brought back instantly its every nuance—indeed, I could hear the inept and unrhythmic harpsichordist as a kind of attending

ghost to the unfolding performance before me! The contrast with the accurate Goldberg playing became at one point so vivid that I laughed out loud, to my neighbors' utter surprise.

2. Elucidation of some perplexing music came in another performance, the De Falla harpsichord concerto, which I had known only in recordings (Mercury D-5; Columbia X-9). In that form the concerto had always seemed gross, ugly, strained in expression; I could not fathom it. Now I can guess the reason.

The harpsichord is a small-voiced instrument paradoxically massive in its proper intimate surroundings. Older harpsichord music was written with that massiveness in mind but the modern concert hall, too large, reduces it to a faint tinny echo. Luckily, on records the harpsichord regains the solidity it so lacks in concert and so harpsichord recordings are actually more faithful "reproductions" of the original intentions than the "live" performance itself.

But De Falla is a modern. It struck me suddenly, hearing his concerto on the stage, that he had written specifically for the modern, not the ancient circumstance, that he actually intended that small, far-away, silvery sound we hear in the concert hall today—so false to Bach, Scarlatti, Haydn. His instrumentation is obviously patterned on it and it is astonishingly lovely.

—EDWARD TATNALL CANBY.



JOHN KELLY CONFOUNDS THE CRITICS

RICHARD McLAUGHLIN [1] discovered in "Alexander's Feast" a "tantalizing and even captivating riddle about beauty and wisdom and the follies of their pursuants . . . A brilliant tour de force on the classic themes of love and death and immortality."

ORVILLE PRESCOTT [2] was "irritated and baffled often, but was always interested and often highly amused . . . Part satire, part fantasy and part outrageous buffoonery, this farrago of wit, erudition and nonsense is brilliant in a thoroughly perverse and decadent fashion . . . As cryptic as the oracle at Delphi."

THE NEW YORKER found "Mr. Kelly's prose, like his cast of characters, pithy, erudite, and coolly precise."

And **RICHARD MATCH**, [3] who thinks the author has played a private joke on the book reviewers, hopes "one of Mr. Kelly's friends will undertake to produce a "key" in the manner of the well-known keys to 'Finnegans Wake'."

1. *Saturday Review of Literature*
2. *New York Times*
3. *New York Herald Tribune*

ALEXANDER'S FEAST A NOVEL

\$3.00 at all bookstores

HARCOURT, BRACE AND COMPANY

Reg. U. S. Patent Office
By Elizabeth S. Kingsley

DEFINITIONS

- A. Destitute (comp.).
- B. The "lily maid of Astolat" (Tennyson).
- C. The name Odysseus assumed in dealing with Polyphemus, the Cyclops.
- D. Uncomfortable (3 wds.).
- E. Persons of pompous appearance but actual insignificance (2 wds.; slang).
- F. American dramatic critic on the New York Tribune (1836-1917).
- G. A place or situation of agreeable ease (3 wds.).
- H. A small ridge or mound of earth.
- I. Excessively [chiefly U. S. and Scot.].
- J. A knot in wood.
- K. A cavity or sinus (anat.).
- L. Black (Fr.).
- M. Succeeded in gaining.

WORDS

164	166	128	79	141	34	59	9	69	21
13	43	16	1	120	29				
152	63	28	5	163					
31	35	138	56	186	176	61	48	78	
122	2	11	124	26	38	23	105	85	58
96	151	17	113	101	148				
161	60	150	42	37	139	123	127	104	165
170	3	18	76	162	112				
172	108	178	89	57	83				
117	10	33	156	93					
19	50	74	135	81	118				
14	53	36	115						
137	54	125	44	144	153	106	90		

DEFINITIONS

- N. Tessellated; variegated.
- O. Character in title of book by Frances Hodgson Burnett, 1888.
- P. Blank verse tragedy by S. T. Coleridge produced at Drury Lane, 1813.
- Q. Safety zones for pedestrians (Eng.).
- R. To fall headlong (3 wds.; colloq.).
- S. The intensity factor of chemical energy (chem.).
- T. Crackbrained (slang).
- U. Contemptuous of the average or ordinary.
- V. English philosopher (1588-1679; "Leviathan").
- W. Delighted beyond measure.
- X. A person of congenital abnormal mind, bordering on insanity or degeneracy.
- Y. First name, English woman novelist whose pseudonym was "Ellis Bell".
- Z. Supplied an organization with officers, teachers, etc.

WORDS

88	157	130	86	185	47
109	131	126	180	75	169
107	119	12	92	30	177
171					
129	4	184	140	45	62
77	91	133	67	49	32
175	39	41	102	147	70
134	114	40	183	71	55
87	95				
179	22	121	146	187	
80	132	155	99	154	173
84	24				
66	72	111	100	136	6
168	145	103	116	174	68
181	82	94	142		
167	7	65	153	25	97
51					
149	8	46	98	143	
40	15	27	64	73	159
110					

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear 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 word, fill it in on the dashes; then write each letter in the correspondingly numbered square of 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. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

				I	B	E			3	H	4	Q		5	C	6	V		7	X			8	Y	9	A						
10	J	11	E	12	P	13	B	14	L	15	Z		16	B	17	F	18	H		19	K		20	Z	21	A	22	T	23	E		
24	U			25	X	26	E			27	Z	28	C	29	B	30	P	31	D	32	R	33	J	34	A		35	D	36	L	37	G
38	E			39	R	40	S			41	R	42	G	43	B	44	M	45	Q	46	Y	47	N	48	D		49	R	50	K	51	X
		52	E	53	L	54	M	55	S	56	D	57	I		58	E	59	A	60	G	61	D	62	Q		63	C	64	Z			
65	X	66	V	67	R			68	W	69	A	70	R	71	S		72	V	73	Z			74	K	75	O	76	H		77	R	
78	D	79	A	80	U	81	K	82	W	83	I		84	U	85	E	86	N	87	S		88	N	89	I		90	M	91	R		
92	P	93	J	94	W	95	S			96	F	97	X	98	Y	99	U		100	V	101	F		102	R	103	W	104	G	105	E	
106	M	107	P	108	I	109	O	110	Z			111	V	112	H	113	F		114	S	115	L	116	W	117	J	118	K	119	P	120	B
121	T	122	E			123	G	124	E			125	M	126	O	127	G		128	A	129	Q	130	N	131	O	132	U	133	R		
134	S	135	K	136	V			137	M	138	D	139	G	140	Q	141	A	142	W	143	Y		144	M	145	W	146	T	147	R	148	F
149	Y	150	G			151	F	152	C	153	X	154	U		155	U	156	J	157	N	158	M	159	Z	160	E	161	G		162	H	
163	C	164	A			165	G	166	A	167	X	168	W		169	O	170	H	171	P		172	I	173	U		174	W	175	R		
176	D	177	P	178	I	179	T	180	O			181	W	182	E	183	S	184	Q	185	N	186	D	187	T							

NOVEMBER 12, 1949

Solution of last week's Double-Croctic will be found on page 7 of this issue.