

DOUBLE-CROSTIC NO. 949

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

DEFINITIONS

- A. American woman artist in England (1844-1930; "Love Locked Out," in Tate Gallery, London, etc.).
- B. A number or quantity to be added to the "augend" (math.).
- C. Verses, strains, stanzas (lr.).
- D. Natural aptitudes or knacks.
- E. Buffoons or merry-andrews.
- F. Clouds meeting about the summits of mountains or hills.
- G. Reticulated.
- H. Just now; presently (dialect or poetic).
- I. Unbranded animals.
- J. A king of Calydon whose realm was ravaged by a boar until his son Meleager killed it (Gr. myth.).
- K. A political "Club" of extreme Tories in England, esp. active about 1710.
- L. Females of the ruff (sand-piper).
- M. Issue; emanation (rare).

WORDS

12 182 32 174 1 114 168

153 98 109 75 57 90

172 96 8 108 113

31 43 147 63 7 120 131 72 169

11 97 73 62 132 82

149 42 41 18 27 184 173 123 13

60 48 78 83 17 20

55 40 24 65

47 101 68 176 23 39 135 6 79

133 46 89 29 4 156

170 180 44 128 76 100 49

54 104 36 154 51 26

116 81 171 74 143 166 137 162 185

DEFINITIONS

- N. Attenuated.
- O. An elephant (India).
- P. Sometimes, an only child (2 wds.; Bib. reference).
- Q. Understanding; cognizant or aware.
- R. A European bird with a cheerful song, often caged.
- S. Approved by authority (pharm.).
- T. A goddess described as drinking from golden beakers with Odin (Norse myth.).
- U. Avouched or verified (law).
- V. A way of serving eggs (cookery).
- W. Ponderings.
- X. American author (1885-1942; "Mamba's Daughters").
- Y. The rudest type of stone implements.
- Z. Purled (knitting).
- Z'. Instigates or incites.

WORDS

38 94 15 134 86 152 117

103 107 138 111 77

66 119 19 164 167 91 127

140 35 93 146 115 70 161 53 175 183 102

141 28 124 165 178 121 2 5 45

92 99 177 112 142 130 163 151

61 67 50 148

126 145 22 84 105 59 150

95 10 85 160 144 69 52

157 118 16 179 122 87 34

158 56 64 25 88 139 33

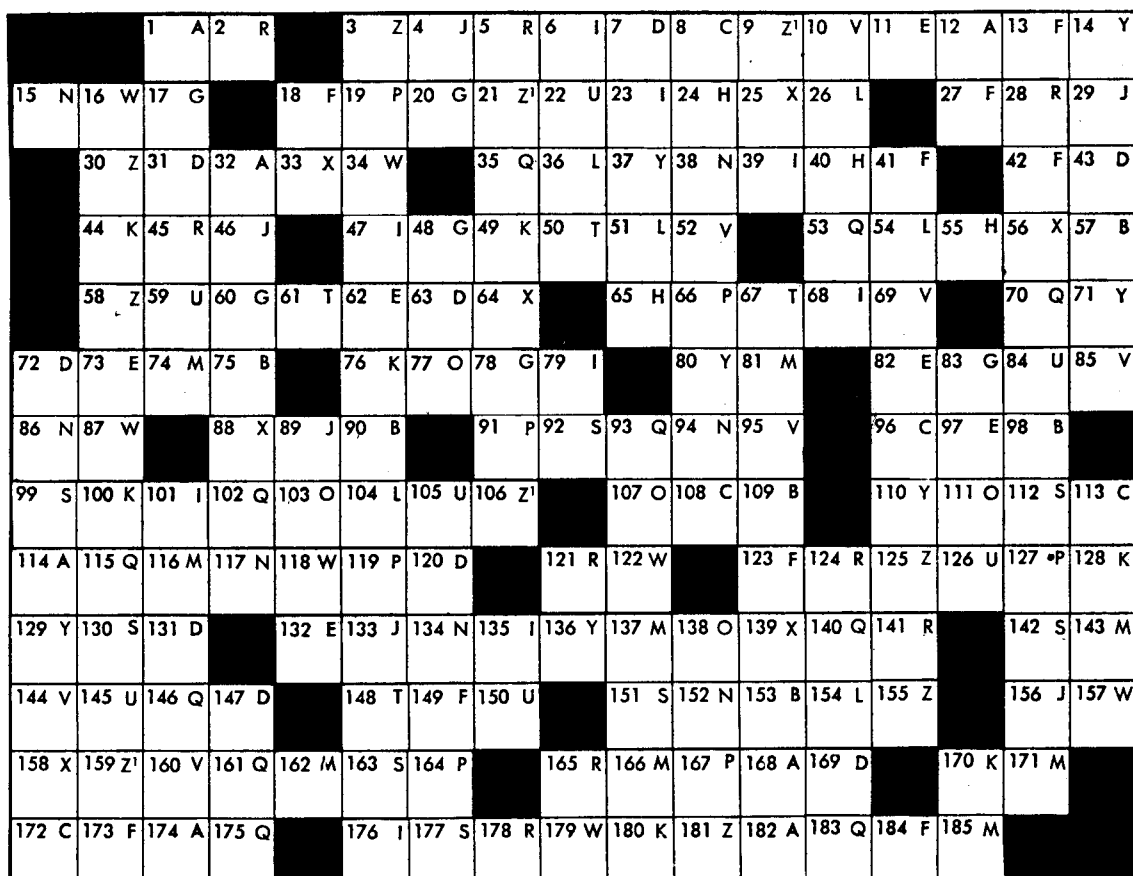
136 80 129 71 110 14 37

125 181 3 30 155 58

159 9 21 106

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).



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

MAY 31, 1952

The Saturday Review

ON THE ADJACENT COLUMNS

we have listed fourteen magnificent long-playing records which are among the most recent additions to the London ffrr catalogue. You will notice that an extremely wide range of music is covered by four of the world's great orchestras led by four internationally celebrated conductors, added to which are distinguished soloists stemming from eight different countries ranging from the United States to the continent of Africa. This is in line with the ffrr policy of presenting material catering to no specific taste but encompassing a region as wide as the field of music permits. Utilization of artists whose reputations are based on **QUALITY** rather than **PUBLICITY** has always been a guiding factor in our motivations. Here are some interesting **FACTS** stated by international audiences everywhere:

ACCLAIMED AS THE FINEST YOUNG PIANISTIC TALENTS OF OUR DAY

Friedrich Gulda—Clifford Curzon

ACCLAIMED AS THE FINEST YOUNG VIOLINIST OF OUR DAY

Ruggiero Ricci

ACCLAIMED AS THE FINEST YOUNG VOCALISTS OF OUR DAY

*Renata Tebaldi • Hilde Gueden
Mario Del Monaco • Kathleen Ferrier
Maria Callas • Suzanne Danco
Gerard Souzay • Marthe Modl • Lisa
Della Casa • Anton Dermota • Giacinto
Prandelli • Hans Hopf • Ilse
Hollweg • Janine Micheau • Libero
De Luca*

ACCLAIMED AS THE FINEST YOUNG STRING QUARTET OF OUR DAY

*The New Italian Quartet (Quartetto
Italiano)*

ACCLAIMED AS THE FINEST CHAMBER ORCHESTRA OF OUR DAY

The Stuttgart Chamber Orchestra

ACCLAIMED AS AMONG THE FINEST YOUNG CONDUCTORS OF OUR DAY

*Eduard Van Beinum • Georg Solti
Joseph Keilberth • Karl Munchinger
Peter Maag • Alberto Erede*

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SYMPHONY No. 31 IN D MAJOR "Paris" (Mozart) (K. 297)

SYMPHONY No. 39 IN E FLAT
MAJOR (Mozart) (K. 543)
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Conductor: JOSEF KRIPS
LL-542—\$5.95

A LONDON SYMPHONY

(Ralph Vaughan Williams)
THE LONDON PHILHARMONIC ORCHESTRA
Conductor: SIR ADRIAN BOULT
LL-569—\$5.95

SYMPHONY IN D MINOR (Cesar Franck)

SYMPHONIC VARIATIONS (Cesar Franck)

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L'ORCHESTRE DE LA SOCIETE DES CONCERTS
DU CONSERVATOIRE DE PARIS
Conductor: CHARLES MUNCH
LL-464—\$5.95

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR (Beethoven) (Op. 6)

CAMPOLI (violin) with
THE LONDON SYMPHONY ORCHESTRA
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SONATA No. 2 IN D MINOR (Prokofiev) (Opus 14)

SONATA No. 5 IN C MAJOR
(Prokofiev) (Opus 38)
ROBERT CORNMANN (piano)
LL-553—\$5.95

SONATA IN B FLAT MAJOR (Mozart) (K. 281)

SONATA IN B FLAT MAJOR (Mozart) (K. 570)

SONATA IN G MAJOR (Mozart) (K. 283)

SONATA IN C MAJOR
(Mozart) (K. 545)
JACQUELINE BLANCARD (piano)
LL-529—\$5.95

SONATA No. 4 IN A MINOR FOR VIOLIN AND PIANO

(Beethoven) (Op. 23)

SONATA No. 8 IN G MAJOR FOR VIOLIN AND PIANO (Op. 30, No. 3)

MAX ROSTAL (violin) and FRANZ OSBORN
(piano)
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RAHPAEL ARIE (bass)
FERNANDO CORENA (buffo)
FERRANDO FERRARI (tenor)
TOMASU SPATURU (tenor)

Orchestra of SANTA CECILIA ACADEMY, ROME
Conductor: ALBERTO EREDE
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LONDON

RECORDS

SR / RECORDINGS SECTION

HIGHLIGHTS

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With the Boston Symphony in Europe

CYRUS DURGIN

CHEERS and tears, the repercussions of the oil strike at home, a blacked-out trip across the Berlin corridor, swank receptions and seats for the press in the gallery—these are among the mingled memories of the first half of the Boston Symphony Orchestra's eventful tour around free Europe. It's been tough and it's been tempestuous, but one thing is sure beyond doubt—Europe has heard a great orchestra, and Europe has responded in a way to gratify everyone involved.

Six concerts in four countries in little more than a week—travel time included—have left a jumble of impressions which may eventually be sorted out, collated, and cast up in a neat balance of evaluation. At the moment, with Paris, The Hague, Amsterdam, Brussels, Frankfurt past and Berlin impending, one can mark only a few highlights, attempt some generalizations, underscore the kinds and quantities of reaction this venture has aroused.

Nobody associated with the Boston Symphony Orchestra tour has seen Paris quite this way before, nor will

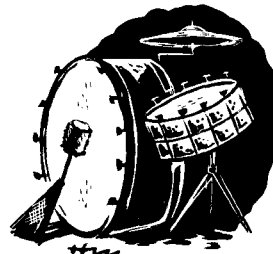
it be seen the same way again. Local valuations ranged from those who regarded the Boston Symphony as typically American to those who welcomed the Strasbourg-born Charles Munch and some twenty-odd French-born players in the orchestra as a happy evidence of home-grown quality. René Dumesnil, in *Le Monde*, gave his benediction to the "French wing" of the orchestra, and the critic of *Le Figaro* took note that all this superb playing at the first concert in the Paris Opéra had been "led by a French general."

Reactions to the American works on the programs were as varied as the pieces, the critics, and the locale. Politeness was the prevailing tone in Paris toward the "School for Scandal" Overture of Samuel Barber and the "Toccatà" which Walter Piston, of Boston and Harvard, wrote for the American tour of the French Orchestre National under Charles Munch in 1948. Specifically, the words were "clever," "pleasant," "without originality," for the Barber, much the same for the Piston.

On the other hand, William Schuman's ten-year-old Symphony No. 3 has seemed to interest European au-

diences more, despite its divisions into Prelude, Fugue, Chorale, and Toccata—which might seem a rather cerebral challenge, and lengthy, too. Yet, as I have personally observed, it has been generally well-received. A leading Frankfurt critic, Hans Enke, has just given it very thoughtful consideration, with due valuation of its formal structure and a sympathetic regard, all told.

As an emotional climax, nothing is likely to surpass the evening of May 8, when Pierre Monteux was in charge of the orchestra before a cheering audience of compatriots in the Théâtre des Champs-Élysées. There was other music on the program, but all that was anticipated—and all that was talked about later—



was the "home-coming" of Stravinsky's "Le Sacre du Printemps," in the same hall and with the same conductor who had continued phlegmatically to beat time for the original performance with ballet, thirty-nine years ago when an aroused Paris whistled, shouted, rapped canes, and even exchanged blows with neighbors as a modern masterpiece was born.

Part of the legend of that occasion is that the composer found a window

Cyrus Durgin is music critic of the Boston Globe.